

# sculpture

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to join John Bisbee, Maria Elena González, Darrell Petit, Alyson Shotz, and Stephen Talasnik, each artist installing a recent work or creating a new one specifically for the occasion.

von Rydingsvard's *LUBA* (2009–10) appears poised at the periphery of the museum building: a towering amalgamation of cedar blocks that casts a formidable presence amplified by the graphite exterior. *LUBA* possesses an appendage—a cantilevered arm descending until bronze roots meet with the soil as both crutch and crux. This ancillary body balances the rotundity of the main form while reinforcing its connectedness to the terraced lawn.

The theme of interconnectivity is further embodied by Talasnik's *Stream: A Folded Drawing* (2009–10). Assembled from over 3,000 cut and conjoined bamboo poles, the crescent form nestles within the gradient of a hill with such attention that it seems to have settled there after exhausting its physical momentum. From inside the sculpture, visitors gain uniquely framed perspectives on adjacent works through gaps in the infrastructure.

Goldsworthy's return to Storm King marks the continuation of a long-standing relationship. *Five Men, Seventeen Days, Fifteen Boulders, One Wall* (2010) continues in the tradition of *Storm King Wall* (1997–98) with its assemblage of stone sourced from within the 500-acre property by his team of British wallers. Tapered at either end, the body of the wall weaves among seven boulders displaced during an earlier earthmoving project, simultaneously referencing the cultivation of the grounds and the congruity between work and landscape that unites the collection. Seen from higher elevations, the wall appears as a rivulet negotiating the stone protuberances.

di Suvero is similarly ingrained in Storm King's history, and *Old Grey Beam* (2007/2010) is his latest addition. Residing in the South Fields,

**Above:** Andy Goldsworthy, *Five Men, Seventeen Days, Fifteen Boulders, One Wall*, 2010. Fieldstone, 48–60 x 309 x 18–32 in. From "5+5." **Right:** Susan Beiner, *Synthetic Reality*, 2008. Porcelain, foam, and polyfill, 60 x 116 x 20 in. From "The Familiar Unknown."

the work yields multiple incarnations from a deceptively minimal arrangement. A cantilevered platform, part of González's *You & Me* (2010), gives unprecedented views of di Suvero's adjacent works. Elsewhere *You & Me* provokes a reappraisal of the collection by introducing paired viewing platforms. When standing on the platforms (red steel disks located throughout the estate), visitors see their counterparts on the corresponding disks as part of an immersive illusion: each viewer appears to be standing on or inside a nearby sculpture.

Inside the museum building, "The View from Here" uses drawings, photographs, correspondence, studies, and other ephemera to illustrate Storm King's rich heritage as home to some of the most iconic works of 20th-century monumental sculpture. Adjoining rooms explore the early influence of David Smith and Alexander Calder—the acquisition of a number of Smith's pieces in 1967 by founder Ralph E. Ogden was indicative of his early aspirations. Another room details the steps taken to preserve Louise Bourgeois's *Number Seventy-Two (The No March)* (1972).

In marking its 50th anniversary, Storm King continues to address the dynamic between sculpture and context unique to the estate. The integration of new and older works affords patrons of the center a new line of sight and offers those on their first visit a myriad of perspectives from which to choose.

—Jacques Talbot

## SAN ANTONIO

### "The Familiar Unknown"

#### Blue Star Contemporary Art Center

Globalization and the Internet—along with better scholarship, new ideas, and improved methodologies—have pushed contemporary ceramics past the well-traveled territory of vessels and decorative ware. In "The Familiar Unknown," curator Ovidio Giberga, who heads the ceramics program at the University of Texas San Antonio, showcased four artists whose work reaffirms the historical relevance and conceptual malleability of ceramic sculpture.

Rebecca Hutchinson built her hive-like installation, *Site Bloom*, in the main gallery, working with 900 "blooms" made of handmade paper, porcelain, and unfired paper clay.





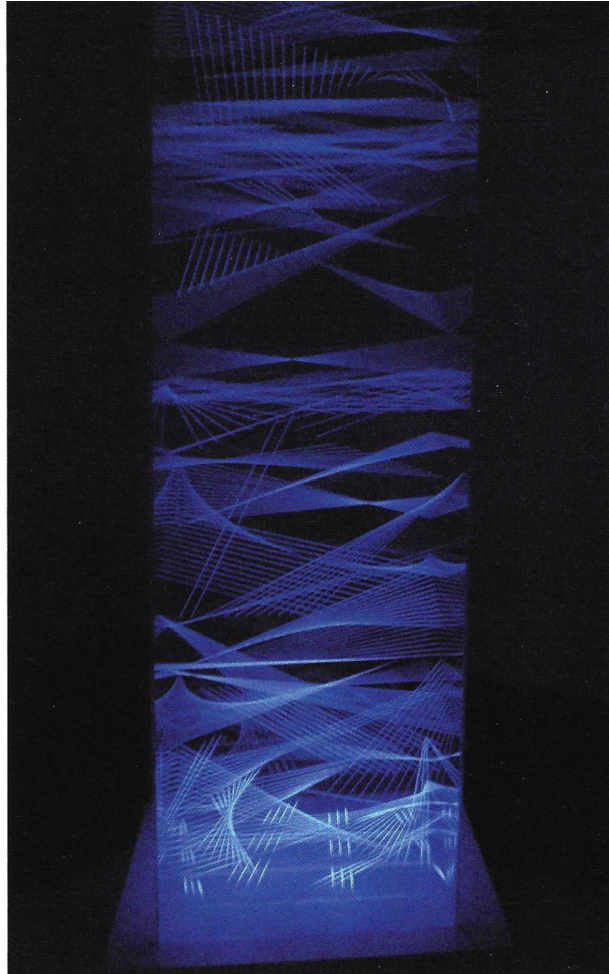
Instead of brightly colored glazes, she used a Minimalist palette of washed-out earth tones. Suspended from the ceiling, her pod-like forms changed over time, cracking and decaying during the course of the show. Whether they were hatching or dying wasn't clear, but the smell of damp clay and organic materials made the alien pods seem alive. By defining pathways for visitors to walk through the installation, Hutchinson forced them to become a part of her evolving ecosystem.

The daughter of a chemist, Susan Beiner allowed her fascination with plant hybridization to run amuck in a neo-baroque wall piece, *Synthetic Reality*. Using pieces from hundreds of porcelain flowers and plants, she fused them in fanciful and frightening ways to form a brightly colored, animated surface of wiggly stems, leaves, and flowers. While inspired in part by Louis XV's royal porcelain factory, Beiner's odd combinations of succulents with perennials and other

**Below:** Rebecca Hutchinson, *Site Bloom*, 2009. Unfired paper clay, porcelain, and handmade paper, detail of installation. From "The Familiar Unknown." **Right:** Dolores Casares, *Acrylic Tower with luminal base*, 2009. Acrylic and acupuncture needles, 47 x 27 cm.

plants are strange and menacing, suggesting the dangers of manmade creations supplanting the natural world, replacing the real thing with inferior copies.

Crossing French porcelains with the political cartoons of Honoré Daumier, Anne Drew Potter's grotesque caricatures attack a range of social issues. Roly-poly, powdered wig-wearing, finger-pointing judges condemn a black rabbit doll in *The Judgment of Br'er Rabbit*, conjuring the kangaroo trials conducted to protect Jim Crow in the Old South. The giant yellow ceramic infant in *Big Baby* may be China, laughing at the misfortunes of its fallen playmate made from cloth,



perhaps representing the financially ailing U.S. In *Miss Moppet and Brother John*, a boy and girl show off their genitals, though the sexual stereotypes are reversed—the girl stands and the boy reclines.

Rebekah Bogard's happy, sexually ambiguous animals frolic in a shimmering garden of delights, playing innocently without concern for gender, race, or sexual orientation. The Romance novel cover art provides Bogard with poses for her swooning, love-struck creatures, which also draw on illustrations for fairy tales. With high-gloss colors and sensual lines, these woodland animals—one resembles an armor-less armadillo, another a fairy cat with wings—are shockingly guiltless in their cavorting. These supremely happy creatures are intended to subvert sexual stereotypes, reveling in a joy that traditional cartoon characters have never experienced.

—Dan R. Goddard

#### **BUENOS AIRES** **Dolores Casares**

##### **Centro Cultural Recoleta**

Dolores Casares is an artist, teacher, and coordinator and curator of art spaces. She has exhibited at the National Fine Arts Museum of La Plata, the San Martin Cultural Center, the Recoleta Cultural Center, the Standard Bank Foundation, and many other prestigious venues. The Argentine sculptor works from a perspective that relates solid objects to the openwork of textile art while connecting with op art and kinetic art.

The work shown in Casares's recent exhibition at the CCR was anticipated as early as 2003, when she created a sort of hologram with overlapping body prints on open-weave fabrics. By 2007, she was incorporating embroideries, needles, and transparent plastics. Her acrylic plaques pierced by needles, fishing lines inside spheres, and subtly illuminated, moving acrylic cubes emerge