

ness of contemporary design. The show begins an international tour (venues and dates TBA) at the Mori Art Museum, Tokyo, Feb. 4-May 27, 2012.

AY-O

After Yoko Ono introduced him to George Maciunas, Ay-O joined Fluxus in 1963 and went on to represent Japan at biennials in Venice (1966) and São Paulo (1971). Dubbed the Rainbow Artist for his signature palette, he has frequently made art that addresses multiple senses simultaneously. This retrospective encompasses a large-scale interactive installation, prints, performance documents and re-creations, and paintings (including a new 30-foot-long work). The survey is on view at the Museum of Contemporary Art, Tokyo, Feb. 4-Apr. 1, 2012.

YVONNE RAINER

This retrospective examines how Rainer's choreography resonated with artwork of the 1960s. Free of narrative, her simple movements—walking, running, jumping, crouching—accorded with Minimalist precepts. Eliminating rhythm and skill, so that anyone could perform the dances, removed any trace of artist's authorship. Rainer frequently collaborated with John Cage and incorporated texts and taped conversations into her choreography. Some 25 major works are presented through video documentaries and photos. The show is on view at the Kunsthau Bregenz, Austria, Feb. 4-Apr. 9, 2012, and at the Museum Ludwig, Cologne, Apr. 27-July 29, 2012.

CHARLES SELIGER

"Seeing the World Within: Charles Seliger in the 1940s" focuses on the first decade of the abstract painter's career, bringing together approximately two dozen of his works. Best known for meticulously worked abstract

paintings that would come later, Seliger was early on influenced by Surrealism, experimenting with automatism and a variety of styles and mediums. The show

opens at the Mint Museum of Art, Charlotte, N.C., Feb. 11-May 13, 2012, and travels to the Peggy Guggenheim Collection, Venice, June 9-Sept. 18, 2012.

OLIVIER BERGGRUEN

Independent curator,
Paris and New York

Another **Picasso** exhibition, this time devoted to his drawings, from adolescence to the '20s, is at the Frick Collection in New York. Picasso started his

artistic education in a conventional manner and quickly became an accomplished draftsman; however, with the rise of Cubist esthetics he experimented with assembling and rearranging all elements within a picture or drawing, acquiring along the way a stunning degree of freedom in terms of formal manipulation. Even during his classical period, a corrupting element features prominently within Picasso's drawings. They highlight the drama of the creative act, the drama of the line caught between realization and destruction of the real.

"**Danser Sa Vie**" at the Centre Pompidou in Paris will illuminate the many fruitful

exchanges between the ballet and the visual arts, from Diaghilev and his friends to Cunningham and Johns and beyond. Yet perhaps even more interesting is the question of the esthetic dimension of dance and the way it relates to artistic production. Ever since the days of disintegration of traditional art forms such as sculpture, painting and drawing, artistic creation has seized the opportunity to engage new territories in which the expressivity of dance plays a crucial role. It is hoped that the Pompidou's show will explore this new dimension at the crossroads between traditional genres.

"*Picasso's Drawings, 1890-1921: Reinventing Tradition*" is at the Frick Collection, New York, Oct. 4, 2011-Jan. 8, 2012, and the National Gallery of Art, Washington, D.C., Feb. 5-May 6, 2012. "*Danser Sa Vie*" is at the Centre Pompidou, Paris, Nov. 23, 2011-Apr. 2, 2012.



Pablo Picasso, *Pierrot and Harlequin*, 1920.



Charlotte Rudolph, *Le Saut de Palucca*, 1922-23, in "*Danser Sa Vie*."

PICASSO AND BRITAIN

The huge impact Picasso had on British art is the focus of this show of some 60 major paintings by Picasso and 90 examples by prominent British modernists, such as

Wyndham Lewis, Ben Nicholson, Henry Moore, Graham Sutherland and David Hockney. A special section of the show centers on Picasso's stay in London in 1919, when he worked on sets and costumes for Diaghilev. Organized by

Tate Britain, London, the show debuts there, Feb. 15-July 15, 2012, before traveling to the Scottish National Gallery of Modern Art, Edinburgh, Aug. 6-Nov. 4, 2012.

FEAST

The shared meal, a universal enjoyment that transcends time and place, has become increasingly popular as an artistic medium. "Feast: Radical Hospitality in Contemporary Art" combines the work of historical, established and emerging artists to sketch the social, commercial and political structures involved in communal eating. The show consists of new commissions in public spaces and a presentation at the museum. Artists include members of the Italian Futurists, Gordon Matta-Clark and Rirkrit Tiravanija. The exhibition is at the Smart

Museum of Art, Chicago, Feb. 16-June 10, 2012. A tour will be announced.

NANCY GROSSMAN

"Nancy Grossman: Tough Life Diary" offers 50 years' worth of this influential but underappreciated artist's work, including drawings, paintings, prints, collage, assemblage and sculpture. Through careful craftsmanship, Grossman transforms materials, such as metal, wood, rubber and leather, into objects that explore