



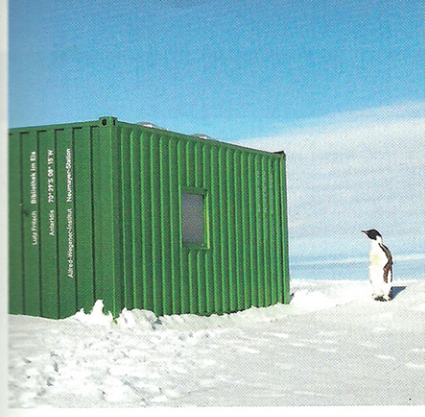
Form and Experience



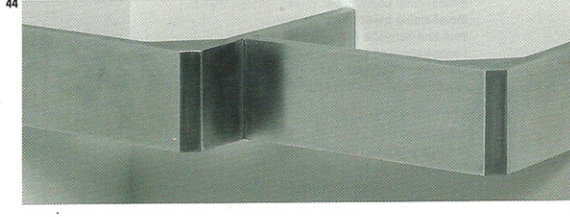
December 2009
Vol. 28, No. 10
A publication of the
International Sculpture Center
www.sculpture.org

sculpture

December 2009
Vol. 28, No. 10
A publication of the
International Sculpture Center



32



44

Departments

- 14 News
- 15 Miami Beyond the Fair by Mark S. Price
- 18 Itinerary
- 24 Commissions
- 30 ISC News

Reviews

- 72 London: Cildo Meireles
- 73 New York: Armory Show
- 74 San Francisco: Ana Teresa Fernandez
- 75 Boston: Jessica Straus and Andy Zimmermann
- 76 New York: Julie Allen
- 76 New York: Tyler Coburn
- 77 New York: Jay Kelly
- 77 Davidson, North Carolina: Chris Johanson
- 78 Buenos Aires: Tadeo Muleiro
- 79 Virserum, Sweden: Jennifer Vanderpool

Features

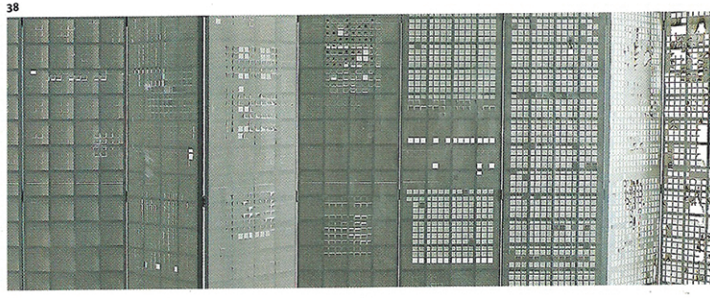
- 26 Christine Bourdette: Clues to the Riddle of Human Experience by Lois Allan
- 32 Lutz Fritsch: Sculpture as Spatial Experiment by Peter Lodermeyer
- 38 Conceptual Light: The Bas-Reliefs of Gahae Park by Robert C. Morgan
- 44 Richard Rezac: Formal Invention by Victor M. Cassidy
- 50 Helen Escobedo: Artistic Freedom and Social Responsibility by Dawn Ades
- 56 Andrew Rogers: Geoglyphs Spanning the Globe by Ken Scarlett



78



56

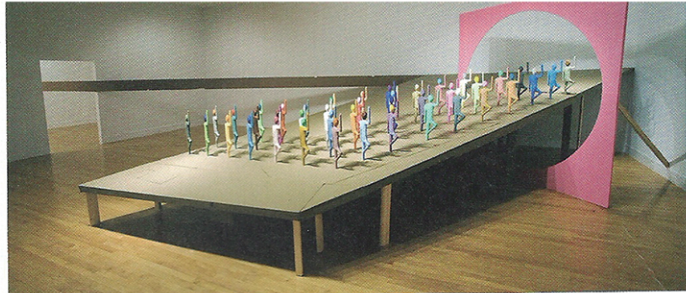


38

On the Cover: Christine Bourdette, *Kingspins*, 2002. Wood, epoxy, gesso, and paper, 27.5 x 20 x 10.5 in. Photograph: Courtesy the artist.

Sculpture December 2009

5



Above: Chris Johanson, *Continuity*, 2009. Found wood, canvas, cast resin, paper, and acrylic paint, installation view. Below: Tadeo Muleiro, *El hijo, Bañera, and El Brujo*, 2008–09. Painted cloth, performance view.

ing into a tactile human space where discarded scraps of wood and paint can lids became enchanting characters and alluring destinations. The installation engaged time, human experience, and community.

In the first room, small painted wood figures gathered in formation atop a tilted platform of recycled panels of scrap wood painted a rich, golden brown. The figures were painted in assorted pastel colors and positioned before a circular vermilion gateway. Their asymmetrical arrangement and irregular repetition of color created an organic rhythm that repeated throughout the installation. Each figure struck an identical variation of yoga's Tree Pose, which opens the hips, strengthens the spine, and improves mental concentration. Inspired by the recent loss of two relatives and a friend, Johanson recycled this pose from a previous installation because it celebrates "the natural rhythms of life and death." For him, *Continuity* speaks of peace with individual life and the lives of those around us. The installation was created with the help of participants in ART 945, a project of Charlotte's Urban Ministries, which provides materials and studio space to homeless people and gives them the opportunity to earn money from the sale of their work.

The figures on the platform were physically connected to the next room by golden-brown boards stretched end-to-end across the

space. Like a rustic rainbow, these boards led viewers to exuberant panels painted with rough-hewn iconic images. Clumps of old paint from dried-up tubes made faces in relief, and an old paint can lid embedded in a tactile field of brilliant blue declared the word "self." The expressive textures of these painted and constructed images asserted their "thingness." For Johanson, new materials seem wasteful, and used materials tell stories of human use over time. He found much of his wood while dumpster-diving on the Davidson campus. Portions of the installation were

deliberately left unpainted as evidence of their former life and of his artistic process.

In the final room, Johanson literalized the visual push-pull of a Hans Hofmann painting into a maze of brightly colored panels. Like children on a playground, viewers felt their way through colored spaces. In Johanson's world, the space of painting opens literally into a physical, tactile environment and expands conceptually to include time, human experience, and community.

—Diana McClintock

BUENOS AIRES

Tadeo Muleiro MasottaTorres Contemporary Art Gallery

Tadeo Muleiro is a young Argentinean artist who combines millinery techniques, formal elements, and materials with a powerful dose of ancient mythologies. His enormous soft sculptures made of cloth, paper, hair, fiberglass, bone, wood, and acrylic paint evoke symbolic rites and forms derived from pre-Columbian cultures. The idea of sacrifice as transformation, of death as metamorphosis and mutation, dominates his work. Color allows him to create images that he calls "sensitive expansive: shapes that invade the space and invite the spectator to actively participate."

Several influences can be easily recognized in Muleiro's works, including Niki de Saint Phalle, Marcel Duchamp, Alberto Heredia, Ernesto Neto, and the literary manifestos of Oswald de Andrade. These connections show when Muleiro defines some sort of "anthropophagi of the



Sculpture 28.10

real," an appropriation of common everyday objects that lose their functionality and become vital spirits—a fusion of readymades and surreal experiences. In this sense, Muleiro's work is related to the 20th-century Brazilian Modernism of Tarsila Do Amaral, an artist who turned the field into a complex scenario of co-existing reality and fantasy.

Muleiro's recent show featured three related works. *Bath* clearly addresses the theme of purification and birth. A bathtub-tree linking heaven and earth, it represents the ceremonial site from which all the participating beings emerge: trees, snakes, jaguars, the sun, rain, and every symbol of fertility and nature are crucial in Muleiro's work. As in Mexico and Brazil, cultures in northern Argentina draw meaning from surreal visions, hallucinations produced when consuming drugs during initiation rituals. *The Son*, in which the idea of rebirth appears once again, is Muleiro's self-portrait within an enormous vagina. *The Sacrificial Priest* appears in two forms: as an aesthetic object in itself and as a prop in live performances by the artist, who wears it as if leading a religious ceremony: "I am both victim and the one who sacrifices," he says.

These colorful sculptures captivate us with the softness of their textures and the beauty of their appearance, making us believe that we inhabit some sort of playground. But what we are really looking at is a description of the main elements in the cultural imaginary of Latin America.

—Maria Carolina Boulo

VIRSERUM, SWEDEN

Jenifer Vanderpool Virserums Konsthall

Jennifer Vanderpool's world is one of excess: in the dramatic style of the Baroque, she finds the shout of exaggeration and over-consumption a more effective vehicle for expression than a subtle whisper of the understated. Using a variety of recycled,

manufactured materials, including detritus from previous works, Vanderpool crafts hyper-realistic sculptures of molded Jell-O forms, bundt cakes, and other food stuffs befitting a Willy Wonka ad and then displays them in ultra-sensory installations. Sweet becomes the sticky sweet of a stomachache; cheerfully colorful becomes brash like overhead fluorescent lighting; even the natural world is discarded in favor of garish, plastic replicas. In the Baroque era, such obviousness was both a function of populist necessity in its appeal to the illiterate and an expression of power by the aristocracy. In contemporary culture, it risks becoming one more holler in the buzzing din of our information-laden, over-stimulated society.

Despite the intensity of Vanderpool's work, she deftly manages to avoid the brink by employing carefully plotted restraint. In *Blomster*, her recent large-scale installation, self-editing translated into a well-executed design that used the Konsthall's airy, high-ceilinged space to advantage. Serpentine sections of a half-wall bisected the gallery and provided a continuous perch for Vanderpool's artificial bouquets, each individual piece carefully poised on a white paper doily or cake platter as if in preparation for serving. Projected around these fantastical sculptures, multiple animated films featured decadent desserts twirling in a kaleidoscope of indulgence. And above them, duct tape rosettes and beaded Styrofoam bouquets mimicking cake decorations hung on long strings of multi-colored yarn. The effect on the viewer was bewildering and disorienting, a sensory purgatory located somewhere between euphoric high and nagging toothache.

The cornucopia of fakeness coming from all directions was akin to being in a supermarket of unending options. Ranging from bundt cake to cupcake, the sculptural variety became lost in the anonymity of con-



Top and above: Jennifer Vanderpool, *Blomster*, 2009. Mixed media and animations, installation view and detail.

veyor belt goods. And although the cupcakes and molds had an alluring quality, they bordered on the grotesque as objects of gluttonous desire. For underneath the Candyland-scape lies a distinctly American food fetish, and Vanderpool makes a subtle commentary on obesity, eating disorders, and the sticky relationship between consumption and ownership. In *Blomster*, she created a scene of domestic bliss run amok, extracting

the mechanisms of identity and gender—one ingredient at a time. By re-appropriating the historically feminine pursuits of craft and baking to create a commentary on consumerism, Vanderpool uses the sculptural installation as a site where gender, sex, and food overlap in a curious play between aversion and craving, over-indulgence and restraint.

—Heather Jeno