

Destination Art

**500
Artworks
Worth
the Trip**

PHAIDON



EDUARDO PAOLOZZI, HOMAGE TO GAUDÍ, 1973

Parque García Sanabria, 38004 Santa Cruz, Tenerife, Canary Islands

This striking arrangement of hexagonal modules is a tribute to Spanish architect Antoni Gaudí and his hexagonal tile design. The installation was created for Tenerife's first International Exhibition of Sculpture in the Street held in 1973–74. Other artists from Spain and around the world—including Joan Miró and Henry Moore—contributed to the pivotal exhibition. Today the remaining works form a vibrant sculpture trail.



JANET ECHELMAN, SHE CHANGES, 2005

Praça da Cidade do Salvador, Matosinhos, 4450-208 Porto

In characteristic fashion for a work by Echelman, this soft and airy sculpture ripples in the wind. Made of a UV-resistant, colorfast fiber, the net is suspended between three steel poles, which are painted white and red to evoke local lighthouses and smokestacks. The form of the net references this waterfront site's history of fishing.



JANET ECHELMAN, HER SECRET IS PATIENCE, 2009

Civic Space Park, 424 North Central Avenue, Phoenix, AZ 85004

Phoenix is one of many cities where this Echelman's sculptures shimmy in the wind. For this piece, Echelman drew inspiration from local natural forms—monsoon cloud formations, fossils, flora—and from Ralph Waldo Emerson, whose quote about nature doubles as the work's title. The polyester net is illuminated with colors that change seasonally: cool hues in the summer heat, warm ones in winter.



LOUISE NEVELSON, ATMOSPHERE AND ENVIRONMENT XVIII (WINDOWS TO THE WEST), 1973

Scottsdale Civic Center Mall, North Seventy-Fifth Street
near East Main Street, Scottsdale, AZ 85251

This wall-like sculpture at Scottsdale's Civic Center Mall consists of six columns of hollow rectangular cubes filled with geometric shapes. Made of Cor-Ten steel, the structure depends on the shifting play of light and shadow to give depth to its weathered surfaces. Belonging to Nevelson's *Atmosphere and Environment* series, this was her first large-scale work in the American Southwest.