

# itinerary



## Daelim Museum

Seoul

### Troika

*Through October 12, 2014*

Founded by Royal College of Art graduates Conny Freyer, Sebastien Noel, and Eva Rucki in 2003, Troika embraces a variety of media and disciplines. From graphics and products to sculptures and installations, the studio's work underscores connections between science and art, technological advancement and human emotion. Though the collective's members are fascinated by technology—kinetic, optical, sonic, and electronic—what really interests them is its impact on individuals. Works such as *Sonic Marshmallows* (communicative sound sculptures), *Cloud* (a futuristic/nostalgic reinvention of the flip dot information board), and the electroprobe (a device for listening to electrical currents) strive for immediacy and find it at the intersection of art, magic, and science. Here, technology is more than an end in itself; instead, it becomes a means to explore the seemingly impossible,



Left: Troika, *Arcades*. Top: Lesley Dill, installation view with (left to right) *Dress of Opening and Close of Being*, *Rapture's Germination*, and *Wood Word Woman with Wood Word Pedestal*. Above: Ian Hamilton Finlay, *The Honey, n. The First Sweetness and Honey Was The Best Gasoline of Antiquity*.

unverifiable, and irrational things that surround us. "Persistent Illusions" features a range of new and recent works that rationalize the phenomena of light, movement, and sound, including a new iteration of *Cloud* and a preview of *The Sum of All Possibilities*, a public artwork scheduled to debut in Seoul later this year.

Web site  
<[www.daelimmuseum.org](http://www.daelimmuseum.org)>

## deCordova Sculpture Park and Museum

Lincoln, Massachusetts

### Lesley Dill

*Through October 13, 2014*

A sculptor, photographer, printmaker, and performance artist, Dill has spent 20 years exploring the human form, language, and sensory experi-

ence. Language is her "touchstone [and] pivot point": stitched and woven into her works, the words of Emily Dickinson, Salvador Espriu, Franz Kafka, and other writers find a new kind of visual life. This exhibition features 16 works made between 1993 and 2012, ranging from drawings, bronze and paper dress sculptures, and a large-scale metal and fiber tapestry to outdoor sculpture. While her early works display an ephemeral lightness of touch and a quiet spirituality, these recent pieces open fresh avenues into materiality, using the metaphors of language and clothing to explore the elusive boundaries separating mind, body, and spirit.

Web site <[www.decordova.org](http://www.decordova.org)>

## deCordova Sculpture Park and Museum

Lincoln, Massachusetts

### Ian Hamilton Finlay

*Through October 13, 2014*

After founding Wild Hawthorn Press in 1961 and publishing hundreds of artists' books, Finlay became one of Great Britain's foremost practitioners of concrete poetry, wedding language to sculptural form. In 1966, he built Little Sparta, a garden in Dunsyre, Scotland, which became the site for the ultimate realization of his aesthetic program, a place of cultural inquiry and criticism disguised as a pastoral sanctuary. Arcadian in scope and inspiration, Finlay's sculptures embrace a pre-classical fusion of beauty and violence, the sacred and the profane, restoring symbolic power to an assimilated and moribund tradition: Apollo trades his harp for hand grenades, Aphrodite wears a bloody necklace in memory of the guillotine. Language, too, enters into this merger, as epigrams and word plays underscore the interrelated necessities to reclaim civic and aesthetic values and to reconcile nature and modern society. "Arcadian Revolutionary and Avant-Gardener," the first U.S. show of Finlay's work since his death in 2006, features more than 200 sculptures, prints, and books that confront history in order to take responsibility for the future.

Web site <[www.decordova.org](http://www.decordova.org)>

## Haus der Kunst

Munich

### Manfred Pernice

*Through September 21, 2014*

Pernice's deliberately makeshift sculptures suggest cargo holds, architectural fragments, and utopian models for unrealizable buildings. The container—whether skyscraper, shipping vessel, underground station, tin can, or dustbin—becomes a tool