

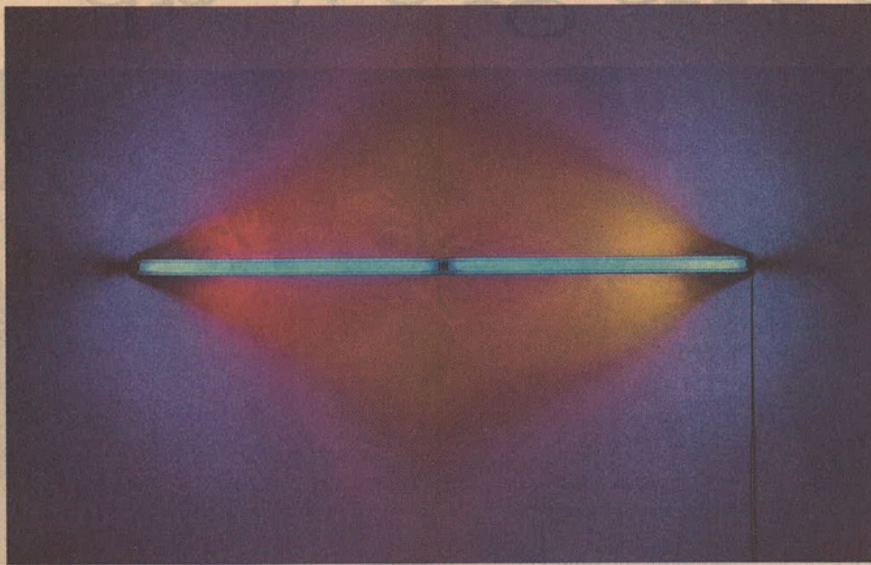
FT Weekend

UK £3.80; Channel Islands £3.80; Republic of Ireland €3.80

SATURDAY 6 MAY / SUNDAY 7 MAY 2017

Critics' choice

Life&Arts



Untitled
work by
Dan
Flavin
(1969)

Stephen Flavin/
ARS/Paula Cooper
Gallery, New York

co-opting standardised fluorescent lightbulbs, determined by manufactured lengths and colours, similarly introduced new textures of urban and consumer materials.

Flavin's concern was to democratise sculpture while playing with how light shapes and defines space. Indiana's conception of letters, symbols and numbers as individual, sculptural objects, for instance the ten-number corten steel piece "ONE through ZERO", was also formal, but harks back too to the signs of roadside diners, billboards, placards designating route numbers, remembered from the mid-western landscape of the artist's Depression-era childhood.

For although the experiments of all three artists emerged out of abstract expressionist thinking about spontaneity, destruction and chance, and anticipate minimalism and some of pop's aesthetic, all connect essentially, in their interest in economics and mechanisation, to 1930s hard-grit realism, so this show forms a fascinating sequel to the Royal Academy's current *America after the Fall* (see listing). waddingtoncustot.com 020 7851 2200, to July 1

Found in America: Chamberlain, Flavin, Indiana

Waddington Custot Gallery, London
John Chamberlain, Dan Flavin and Robert Indiana transformed 20th-century sculpture by pioneering the use of found objects from industrial America. Familiar with David Smith's steel assemblages, Chamberlain began to press and

twist scrap metal car parts into interlocking shapes, fixed together with light welding, in the 1950s. In early examples such as "Waller" the original components are still definable; later, as in "Avery Fair", parts are manipulated with a mastery of sculptural volume to form large-scale works that appear to be built from a single piece of

metal. Chamberlain also unified his pieces by appropriating the acidic, artificial hues of automobile paint, enlarging possibilities of colour in sculpture.

Indiana's sculptures constructed from discarded wooden beams and wheels, and integrating text and numbers from commercial packing stencils, and Flavin's works