Above: Patricia Phelps de Cisneros at her home. Photograph by Chris Fanning

A latin primer

Patricia Phelps de Cisneros's collection of South American contemporary art is the starting point for its absorption into the mainstream, as **Rebecca Dimling Cochran** reports

In November of 2004, the Museum of Modern Art in New York opened its museum expansion with a much-discussed reinstallation of its permanent collection. Among the artists included were Lygia Clark and Hélio Oiticica of Brazil, Armando Reverón and Jesús Rafael Soto of Venezuela and Joaquín Torres-García of Uruguay. It was the first time that any of these Latin American artists had hung among the permanent collection of the Museum.

This change, in large part, can be attributed to board member Patricia Phelps de Cisneros. Patty, as she prefers to be called, invited the curators from MoMA to examine her collection of Latin American art and suggest works they believed would benefit the museum. Soon after, she and her husband Gustavo donated to MoMA nine important works.

Glenn Lowry, the director of MoMA, admires Patty's thoughtful approach: 'It's not only unusual to have someone that generous... but also to have someone so willing to work with us to make sure we got from her collection precisely what we needed.'

Patty is dedicated to promoting a better understanding of Latin American art and culture. She grew up in Caracas in the 1950s, surrounded by international artists such as Alexander Calder and Joan Miró, and the Venezuelans Soto and Carlos Cruz-Diez. She appreciated the intellectual rigour in the Latin Americans' view of modernism. 'Venezuela has always had a lot of unrest and violence,' she explains. In these works she discovered 'a symmetry and an order. I think [I find] peace in those structures.'

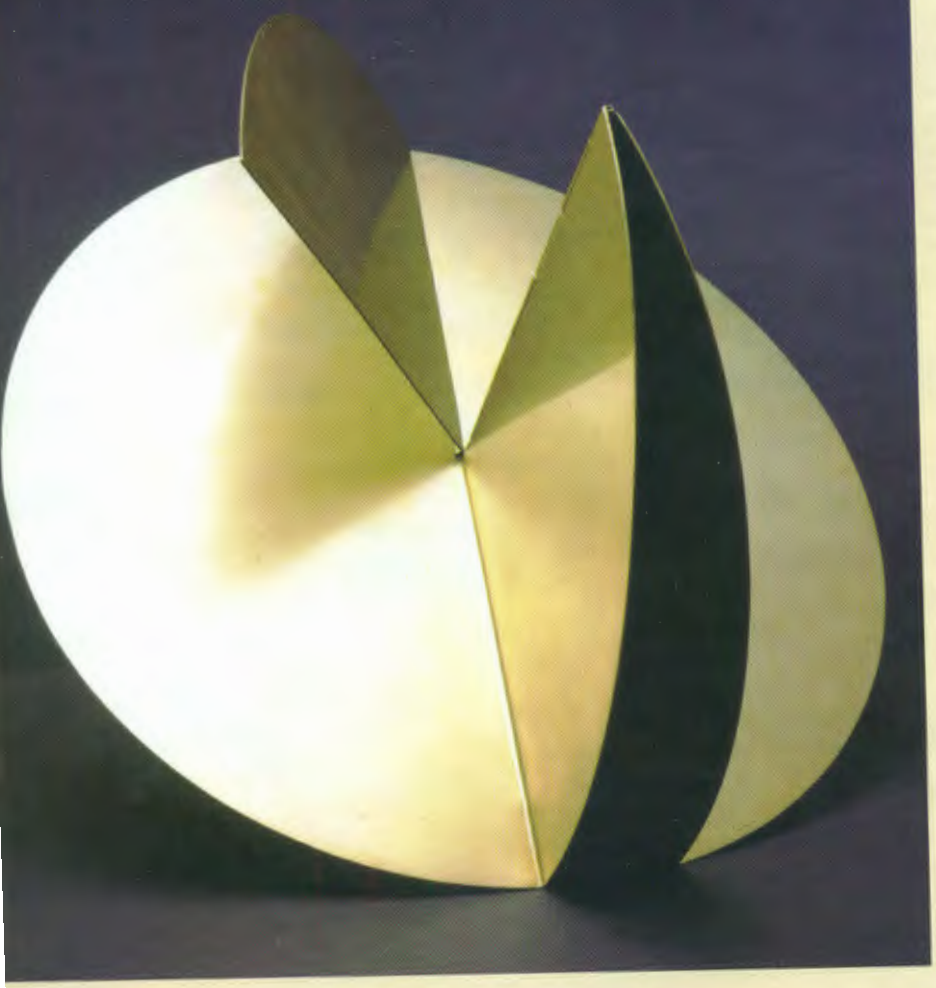
While most collectors from the 1970s to the early 1990s were attracted to more figurative Latin American artists such as Frida Kahlo and Diego Rivera, Patty and Gustavo were collecting abstract and conceptual art. Along with a significant holding of Venezuelan kineticism and geometric abstraction, the Cisneros have works by the Argentinian Madí and Arte Concreto Invención groups and examples of Brazilian Concretism and Neoconcretism.

The Cisneros were also unusual in that they were looking across borders. Rafael Romero, curator of the Colección Cisneros since 1998 explains, 'The Cisneros have the peculiarity of being maybe the only private Latin American art collectors who collect Latin American art from all different countries. Normally, when you go to Brazil, for example, you will find there very good Brazilian art collections. And if you go to Mexico it's the same. If you go to any other country it is more or less the same. The Colección Cisneros has the virtue of putting together works of different countries.'

Patty attributes the difference to her husband: 'Gustavo said, "This [separation] can't be. We're part of the world. We have to get our own countries to know about each other and then go out to the rest of the world." He has just always been a very global thinker and I think it rubbed off on me.'

It is, indeed, this desire to build bridges that inspired Patty, Gustavo and his brother Ricardo Cisneros to create the Fundación Cisneros. With headquarters in their home town of Caracas, the organisation is dedicated to the future of Latin America and to increasing global awareness of Latin America's contributions to world culture. While the foundation supports ▸

On visits to rural areas, Patty found the clay pots were no longer clay, the fish hooks not bone. They were aluminium



community and humanitarian services, the environment, education and culture, much of the programming revolves around Patty and Gustavo Cisneros' art collections.

Along with their geometric abstraction collection, the Cisneros also have substantial collections of contemporary Latin American art, Latin American landscapes from the 17th to the 21st centuries, and colonial furniture and decorative art from Venezuela's Hispanic and Republican periods. The couple also have one of the largest groups of Amazonian artefacts in the world. The Colección Orinoco brings together over 2,000 ethnographic objects created by 12 distinct ethnic groups located in the Orinoco River Basin in southern Venezuela and the Guyana and Black River Amazon basin regions of Columbia and Brazil.

The Colección Orinoco came about out of a sense of responsibility Patty felt to preserve the heritage of the region. 'I don't really need 150 spears,' she jokes, but on her frequent expeditions to the remote countryside she noticed, 'the clay pots were no longer clay – they were aluminium. The fish hooks were no longer carved from fish bones; they were bought in their yearly trip to the big city, 2000 aluminium hooks for 10 cents. And I said, "Oh my goodness, nobody is taking care of this. We should do something about it." So we started, on our expeditions, actually collecting the pieces that we saw.' They also purchased objects owned by Edgardo González Niño, an explorer who lived in the region and often served as the Cisneros' guide.

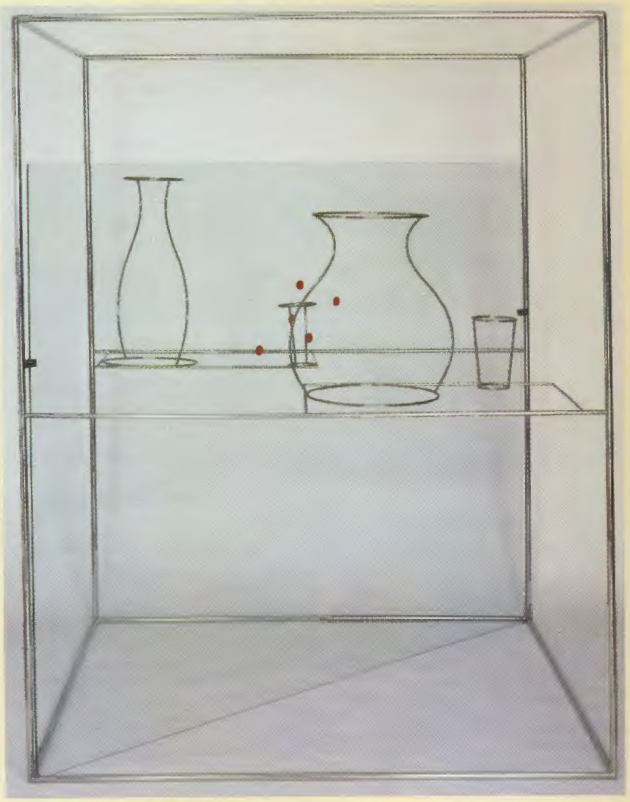
Where many couples might have given their various collections to a museum or even built their own, the Cisneros feel a responsibility to make sure the work is exposed. Over three million viewers have seen the Colección Orinoco in venues across Western Europe (how many would have travelled to see it in a museum in Caracas?) Another one million have visited the award-winning website orinoco.org. 'Gustavo is so involved in media, it's part of our daily breathing... When the Internet began, I think Gustavo's company was the first one to use it in Latin America. He's always been very up to date.' Patty, in turn, was one of the early pioneers to create an educational website. 'I really did at the time think it would be for about maybe 60 or 70 people in the world, for the professors who didn't have access. I never dreamt that it would be as popular as it is.'

While the Colección Orinoco has been travelling Europe, promoting a broad understanding of and respect for the cultures of the Amazonian region, exhibitions of the Colección Cisneros have remained primarily in Latin America, fostering collaborations and connections amongst neighbouring countries. It's a position that the collection is uniquely qualified for, explains Romero. The diversity of the collection means 'we can go to any country and show the art of the whole continent but also show their own art. It's very surprising for people in [Brazil] to find out that Mrs Cisneros has gathered a selection of very important Brazilian modern art... and the same with Argentina.' The exhibitions provide an opportunity to explore the visual and conceptual connections that exist between works of the different countries. They also present a paradigm for multinational Latin American collections.

In 2006, the Colección Cisneros will begin a three-venue tour of the US. The Jack S Blanton Museum of Art at the University of Texas at Austin and the Grey Art Gallery at New York University are confirmed venues. A simultaneous exhibition will begin in an as yet unnamed venue in Barcelona and proceed through Europe. While both shows will introduce modern and contemporary Latin American art to new audiences, other works from the collection will be loaned to group exhibitions to help demonstrate the way it developed in the context of, and contributed to, the international avant-garde.

Both kinds of exposure are important to Patty. 'I used to think, in my younger days, that it was a conscious decision not to show art from Latin America in different museums.' But she eventually realised, 'It is not a conscious decision. It's that they don't know what's there.' To combat this ignorance, the Fundación Cisneros has established a number of cross-cultural training programs. The Patricia Cisneros Travel Award for Latin America enables MoMA employees – curators, conservators and registrars – to visit Latin American museums. In an ongoing relationship with the University of Texas, Austin supports the department of art history to develop exhibitions and seminars around their degree in Latin American art. There is also a scholarship for students from Latin America to attend the curatorial studies programme at Bard College.

This multi-tiered approach, touching the largest institutions as well as young students, makes her efforts all the more successful. Lowry explains, 'Patty is an extraordinarily generous person from the get-go. I think she is someone with a tremendous sensitivity for people and for institutions and has the grace, the tact, the skill, the intelligence to know how to work with people.'



Opposite page, top: Lygia Clark, *Clock of the Sun*, 1960, aluminium. Opposite, bottom: Jesús Soto, *Double Transparency*, 1956, industrial enamel on Plexiglas and wood. This page, above: Ana Mendieta, *Silhouette*, from 'Silueta' series in Mexico, 1973-77, chromogenic impression on colour transparency. Left: Waltercio Caldas, *Transparency*, 1997, 200 x 150 x 152cm

Patty also has a first-hand knowledge of what is happening in contemporary art. She and Gustavo travel extensively, and Patty is always looking at art throughout Latin America and elsewhere. She is often the first to see the work in an artist's studio in Rio de Janeiro or at a gallery in Bogotá, allowing her to chose the best pieces. It also means she sees work outside that is deemed commercially viable by the international art market, giving to the collection a breadth not often seen.

Not only does Patty exude a passion for her artworks, she considers herself responsible for them as well. 'I don't feel that these works are ours. I feel that we're custodians. I feel this is our heritage and I feel very strongly about preserving our heritage.' If her actions are any indication, she also believes in providing the opportunity for others to learn about them. With a glance at the artwork that surrounds her in her New York apartment she concludes, 'The hope is that we will be able to hang [Alejandro] Otero with de Kooning and Calder, and that hopefully in 20 years or less – 15 years, 10 – this interview will not have been necessary.'

'The Colección Cisneros', until 28 Feb, the Museum of Contemporary Art and Design, San José, Costa Rica (+ 506 257 7202, madc.ac.cr)

Pop star

Lisa Perry lives for Sixties art and style, but her astonishing private collection makes connections between the Pop giants and artists of different eras, discovers **Rebecca Dimling Cochran**. Photography by **Roger Davies**

This page: Lisa Perry surrounded by art in the living room of her Manhattan penthouse. On wall, Roy Lichtenstein, *Interior with Built-In Bar*, 1991, oil and magma on canvas, 292.6 x 420.6cm; on left-hand table, Clive Barker, *Twin Cokes*, 1968, polished aluminium, 24.8cm; Claes Oldenburg, *Soft Fur Good Humors*, 1963, fake fur filled with kapok, wood painted with enamel, four units, 48.3 x 49.5cm

In December 2001, invitations to a 'Space Odyssey' arrived in mailboxes in London and New York. The occasion was not a costume party peopled by intergalactic beings, but a celebration of the overhaul of a Manhattan penthouse. Visitors were able to see at first hand the stunning transformation of a manor-like apartment with gilded ceilings and marble fireplaces into an elegant but very mod pad, all directed by the unerring eye of their host, Lisa Perry.

The guest list included everyone who was instrumental in making the space so fantastic: her architect, David Piscuskas, her interior designer, Tony Ingrao, and many of the artists whose work graces the walls. Robert Rauschenberg, Tom Wesselmann and Jim Dine are just some of the art-world heavyweights that form the backbone of one of the most seamless and courageous collections of Pop and Pop-inspired art in the US. Built in just over four years, it includes paintings, sculptures, collages and prints, all of exceptional quality. While most of the works are from the 1960s and early 1970s, Perry creates incredible juxtapositions with contemporary pieces by artists such as Jeff Koons, Gary Hume, Elizabeth Peyton and Julian Opie.

The focus of the collection is not arbitrary. Perry has fond memories of her Sixties childhood. 'I grew up in a really cool house,' Perry remembers of her home in suburban Chicago. 'It had a pool in the middle surrounded by Japanese shoji screens – very modern.' Her father, an amateur painter, put his canvases on the floor and painted in the gestural style of Jackson Pollock. Her mother owned a gallery selling blown glass, pottery and limited-edition prints.

Perry's love for the period first manifested itself through fashion. An avid follower of contemporary couture, she was given a piece of vintage clothing for her 40th birthday. Soon after, she went to the clothing store Lily et Cie, on a trip to LA. She fell in love with Sixties dresses by Courrèges, Pucci and Cardin. 'I thought, "Wow, these are things I can actually wear?" From that day, I've been collecting and wearing vintage clothes,' she explains, propped on a sofa in a Sixties Rudi Gernreich checked top and Manolo Blahnik shoes.

'To me, it was natural to put Pop and Op together. It came from the whole aesthetic of combining the furniture and the fashion'

A few years later, Perry and her husband decided to move with their two children to a new apartment. They found a penthouse on the East River that was once the grand home of Winston and CZ Guest. It took someone like Perry to visualise what could be done with the antiquated space known as 'the apartment with two ballrooms'. She knew that she wanted to focus on the 1960s: 'I'd been collecting Sixties clothes and accessories, and vintage *Life* magazines. I was very attracted to that era, the fashion, everything.' The place filled up with Verner Panton furniture, Pucci fabrics and a white leather couch in the living room specifically designed to imitate a conversation pit.

The cool white walls and sleek furniture provide the perfect backdrop for the striking colours and daring shapes of the art she collects. At first, Perry purchased works by contemporary artists who were clearly influenced by Pop art, such as Michael Craig-Martin, Julian Opie and Gary Hume. Then Perry purchased a 1965 Warhol *Campbell's Soup Can* whose electric blues and purples she fell in love with. When she brought it home, her reaction was much like her reaction to vintage clothing: if I can have work by artists practising in the 1960s, why not? Not long after, she discovered Roy Lichtenstein's *Interior with Built-In Bar* (1991). 'I'll never forget standing in front of the giant Lichtenstein the first time I saw it,' Perry recalls as her face breaks into a broad smile. 'It literally took my breath away.

'My husband and I started going through Pop art books and seeing who we liked and what things we liked,' she continues. 'We decided to focus the collection on work from the 1960s and early 1970s.' But Perry was not wed exclusively to the representational content of Pop. She developed a love for the geometric abstraction of the period as well. 'To me, it was natural to put Pop and Op together. I have a feeling that it came from the whole aesthetic of combining the furniture, the fashion… it just felt right.'

Bridget Riley's black-and-white-striped painting *Intake* (1964) vibrates on one of the dining-room walls and Victor Vasarely paintings and sculptures punctuate the space. The art-world snobbery against the French artist is of no importance to Perry. 'The Vasarelys are exactly my taste and what I love. People come here and they say, "We would never have thought of putting Vasarely in this context but it works so well." But it was so natural for me. I never thought twice.'

The inclusion of Vasarely, admits private dealer Dominique Levy, 'is one thing that really triggered my enthusiasm for the collection. American collectors who are able to look at Lichtenstein but also at an artist like Vasarely, who is not appreciated in America, are really fantastic. His work is completely part of that movement and [to find] someone like Lisa, who appreciated that work, was one of the main reasons I wanted to work with her.'

This page: the living room. Tom Wesselmann, *Mouth 16*, 1969, oil on canvas, 139.7 x 190.5cm; Cappellini chairs in neon orange leather **Opposite page, left:** the living room. Victor Vasarely, *Tettye*, 1974-76, oil on canvas, 202 x 202cm **Opposite page, right:** Robert Rauschenberg, *NY Birds Call for Oyvind Fahlstrom*, 1965, silkscreened ink on cut and torn papers stapled to canvas and covered with Plexiglas, 236 x 208 x 28cm

This page: the media room. In window, Robert Indiana, *Love*, 1966-99, stainless steel, 91.4 x 91.4 x 45.7cm; works on shelves include, on middle shelf, Victor Vasarely, *Felhoe*, 1983, painted wood, 38.7 x 40cm; on far left, Joel Shapiro, *Untitled*, 1996-97, mahogany and yellow cedar, 35.6 x 21.6 x 16.5cm; on bottom shelf, Deborah Kass, *Four Barbaras (The Jewish Jackie Series)*, 1993, silkscreen ink and acrylic on canvas, 50.8 x 61cm

'We're very open to moving things around. There is nothing, besides the Lichtenstein, that has to be in this space forever'

◂ Born in France, Levy worked for many years as international director of private sales for Christie's and is now a private consultant. She has helped Perry acquire significant pieces from private collections in Germany and Belgium, and has also been instrumental in expanding the collection beyond the traditional Anglo-American focus of Pop. 'The Pop movement, although stronger in America, was as important all over Europe,' Levy explains. 'Because of my European background, the Perrys were very happy to look towards European Pop.'

Today the collection includes two significant paintings by Martial Raysse and a large-scale collage by Jacques de la Villeglé. Eduardo Paolozzi is also represented with a work from his 'Bunk' series. Perry remarks, 'There are so many similarities between Rauschenberg, Rosenquist, Wesselmann, Paolozzi and Villeglé. These artists were looking at what their peers were doing, which is one reason why the collection is so focused.'

While it is generally true that works from the same period can share sensibilities, the cohesiveness of the collection must be attributed to Perry's unfailing eye. Elizabeth Peyton's *Prince William and Prince Harry* (2000) provide an interesting counterpoint to Andy Warhol's 1966 *Self-Portrait* or Roy Lichtenstein's *Girl with a Dish Rag* (1962). Michael Craig-Martin's *Tulip Chair* (2000) plays nicely off the Eero Saarinen originals around the kitchen table and Gary Hume's black and white snowmen fit well on the patio beyond the large Lichtenstein painting.. 'Pieces come our way all the time and we're very open to moving things around and changing. There is nothing, besides the Lichtenstein, that I would say has to be in that space forever.' On Perry's wish list are works by Rosenquist and Ed Ruscha.

'My bottom-line criteria for every piece of art is that when you look at it, you smile,' says Perry. While this may sound trite, it is an apt reflection of her personality. A woman who works tirelessly for Democratic causes, including campaigning for the election of women to Congress, and who is on the advisory board of NARAL Pro-choice New York, Perry reflects continual optimism. Perhaps it harks back to her love of the 1960s, where people fought for their beliefs and believed they could change the world.

'You can see Lisa's incredible passion for the 1960s through her collection of vintage clothing or through the way the apartment has been designed,' explains Dominique Levy. 'It's an in-depth passion. It's not just the art. It's the books, the novels and it's the cinema. It's everything out there.' The package is so focused that visiting the space, experiencing the art and speaking with Lisa Perry is like taking a journey back in time. With the benefit of a contemporary vantage point, it's an enlightening, and very worthwhile, odyssey.

Top right: the master bedroom. Tom Wesselmann, *Great American Nude #92*, 1967, Liquitex and collage on panel, 122 x 168 x 2.5cm; Laverne Lily chair, 1959, custom-made headboard and carpet **Below right:** the entrance gallery. Martial Raysse, *Rosa*, 1962, acrylic and fluorescent light on canvas, 180.3 x 130.8cm

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Raw Acts Gracefully Posed: IngridMwangiRobertHutter's Social Performance

TEXT / REBECCA DIMLING COCHRAN

Speaking at her recent exhibition at the Spelman College Museum of Fine Art in Atlanta, Ingrid Mwangi referenced a statement by the artist Joseph Beuys in which he stressed the importance of finding and exposing the inner wound. While she and her husband-collaborator Robert Hutter prefer to leave their work open to individual interpretation, her cursory comment provided an interesting framework for considering their practice. In much of their work, the artists address personal or societal wounds, eloquently working to heal and gain strength from the experience.

The two artists began their collaboration at the Hochschule der Bildenden Künste in Germany in the mid-1990s. In time, they came to consider their practice as inseparable—"one artist two bodies"—and thus exhibit under their combined names IngridMwangiRobertHutter. While their work enlists video, installation, and photography, it is inherently performative.

The two artists rarely appear in the same work: one is usually behind the camera as the other performs. In addition, they have very different performance styles. As such, the works feel quite different, depending on who takes the lead role. Mwangi, who has an exquisite voice, leans on vocal improvisation to amplify her physical actions; Hutter is most often silent, frequently turning his back on the viewer, de-singularizing his body in order to cast it as a stand-in for mankind. This sets them apart from many other duos whose collaborations are premised on the subsumption of the individual—like Fischli and Weiss and the Chapman Brothers or even collaborative couples such as Bernd and Hilla Becher or Tim Noble and Sue Webster. As disparate as they may feel, IngridMwangiRobertHutter's works share a vision: they all plumb the depths of painful experiences and explore the cathartic nature of art.

Mwangi grew up in Nairobi with a German mother and Kenyan father. At the age of sixteen, she moved to Germany, where, for the first time, she experienced being cast as an "other." The powerful large-scale video projection *Neger Don't Call Me*, 2000, is based on that experience. The work relies on a grid of nine images: in each Mwangi has woven her hair in dreadlocks and wrapped them around the front of her head in different fashions to disguise her visage. Occasionally the video will cut to a single frame, highlighting one of Mwangi's nine enactments of stereotypes of black people—like a robber or a wild animal. In the soundtrack, she recounts the racism that she encountered as a person of color in Germany and the introspective path she followed in order to identify which parts of her were black, which were white, and to determine where she fit in. Strategically installed, the audio is distributed across a number of speakers mounted on the ceiling and hidden in the four simple wooden chairs that face the projection. This sonic environment tangibly translates the sense of schizophrenia that one can imagine echoed in her head as she grappled with doubt, confusion, anger, and resistance to the labels imposed on her by others.

In the three-channel video installation *Splayed*, 2004, Mwangi confronted another personal trauma. The work comprises three flatscreen monitors hung high on the wall in a

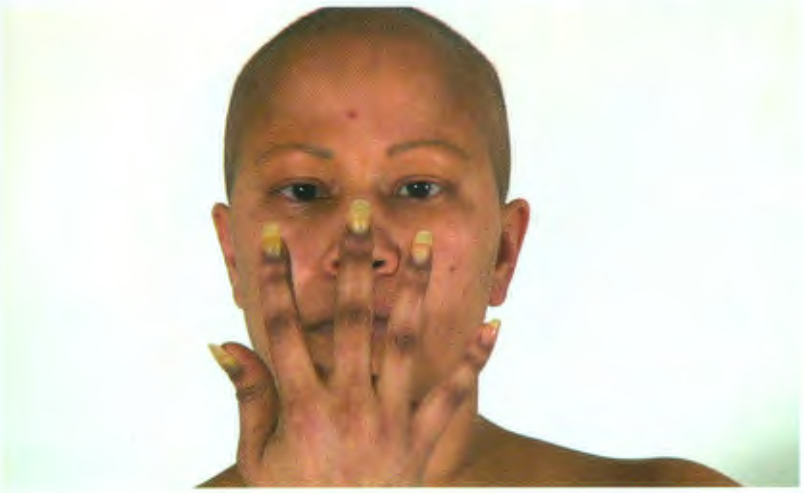
OPPOSITE, TOP TO BOTTOM: **IngridMwangiRobertHutter**, still from *Eastleigh Crossing*, 2009, single-channel video, 7:48 minutes; **IngridMwangiRobertHutter**, still from *Creepcreature*, 2009, single-channel video, 4:56 minutes (courtesy of IngridMwangiRobertHutter) / ABOVE: **IngridMwangiRobertHutter**, *Hell's Gate*, 2009, c-print, 693 x 125 cm (Spelman College Museum of Fine Art Collection; purchased with support from the Friends of the Museum in honor of the 15 x15 acquisitions initiative)

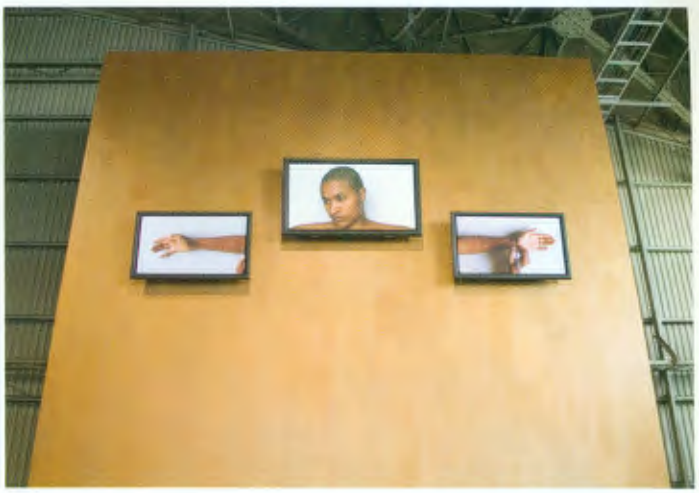
triangular configuration. Mwangi's head occupies the central panel, her right and left forearm respectively stretch across the other two screens. As such, she seems to be standing, arms outstretched, in a pose similar to a crucifixion. Eyes downcast, her expression remains impassive as a knife-clutching hand carves the word "monogamous" into her right forearm while another simultaneously carves "polygamy" into her left. Like Marina Abramovic's performance *Lips of Thomas*, 1975, in which the artist cut a five-pointed star into her stomach using a razor blade, Mwangi turns her body into a canvas and her blood into the paint. The performance serves as an elegant metaphor for the hurt and indelible scars caused by one of her parents' infidelity.

In 2005, Mwangi and Hutter made their collaboration official, retroactively attributing all of their work to their combined practice. This also signals a subtle shift, as the work seems to move away from specifically autobiographical experiences to more universal concerns or conditions.

This change in approach is also reflected in works such as the single-channel video *Constant Triumph*, 2008, where neither of the artists appears. Projected onto two overlaid floating scrims, which lends the image an ethereal quality, the incredibly moving narrative follows Mwangi's sister Helen Mwangi-Taylor as she confronts the pain, fear, and eventual solace in her struggle against the cancer that claimed her life. A professional singer for whom appearance was important, we experience her anguish as she loses her hair and her fingernails begin to fall off. We hear the fear in her voice as she worries about the future of her children. And we sense our own human fragility as she traces the scar on her right chest where a tumor was removed—failing to rid her body of the evil disease. Still, despair never steps into the frame. Her spiritual *a cappella* singing and unflinching poise convey both dignity and perseverance. Mwangi's sister teaches us the alternative to bowing down under the weight of death: to gain strength and transcend. *Constant Triumph* is pure inspiration, brought to us from one who has already passed into another world yet come back to show us the way.

The incredibly poignant video *The Cage*, 2009, similarly enlists grace and understanding, albeit in a totally different context. For this performance Hutter, a white European, inhabited a fenced-off construction on a busy Johannesburg street rarely frequented by people of his color. Totally silent and temporarily blinded by patches he placed on his eyes, Hutter began a slow courtship with the skeptical crowd, drawing them in with each action. After walking around his enclosure a few times, he sat down and made the humble gesture of shaving his head. He then cut pieces from his shirt, packing them with clumps of hair into small plastic bags and offering them to spectators by hanging them from the rungs of the metal fence. The gathered crowd eyed the packages warily with few venturing to take them. Hutter then leaned against the fence with pens in hand, inviting the crowd to write on his back. After the first few brave souls stepped forward,





more jumped in and the scene became quite animated. People took the bags and lined up to manifest their thoughts on this subservient blind white man. Some simply signed their names or drew pictures. Others became bolder, writing AFRICA, FREE, and KILLER. One even drew a swastika. *The Cage* staged a seemingly cathartic experience for the colonized to look and write upon the colonizer, expressing their feelings without fear of judgment or recrimination.

Crowd response is an important component of IngridMwangiRobertHutter's work. In *Eastleigh Crossing*, 2009, which the artists define as a guerilla action, Mwangi ventured to a section of Nairobi known to harbor refugees from Somalia. Her help was welcomed by a taxi trying to get through a flooded street and by pedestrians who enjoyed her beautiful singing. But when she turned the tables on them and began to moan and scream in anguish, they shied away from her. The inhabitants of Eastleigh Crossing, aften whom the video was named, have most likely experienced their own personal agony but the public display clearly unnerved them. While she had helped or taken the time to listen to them, no one stopped to help her. Like Kimsooja's *A Beggar Woman*, 2000-2001, in which the artist sat cross-legged with her arm outstretched for alms in crowded squares in Cairo, Lagos, and Mexico City, the performance becomes as much about the crowd's response as the artist's actions, displaying widespread social apathy and fear of "the other."

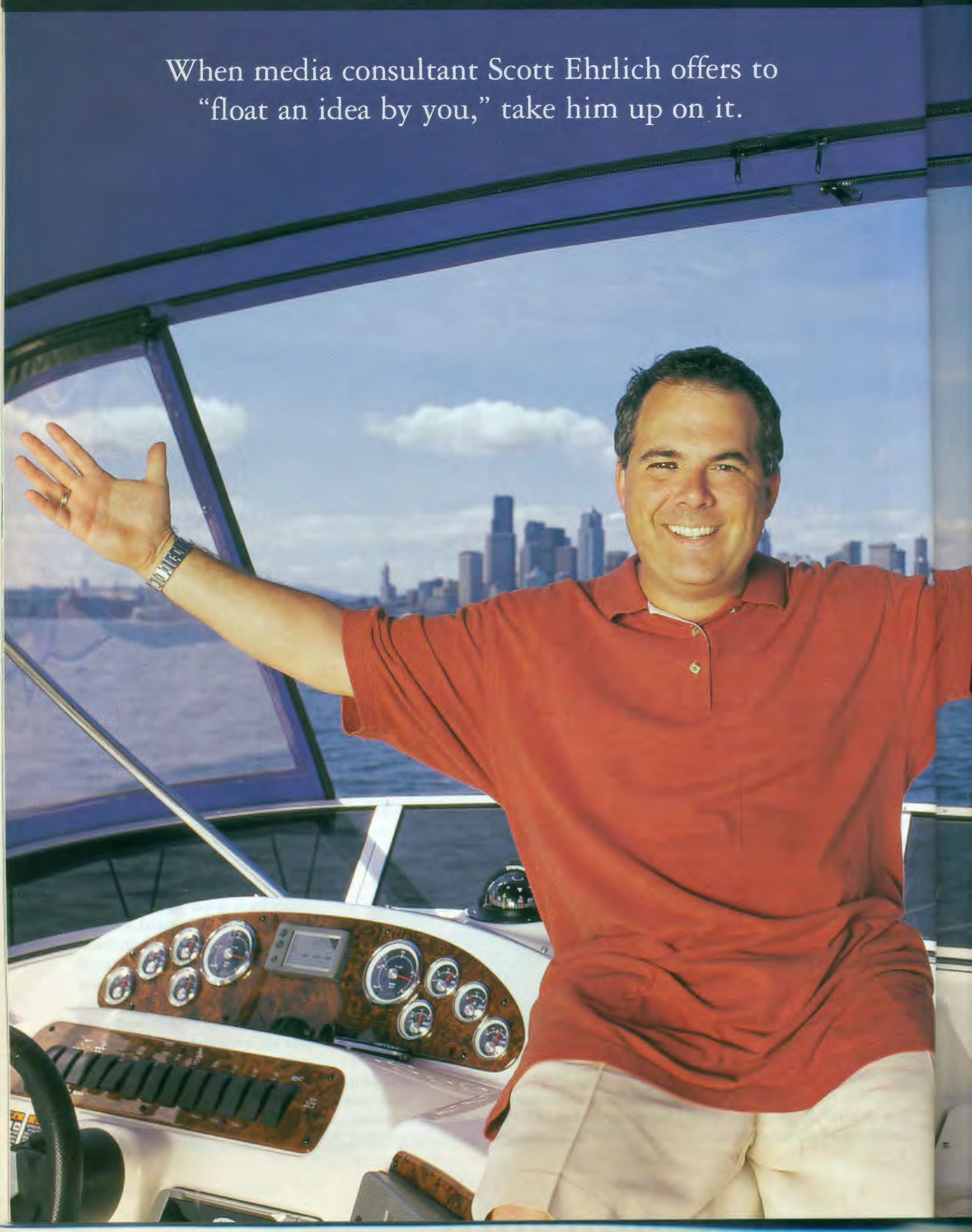
Exposing the fallacy and the harm caused by this lack of human connectedness is at the heart of IngridMwangiRobertHutter's photographic triptych *Hell's Gate*. Taken outside of Nairobi, the photograph memorializes Kenya's massive 2009 drought. In the left panel, a Kongoni—a small African antelope —stares solemnly at the camera. Its brown color, which would normally camouflage it in the surrounding bush, stands out against the gray, dying foliage. In the central panel, Mwangi sits as if praying over the carcass of a zebra. Its skin intact, it is clear that this animal succumbed not to predators but to Mother Nature. The right panel shows Mwangi, Hutter, and a friend standing in front of their car, looking like intruders in this desolate landscape. Their presence, however, reminds us that some people's actions can hurt many as the effects of global warming spread miles from where the most grievous infractions take place.

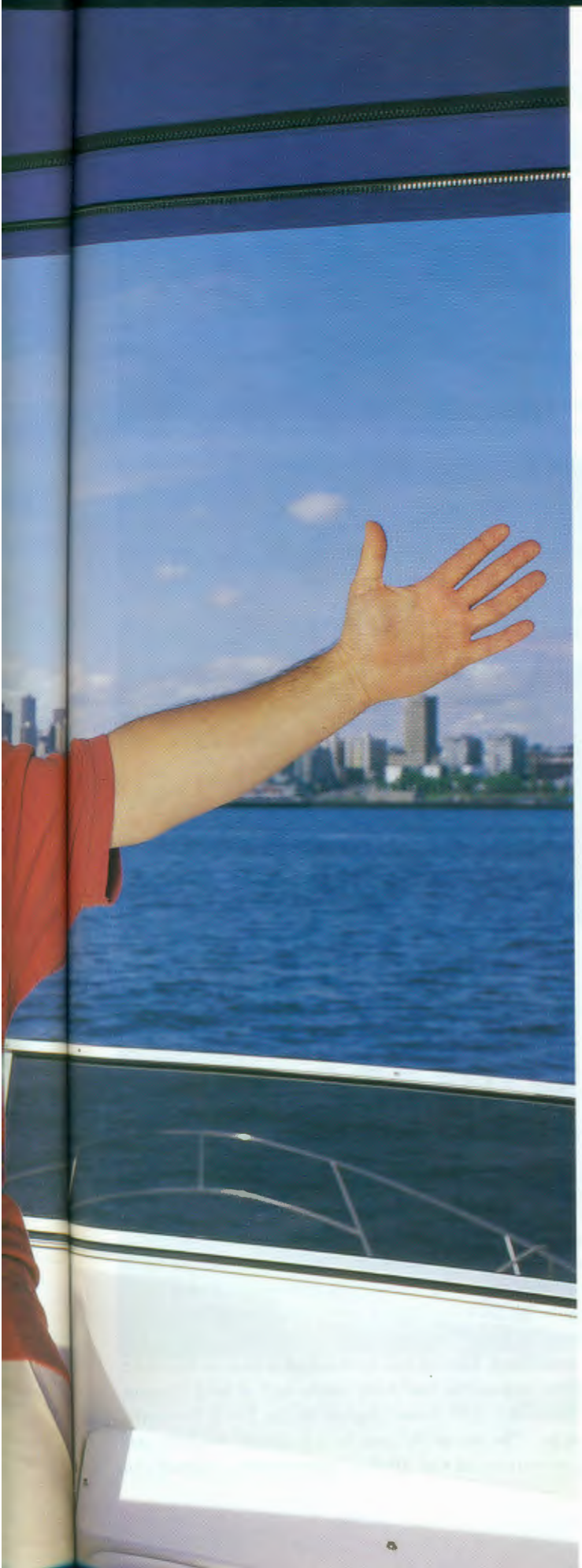
IngridMwangiRobertHutter's work is not easy to watch. Though beautifully presented, their performances, videos, and photographs elicit very raw emotions. Race, gender, national identity, fidelity, and death come under their scrutiny. Through their engagement with these issues, they offer us an opportunity for growth, change, and even transcendence.

Rebecca Dimling Cochran is a curator and writer based in Atlanta. She frequently contributes to *Art in America*, *Sculpture*, Artforum.com and ArtsCriticATL.com.

OPPOSITE: **IngridMwangiRobertHutter**, *Neger Don't Call Me*, 2000, video projection, 4 chairs with loudspeakers, 11:34 minutes (courtesy of The Heather and Tony Podesta Collection, Washington, DC) / ABOVE, LEFT TO RIGHT: **IngridMwangiRobertHutter**, *Constant Triumph*, 2008, single-channel video, 18:53 minutes (courtesy of IngridMwangiRobertHutter); **IngridMwangiRobertHutter**, *Splayed*, 2004, three-channel video, one channel: 10:47 minutes, looped; two channels: 14:21 minutes, looped (courtesy of IngridMwangiRobertHutter)

When media consultant Scott Ehrlich offers to "float an idea by you," take him up on it.





rocking the boat

by Rebecca Dimling Cochran

Photography by Allison Shirreffs

When Scott Ehrlich went shopping for office space, buying life jackets wasn't originally part of the plan.

After leaving a senior position at Real Networks in 2003, he knew he could easily return to New York, where he started his career, or move to Los Angeles. But after discussing it with his wife, Ehrlich says, "We made a lifestyle decision, which was to live in Seattle. We like our life here."

But Ehrlich felt there were not many media companies in Seattle where he could leverage his background and skills. "That left me in a position of figuring out a way to work that wasn't anyone else's mold." He started Red Tie Inc. and launched Impulse Media, a consulting company that helps clients predict and capitalize on the intersection of new technologies and media. Initially he worked out of his home, but after his 3-year-old son walked in during an important conference call, he began to look at office space.

Ehrlich found that traditional offices were high-priced and didn't offer what he really wanted. "Then I went down to the marina and there was a sign that said, 'Check out the new broadband access,' " he recalls. "I thought, I'm already paying for this and going down to the marina every morning doesn't seem like a bad thing to do. So I just started doing it, as a trial more than anything else."

Two years later, Ehrlich has established a routine where he spends three days on the road with clients such as Sony Pictures Digital Networks, ABC News Digital Media, DivX Networks and iFilm Inc. The rest of the time he is in Seattle, working and holding meetings on the 46-foot powerboat – named the

"Nobody ever says, 'No, I won't meet you down at the marina,' especially if the weather is good."

Impulsive – at the Elliott Bay Marina.

Five minutes from downtown Seattle, the idyllic location has views of Mt. Rainier in one direction and the Olympic range in another. "It's a great work environment because it is both solitary and a little bit social," says Ehrlich. "Nobody ever says, 'No, I won't meet you down at the marina,' especially if the weather is good."

The marina offers three restaurants, which he uses when the weather is bad. In the summer, he hosts lunches on board, often bringing together people who don't know each other to exchange ideas. "This is the beauty of the whole thing. The boat has a salon with a sitting area. There's a dining area. It's kind of a condo on water."

Ehrlich made no modifications to the boat to turn it into his office.

He works entirely from three pieces of wireless technology: a laptop, a BlackBerry and a cell phone. "I don't have a satellite TV connection. I don't have a hard-line Internet connection. ... I'm forced to be a power user of wireless technology," he says. This helps when he thinks of digital media and its uses. "Because I'm not sitting in an office, I actually think about things like, 'There's a piece of video I want to watch on the boat; how do I get it here?' " W

Rebecca Dimling Cochran is a Seattle-based writer.

Ehrlich uses three pieces of wireless technology: a laptop, a BlackBerry and a cell phone.

FEBRUARY 2009

Art ANTIQUES

FOR COLLECTORS OF THE FINE AND DECORATIVE ARTS

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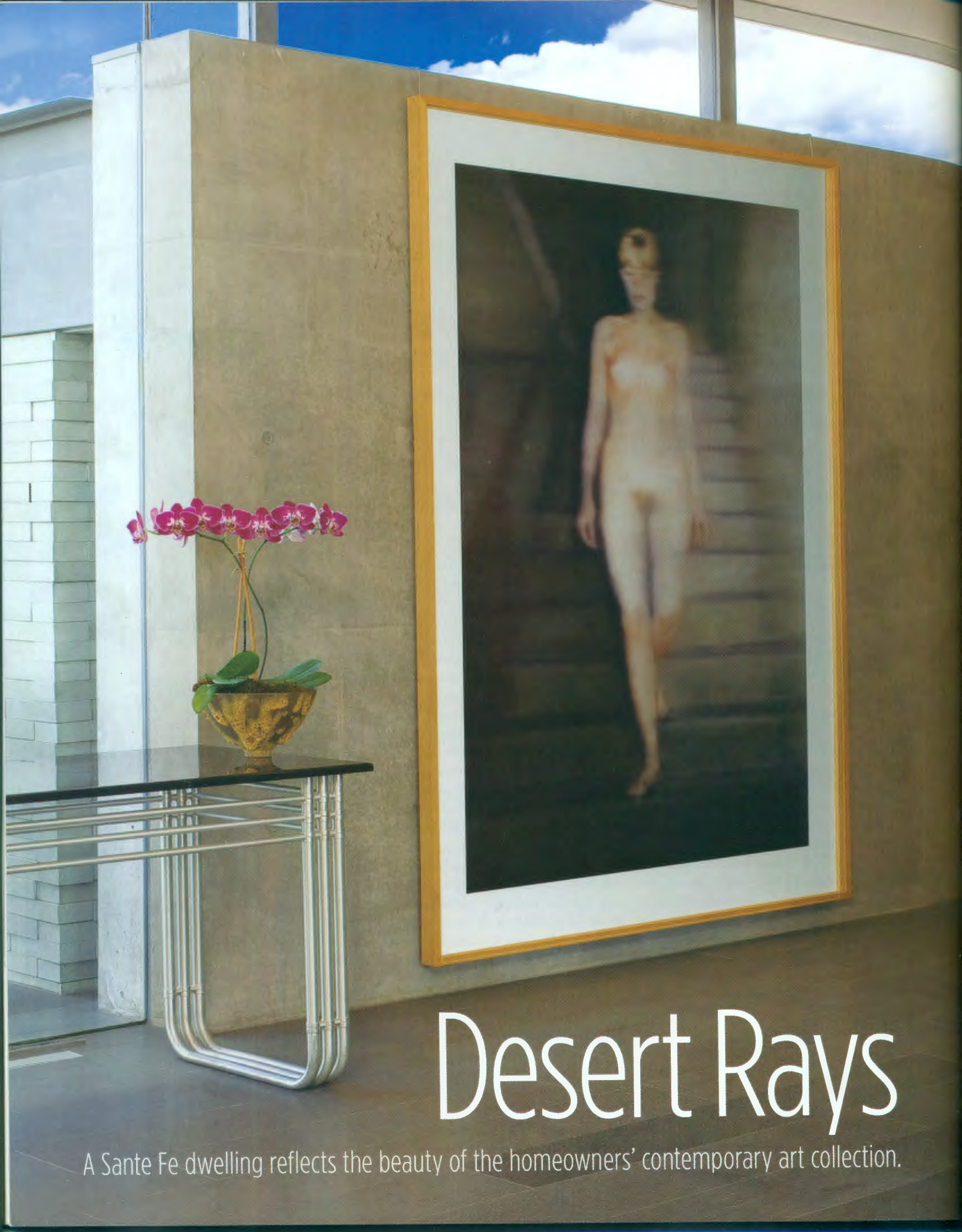
Art House



Desert Rays

A Sante Fe dwelling reflects the beauty of the homeowners' contemporary art collection.

Story by
Rebecca Dimling Cochran
Photographs by
Randall Cordero

ALTHOUGH BUILDING a contemporary art oasis in the middle of the desert seems like a daunting task, it was a dream that Jeanne and Mickey Klein had always hoped to bring to fruition. Rather than create a white-cube gallery space, which would have allowed the couple to control the inherent fluctuations in humidity, temperature and light, the Kleins decided to embrace the environment of the Santa Fe, N.M., foothills. They coupled this attitude with a desire to keep their museum-quality art in the forefront and created an exquisite home that was designed not for, but around their collection.

The linchpin of the project was a new commission—one of James Turrell's *Skyspaces*. These magical works invite viewers to enter monastic-like cells and experience the changing light of day through an aperture cut in the ceiling. Because they remain open to the elements, they are traditionally designed as self-contained buildings, but the Kleins chose to integrate their *Sky Space* (2000) into the heart of the house.

"We interviewed a number of architects and we asked each of them, 'Can the art come first?'" explains Mickey. "Every single person said yes, but then it didn't happen." Given their support of young artists, many of whom they've met through the Core Artists-in-Residence Program at the Museum of Fine Arts, Houston's Glassell School and at ArtPace in San Antonio, where Jeanne is the president of the board, it is not surprising that they chose a relatively unknown architect, Mark DuBois, for the task. He listened attentively as the Kleins explained the prerequisites for the design.

Subtle details prove that DuBois was absorbing their needs: The halls are just a little wider than usual so one can get a better perspective on larger pieces that flank the walls; the materials, while warm and textural, create an almost monochromatic background for the art; and even the room proportions were considered carefully. Jeanne recalls looking over the plans and being startled, saying, "I called him and I said, 'Mark, the living room is too big.' And he said, 'Jeanne, you and Mickey told me that the Ellsworth Kelly had to go in the living room, and if you want that piece to go there, that room has to be that size.'"

Previous spread from left: Gerhard Richter, *Ema (Nude Descending the Staircase)*, 1992; James Turrell, *Sky Space*, 2000.

From left: The living room features Ellsworth Kelly's 18-foot bronze wall sculpture, 1997–98, and a George Nakashima coffee table; Ernesto Neto's untitled wall sculpture, 2003, releases a lavender scent.

Fred Sandback designed this string installation, 2003–04, to help separate the dining from the living room, which also includes Louise Bourgeois' *The Fingers*, 1968, and Kiki Smith's *Tears*, 1994.

The house is filled with floor-to-ceiling windows that allow huge vistas of the nearby Santa Fe National Forest. Unlike a gallery or museum, where the light levels remain constant, pieces often shift from shadow to light throughout the course of the day, radically changing their appearances. Kiki Smith's glass installation, *Tears* (1994), nestled in the corner of the living room floor, is a good example. In the morning the individual forms absorb a level bath of indirect light, highlighting their distinct shapes. When the brilliant afternoon rays flood into the room, tiny points of light bounce off every surface, melding the forms into a pool of glimmering sunlight. In the foyer a mobile by Gego (also known as Gertrude Goldschmidt) becomes active without even a gust of wind as the setting sun pushes its shadow up the adjacent wall. Nowhere is this change of light more apparent, however, than in Turrell's *Sky Space*. As twilight fades to night, the painted white ceiling frames a rectangular patch of luscious blue sky that slowly recedes into a deep, velvety black.

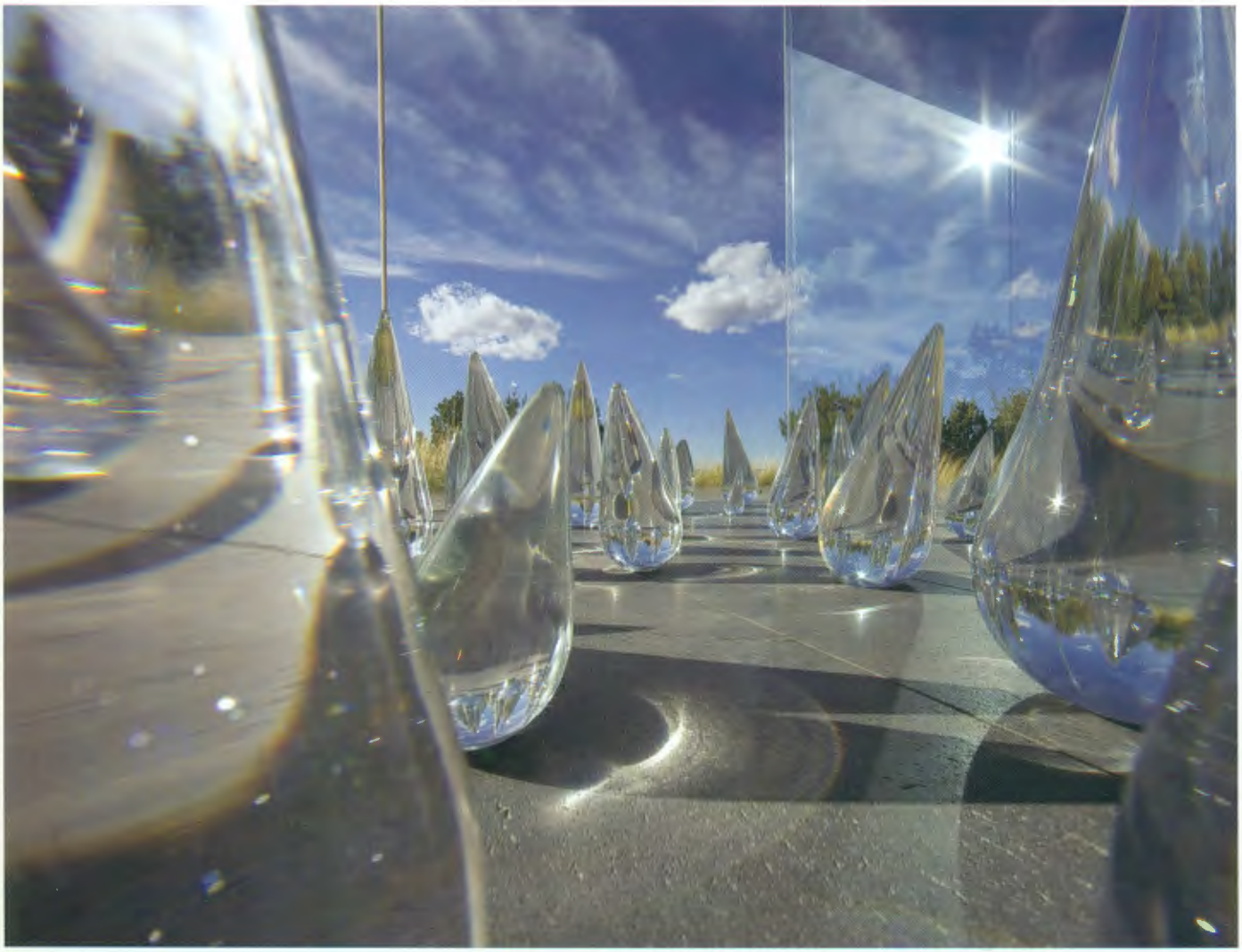
"In the process of building, we've learned to have artists come into our lives in a bigger way to do installations," Jeanne says. When faced with the challenge of how to demarcate the space between the living and dining rooms without having to construct another wall, she recalls, "Mickey had the idea to commission Fred Sandback to do this (string installation). That's what his work is all about: creating different spaces." Teresita Fernandez created an elegant glass installation for the master bath that explodes like a shimmering reflection above the sculpted tub, and Richard Tuttle, who lives nearby, installed his own works in the guest bedrooms, their

Both works on the walls of the guest bedrooms were installed by fellow New Mexico resident Richard Tuttle, from his *Six Yellows* series, 1970–74.

bright colors punctuating the monochromatic furnishings.

While the artists whose works are displayed are not all from the same generation, many of their pieces share a simple elegance with minimal decoration, whether it is a Giuseppe Penone painting or a series of Hiroshi Sugimoto seascapes. "Almost everything you see now in the collection was purchased after living with our Agnes Martin," says Jeanne, referring to the artist's *Untitled #5*, which the couple purchased in the late '80s. "That one painting had a lot to do with changing our aesthetics."

The Kleins also credit the late collector and philanthropist Dominique de Menil, whom they got to know quite well during their 30 years in Houston. "We would travel with her to wonderful, different places in the world and we would have the benefit of her thoughts," says Mickey, who remembers walking through the Piet Mondrian exhibition at the Museum of Modern Art with De Menil and John Elderfield, "listening to their dialogue and then going to Chicago and listening to her and Walter Hopps speak about different works of art or architecture."



"Art has brought more to us than just an object," Jeanne says. "We have met so many wonderful, interesting people and enriched our lives in educational ways that have nothing to do with art." One of the most significant learning experiences has been their relationship with the British sculptor Andy Goldsworthy, who created a three-part site-specific installation that requires visitors to wander through the landscape in order to experience the piece. At each site a wall enclosure is dug into the ground and a shape or pattern is molded into a cement base. The base is covered with a shallow layer of mud that, when exposed to varying temperatures and rainfall, guarantees that guests will view a new pattern of color and cracks in the sun-baked surface during each visit. "Andy has given us a gift of understanding our own land in a way Mickey and I couldn't, or didn't," says Jeanne. "By having him spend about a month with us each summer, he has opened a new horizon of not only understanding it but a different way of living it."

The Kleins also asked Danish artist Olafur Eliasson to create a piece for the home; he was intrigued by the high desert winters, where the nights are very cold and yet the sun makes the days warm. In response to this, Eliasson erected a dome-shaped metal armature with a small sprinkler system at its top between the main house and guesthouse. Turned on only in the winter months, the piece becomes an ever-changing sculpture as the water freezes each night onto the armature, and every day different areas melt when hit by the sun's rays.

No matter what season or what time of day, there is some location in the house or on the property where artworks can be seen and experienced. Even in the dark of night, the Kleins can sit outside in the courtyard on Jenny Holzer benches and watch videos on an outdoor screen.

In a time when many private collectors are converting windowless warehouses or building museum-like spaces to house their works, the Kleins' house provides an alternative paradigm. There, the art fights for attention with the gorgeous views, deals with shadows cast by the changing sun and rises above the din of elegant architecture and furnishings. Amid the raucous chorus, the Kleins have created a home where their collection has the enviable quality of feeling alive.

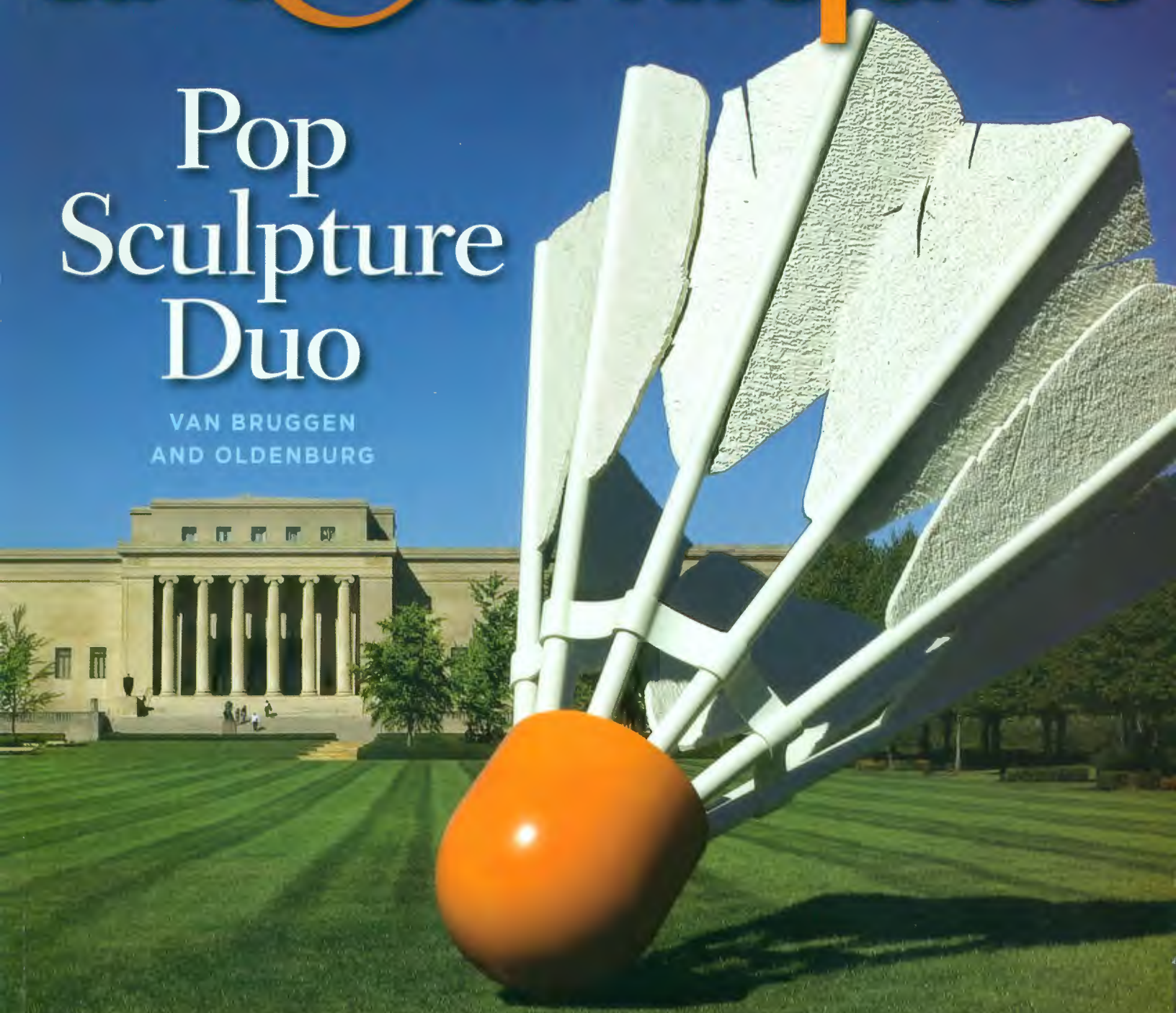
From left: Throughout the day, sunlight and shadows interact with Kiki Smith's *Tears*, 1994; Dan Flavin's *Untitled (To Caroline)*, 1987, Giuseppe Penone's *Pelle di Marmo e Spine D'Acacia (Vera)*, 2002, and John Chamberlain's *Lilith Half Moon*, 1967–68.

ANTIQUES AND ART FAIR SEASON IN LONDON

art&antiques

Pop Sculpture Duo

VAN BRUGGEN AND OLDENBURG



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ADAM VS. STUART: PERIOD NEOCLASSICAL RIVALRY

ROBERT RAUSCHENBERG: UPSTART TO ESTABLISHED MASTER


CADORNA - TRIENNALE

"Ago, Filo e Nod (Needle, Thread and Knot)," 2000, brushed stainless steel and fiber-reinforced plastic painted with polyester gelcoat and polyurethane enamel, in the fashion capital of Milan, Italy.

Creativity Loves Company

When Pop master Claes Oldenburg met art historian Coosje van Bruggen, collaborative genius was the natural result.

BY REBECCA DIMLING COCHRAN

We first really met when we worked on a piece, 'Trowel I,' which had originally been made for a site at Arnhem," recalls Claes Oldenburg.

"It was in 1971 for the exhibition 'Sonsbeek 71,'" interjects his wife, Coosje van Bruggen. "I was the editor of the catalogue, so that's how we talked about the piece."

"Of course, at that time we were not together," Oldenburg continues. "But in 1976, that particular piece had been re-sited to the Kröller-Müller Museum in a very bad location and was in a state of deterioration. That's when we got together on the piece."

Seated at a long Donald Judd table in their minimally furnished brownstone on the edge of SoHo, the two sit so close to one another that at times their hands almost touch. Listening to the rapport as they continually take over from one another (often before either is finished), it is easy to understand the working process that has developed between them over the past three decades. As they discuss past projects of their signature giant sculptures that depict everyday objects, each brings perspectives still guided by their early training. Oldenburg, who was born in Sweden but raised in the U.S., is a visual artist and tends to approach the work in terms of its formal qualities, its visual characteristics and how it is constructed. Van Bruggen, an art historian and curator born and raised in the Netherlands, looks at the meaning inherent in each piece, placing the work in the context of its surroundings and in a larger art-historical framework.

Their experience re-siting the Kröller-Müller sculpture set a precedent for future collaborations. Oldenburg sketched and sculpted the model for "Trowel I" for example, but as he recalls, "Coosje had some very good ideas about where to place it because she had worked at the Kröller-Müller. The other thing was that she didn't like the zinc-silver color, which she replaced with a sort of workman's-blue color."

"I thought its iconography [was] too much like a cake shovel and not enough like a tool," van Bruggen explains. Her sensitive and witty placement furthered this clarification. "It's at the transition of the manicured garden into the wilder part, and you can see it from both," she explains. "It looks very beautiful there."

"The whole idea of placing a piece in relation to its setting is Coosje's idea more than mine," continues Oldenburg, who early on established a practice of transforming ordinary objects like a piece of cake or a baseball bat into a work of art by altering its size, density and material. "The sculptures that were done before our partnership could have been realized in any of several situations, because it was a sculpture in itself. Now the large-scale projects grow out of observations of a particular place." The pair have created "Cupid's Span" in San Francisco, a bow and arrow piercing the city

where Tony Bennett left his heart; "Ago, Filo e Nodo (Needle, Thread and Knot)" in Milan, the fashion mecca; and they are working on "Collar and Bow," a sprung-open shirt collar with black bow tie, to be situated outside the Walt Disney Concert Hall in Los Angeles.

As invitations to create these site-specific works continued to come from all over the world, the artists became more and more fluid with their partnership. "We did not set out to work together," recalls van Bruggen, who married Oldenburg in 1977, "but because we were living together, Claes would ask me things and I would answer. It turned out that I often saw the same subject from a different point of view. It grew more and more rich because always, where one had a blind spot, the other would fill it in."

While working on "Flashlight" in 1981 for the University of Nevada, Las Vegas, they realized the extent to which their collaboration had grown—the final work was neither his nor hers, but rather a product of the exchange of ideas that flowed back and forth as they discussed color, form, shape and orientation. "I said, 'Okay, now *we* go on or *we* don't go on and I will never say a word again,'" van Bruggen recalls. "That was the point that we began to work together." It was also the first sculpture that bore both of the artists' signatures.

Twenty-five years later, the artists define their collaboration as "a true unity of opposites." Oldenburg explains that each piece, whether destined for a gallery or an outdoor site, follows a similar progression. "First you talk about it. Then you have the drawings, which I do but we work out together," he says. "Then we get into a model and that model goes through several stages. It starts out very simple and it gets more complicated, and the more complicated it gets, the closer it gets to realization."

"Often it is my vision through Claes' hand," van Bruggen says. "But then also it

"Spoonbridge and Cherry," 1988, stainless steel and aluminum painted with polyurethane enamel, in Minneapolis. "Flashlight" (right), 1981, steel painted with polyurethane enamel, in Las Vegas. "Spring" (far right), 2006, aluminum and cast-aluminum painted with acrylic polyurethane, in Seoul, South Korea.

is sometimes Claes' vision, which is then changed by me in composition or configuration. Each work is different."

In a world where big-name artists usually have massive studios populated by numerous assistants, Oldenburg and van Bruggen personally craft their models in the first-floor studio or, more recently, work out their ideas on a computer with the help of a technician. Oldenburg, who embraces technological advances, concedes, "It's reached a point where it is better to do it on [the computer] and then it can be cast into three dimensions out of this image." The fabrication takes place off-site, at one of a number of factories the artists use, depending on the techniques required and the sculpture's final destination.

Between working at home, visiting new sites (a heavily guarded secret), and overseeing production at the factories, the couple keeps a packed schedule. Last year alone, they installed two large-scale projects: "The Big Sweep," a broom caught dynamically in movement outside the new Daniel Libeskind–designed Denver Art Museum, and "Spring," an upright shell reaching 20 meters in downtown Seoul, South Korea, which marks the start of the recently uncovered Cheonggyecheon stream. In addition, they fabricated several of their soft, life-sized musical instruments, earlier editions of which were originally shown in their exhibition "The Music Room" at PaceWildenstein in 2005. Their biggest achievement, however, was selecting the work and writing the corresponding catalogue entries for "Sculpture by the Way." This monumental exhibition, in the Castello di Rivoli in Turin, Italy, traced Oldenburg and van Bruggen's last 20 years of production through drawings, small- and large-scale models, and final works. (The exhibition is at the Joan Miró Foundation in Barcelona through June and is being considered by the Corcoran Gallery of Art in Washington, D.C., for its 2008 program.)

The pace is not likely to slow, as demand for their work remains high. But with life and work so entwined, the artists clearly enjoy the time they spend together. Van Bruggen sighs and admits, "We travel a lot, but the travel is also a time for us, in the evening, to be together and to talk about projects and new concepts. It is what I call 'solitude for two.'"

ART & ANTIQUES *Atlanta correspondent Rebecca Dimling Cochran is an independent curator and critic.*

Clockwise, from top, left: "Trowel II," 1976, Cor-Ten steel painted with polyurethane enamel. "Shuttlecocks," 1994, aluminum and fiber-reinforced plastic painted with polyurethane enamel, in Kansas City, Mo. Van Bruggen and Oldenburg at the inauguration of the "Bottle of Notes," 1994, in Middlesbrough, England.

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Willie Cole Kiki Smith Jaume Plensa

COURTESY ALEXANDER AND BONIN, NY

The Other Side

Willie Cole

BY REBECCA DIMLING COCHRAN

Willie Cole creates elegant artworks that challenge prevailing ideas of identity and perception. His combination of visually seductive materials and witty humor serves to temper his serious and sometimes difficult subject matter. In his deft hands, discarded domestic items are transformed into mythical figures and objects that carry poignant commentaries within their iconographic arrangements.

Now at a crucial point in his career, Cole is garnering serious national attention and critical appraisal in a series of important exhibitions. New sculptures and prints by the artist were on view in January 2006 at Alexander and Bonin Gallery in New York. "Afterburn," an exhibition of selected works from 1997 to 2004 organized by Susan Moldenhauer, began a six-venue tour across the United States in 2005. A second traveling exhibition curated by Patterson Simms opens at the Montclair Art Museum in New Jersey in March 2006.

The surveys, in particular, expose the linear threads that run through Cole's work. The household iron, for example, is an object he has returned to again and again. Since his first sculpture of a crushed iron in 1988, Cole has explored the utilitarian object from different angles, always coming up with new and interesting ways to exploit its implied references.

Left: *Branded Irons*, 2000. 4 scorched plywood panels, 84 x 84 in. Above: *Mother and Child*, 2002. Steel and plastic, 34.5 x 24.5 x 15 in.

***Chewa 600*, 1997. Bamboo, wood, jute, and straw, 40 x 61 x 30 in.**

Some of his earliest experiments involved using the steam iron as a tool to make works. His "paintings" on canvas and wood are created by scorching the surface with a steam iron. Cole arranges the burns in repeating geometric patterns to form pleasing images. Yet their critical overtones are indicated in titles such as *Lost Soles* or *Branded Irons*, which evoke references to the permanent scarring caused by slavery, as well as corporate branding.

Some of Cole's other iron works contain more literal references, such as his large woodblock print *Stowage* (1997). In the center of the large page is the outline of an ironing board. Adorned with lines of dots, the image takes on the look of black and white diagrams displaying the inhumane way that captured Africans were transported within the hold of a ship. Around this, Cole cut the wood block and inserted 12 actual irons of different makes and models. When printed, the irons' different steam hole configurations form distinctive designs, as if representing the shields of various tribes taken into captivity.

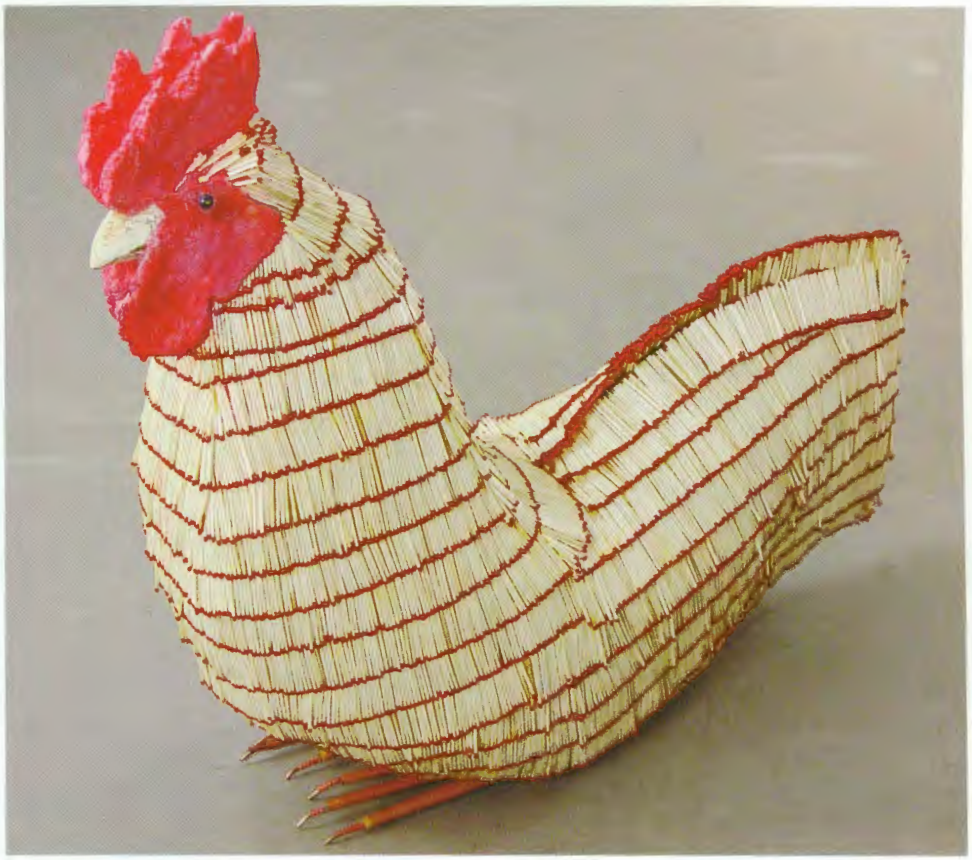
Cole has also made numerous sculptures that emulate or derive from irons. He has dissected heaps of discarded models, reassembling their various bits and pieces into Erector Set-like figures such as *Perm-Press (hybrid)* (1999). In *Chewa 600* (1997), *600%*, and *Mother and Child* (2002), he fabricated massive versions of the household item, some enlarged as much as 600 times their original size. *Steaming Hot* (1999) takes a distinctively different tone, fitting a standing iron with feathers to appropriate the look of steam escaping from its base. Another series explores the uncanny resemblance between various irons and tribal masks.

To appreciate how one object can hold such interest after more than 15 years, it is helpful to understand Cole's conceptual process. He rarely makes sketches; instead, he generates word lists that pertain to a particular item. For example, his word list for a steam iron begins with "iron." The next words may visually describe what he sees, reducing the black handle and silver body to "black" and "silver." The shape may suggest the words "shield" and "mask." Then he'll consider what is not there, such as "heat," "fire," and "steam." Each time he handles the object and perceives something different, he'll add a reference to the list, which usually hangs on his studio wall. "With a long list," Cole explains, "I can make work that speaks about that object forever because I'm speaking about it from so many points of view."

Words have always been an important inspiration for Cole: "My great grandfather had a library full of illustrated children's books, and I spent hours reading them and copying the illustrations." The experience came in handy in the 1970s when he worked as a freelance illustrator and writer. He quit in 1983 to become a full-time artist but, as he explains, "The words and images always come together."

The connection is particularly apparent in Cole's titles. He admits that his witty and often wry choices can be "evocative, and they turn the key a little bit for the person seeing the work." Often these hints are necessary. In 2004, Cole created a series of near life-size chickens with feathers made from overlapping matchsticks. The title, *Malcolm's Chickens*, is the clue to understanding the incendiary works, which were inspired by a comment made by Malcolm X following the assassination of President John F. Kennedy in which he intoned that the event smacked of "chickens coming home to roost." "Sometimes the language is so encoded that a person still might not get it, but they'll wonder about it," Cole admits. "Like *To Get to the Other Side*. It seems logical to me that it's the answer

COURTESY ALEXANDER AND BONIN, NY



Top: *Malcolm's Chickens III*, 2004. Styrofoam, matches, wood, wax, copper, and marbles, 32.5 x 13 x 40 in. Bottom: *To Get to the Other Side*, 2001. View of installation at the Bronx Museum of the Arts, NY.

to a question, so now that you know that, you can begin to put the puzzle together."

Created in 2001, *To Get to the Other Side* is a giant chessboard. On alternating squares of rusted and clean steel rest 32 cast concrete lawn jockeys. The figures in the front row on each opposing side (the pawns) are painted in glossy red and black and hold the traditional horse-hitching ring in their hands. By contrast, the pieces in the back row (rooks, knights, bishops, king, and queen) are dirtier and heavily adorned with African religious symbolism. The knights are imbedded with nails, like *Nkisi* figures from the Republic of Congo that Kongo peoples created to uphold ancestral law and promote divine justice. The rooks and bishops, some with grass skirts, wear sacred offerings cinched in pouches or dangling from their necks. The king and queen are adorned with wound copper jewelry and colorful necktie clothing.

Like much of Cole's work, *To Get to the Other Side* is layered with meaning. It is one of a series of large-scale "games" that he says were inspired by his father's family, whom he describes as "scoundrels and gamblers." Many of these works reference Elegba, a Yoruba deity, sometimes a trickster, who is often associated with black and red. Cole's game pieces all begin with those colors but, just as history intervened with those brought from Africa, Cole's figures also become differentiated. From mutual beginnings, the pieces become separated into the clean shiny pawns (the house slave) and those dressed to honor their African heritage (the field slaves).

Beyond the historical references, many works allude to Cole's personal experiences. He grew up between the sleepy suburb of Summerville, New Jersey, and the city of Newark, which in the '60s and '70s was a hotbed of cultural activity. Although it takes only 30 minutes to drive from one to the other, Cole often felt that the two places were worlds apart. This piece, he acknowledges, comes out of shuttling between "my own experience in a Christian family and my learned experience being in a contemporary African American community filled with multi-lingual speech and African religions."

Cole lived in New Jersey with his mother and grandmother, both domestic workers with a strong Christian faith. "For me," he explains, "'Why did the chicken cross the road? To get to the other side' is more than a joke. I think about what 'the other side' means. In this world, the other side is the spiritual world. And what does a chicken have to do with the other side? For some people it is just a clever title, they don't understand the deeper meaning."

To truly understand the intricacies of Cole's pieces, a road map is often necessary. Fortunately, his works are so visually strong that is not necessary to plumb their depths to enjoy them. A good example is a

TOP: BILL ORCUTT, BOTH COURTESY ALEXANDER AND BONIN, NY

***Speedster tji wara*, 2002. Bicycle parts, 46.5 x 22.25 x 15 in.**

series of sculptures created from assembled bicycle parts in 2002. Cole's manipulations turn seats into faces, wheels and spokes into manes, handlebars into horns. The visual connection to animals of the African plains is evident. In fact, the sculptures directly reference the antelope headdresses called *tji waras*, which were used in agricultural rites by the Bambara of Mali. To acknowledge the correlation, Cole gave each work a title that combined the type of bike used and its inspiration, such as *Pompton Schwinn tji wara*, *Pacific tji wara*, and *Speedster tji wara*.

A similar playfulness appears in two pieces made during Cole's residency at the John Michael Kohler Arts Center in 2000. Given unlimited access to the porcelain manufacturer's factory, he assembled discarded faucets and plumbing fixtures into a pair of figures, *Abundance* and *Desire*. The first suggests a female figure wearing a skirt, her legs splayed in an inviting pose. Her male counterpart is similarly configured but endowed with a spigot that leaves no question as to his gender. Juxtaposed one against the other, the amusing sexual innuendos are unmistakable.

Both figures bear an uncanny resemblance to Ganesh, the elephant-headed son of the Hindu god Shiva. Cole acknowledges that the Kohler warehouse, where freshly baked toilets are stacked four or five high on pallets, reminded him of a marble-columned Hindu temple. "I carried [that feeling] back to the studio with me. The final sculptures evolved out of a subconscious process wherein I merely played with the fragments for five to 15 minutes at a time until something emerged." The art, religion, and imagery of Asia have long fascinated Cole. The Newark Museum has one of the largest collections of Tibetan art in the country. He studied Eastern religion and philosophy as an undergraduate at the School of Visual Arts in New York City and was a practicing Buddhist and yoga student for several years. "Worlds of Transformation: Tibetan Art of Wisdom and Compassion," a traveling exhibition that Cole saw in 2000, was particularly inspirational. His admiration for the paintings of Mahakala, the protector of Tibetan faith, can be seen in one of his newest series of works. In these assemblages, women's high-heeled shoes fit one inside the other to create patterns of color and shape that resemble the glowering eyes and fang-like teeth of this fierce god.

Like irons, shoes appear in Cole's work at various points in his career. In 1993, he experimented with men's shoes in *Winged Tipped Ibeje 1* and *2*, but found himself drawn to the complex references and construction of women's high-heels. Stacking them one on top of another, he created a series of female figures with provocative

COURTESY ALBRIGHT-KNOX ART GALLERY AND ALEXANDER AND BONIN, NY

Left: *Made in the Philippines II*, 1993. Shoes, PVC pipe, wood, and wheels, 39 x 44 x 44.5 in. Right: *Abundance*, 2000. Porcelain and metal fixtures, 16.5 x 19.5 x 12 in.

titles such as *Screaming Venus* and *Black Leather Venus with Gold Lips and Bows*. Most impressive, however, is *Made in the Philippines*, a series of throne-like chairs made from the same materials.

By using recycled objects as raw materials, Cole immediately imbues his work with a human presence. This subtle undertone is very important. His work is driven by a desire to connect the present with the past, and he constantly derives inspiration from the world around him. When Cole established his first studio in Newark, the city was undergoing a construction boom. He remembers that he "walked around with the phrase 'high tech primitive art' in my head," with the idea of making sculpture out of contemporary building materials. Most of his work during this period was made of galvanized steel strips, like the woven *High-Tech Security Jacket for Executives Only* (1988).

Not long afterward, his mantra changed to "archaeological ethnographic Dada." During this period, he "was finding things and creating a culture. Like archaeologists who find a pile of bones and put them together and people believe that it was a dinosaur." One of the first things he found was an abandoned factory filled with thousands of blue and white hairdryers. He brought them back to his studio and began to disassemble them. He made numerous works from them, but "the work that I probably feel best about," he recalls, "were the masks. I wanted to see how much variety I could find in an image using just that one object. I made seven or eight masks out of hairdryers, and each had its own personality."

Patterning and repetition play an important role in Cole's work. Sculptures such as *Wind Mask East* (1992) result from stacking, turning, and flipping the hairdryers this way and that as Cole pursues his self-admitted penchant toward symmetry. His arrangements exploit the diverse visual characteristics inherent in the dryers' construction to evoke a human-like visage.

Cole sees his work in the vein of perceptual engineering as described by Wilson Bryan Key in *Subliminal Seduction*. His hope is to "make people see in a way that they've never done before." His process requires that each piece be carefully and beautifully constructed. He has an extraordinary versatility with materials: he bends, weaves, solders, joins, paints, and adorns his work with amazing adroitness. But this visual prowess comes second to his ability to harness the conceptual meanings of his objects. He understands the underlying currents within such mundane things as irons, hairdryers, and matches and exploits them in his poignant titles. Once viewers get past the "aha!" moment of recognizing the unusual materials behind the images, they must confront strong, provocative ideas.

Many of the issues that Cole tackles easily fit within current conversations on history and identity. But this reading of his work may be too narrow. "I think that African American artists have spoken extensively, not exclusively, but extensively about spirituality in art and I'm still addressing that issue...I still think of myself as releasing the spirits from the objects, and I believe that they guide me. I believe that they exist, that it's not just conversation."

He also sees a similarity between his work and some of the contemporary work coming out of Asia. He acknowledges that the visual construction and underlying references are different, but he feels a certain kinship with the dark humor. "There are Asian artists who have sinister and cartoony imagery. I see the work that I'm doing in that vein."

Cole engages in a complex conversation. His interests are broad and far-reaching, but each serves as part of his ongoing exploration into his role in society and the world around him. "There is the original flow and then there are the tributaries, he explains, "but they're all going in the same direction."

Rebecca Dimling Cochran is a writer and curator living in Atlanta.

Michael Wetzel: *Hunting Club*, 2009-11, oil on canvas, 60 by 48 inches; at LaMontagne.

View of Adrienne Outlaw's interactive sculpture *How to Mistake Your ____ for a ____*, 2011; at Whitespace.

Hunting Club (2009-11) depicts a destabilized world where a cropped image of a recently killed pheasant arranged on a platter is juxtaposed with a trussed, similarly plated, roasted bird; they are positioned at opposite ends of a green-and-blue-striped tablecloth. A trio of sparkling champagne glasses arranged in the lower right situates the viewer at the periphery of a festive nighttime celebration, seen through an oval frame that could be a mirror or a window. A partial image of a hunting horn dangles from a cord while pink champagne flows and bubbles from a tower of glasses.

Wetzel employs a geometric framework of triangles, trapezoids and circles in *Gin* (2010-11), named for the bottle of Tanqueray that is cropped by the left edge of the canvas. A bouquet, seen from above, fills the lower right corner. Two martini glasses adorned with lime swizzles are seen from different perspectives: one from above, the other straight on. They accompany plates of neatly arranged triangular cucumber sandwiches. Two tiny horses in the area above the green tablecloth, which is decorated with subtle lion-and-crown emblems, suggest that we may be peeking into the prestigious realm of the English aristocracy—perhaps as visitors to Epsom Downs, the most iconic of the sporting and social races. Wetzel's painted world in red and green seems to exist somewhere between fancy and reality.

While the artist's table settings are for the most part alluring, three small portrait busts of women adorned with oversize pearls are mere ornament. Their skin disintegrates into a mesh of cross-hatched lines. Like the country clubs they attend, these anxious-eyed women seem to be attractive yet ultimately unsatisfying symbols of excessive luxury.

—Francine Koslow Miller

ATLANTA

ADRIENNE OUTLAW
WHITESPACE

Myths and fairy tales often involve sinister characters whose powers allow them to physically transform their victims or manipulate the outcome of events. Nashville-based Adrienne Outlaw sees a parallel in today's world, where advances in biotechnology allow scientists, pharmacologists and surgeons to alter the body, mind and nature, albeit in the name of progress. In her exhibition "Witch's Brew," Outlaw assumes the role of mad scientist to create beautifully crafted sculptures that mix the natural and the manmade, and pose the question of whether physical beauty may perhaps conceal internal dangers.

Scattered randomly throughout the two galleries were works from Outlaw's ongoing "Fecund" series, which she began in 2003. As with Duchamp's *Étant donnés*, viewers are invited to peek into a small aperture in these wall-mounted sculptures to see the objects arranged inside. The sculptures' exteriors are lushly decorated with velvet, fur, beads, leather, crocheted yarn and other sensual materials. Inside, however, are objects that can inflict harm: sharp barnacles, stinging bees, porcupine quills, straight pins, sea urchins. Some are even arranged around a mirror so that the viewer's reflected eye is surrounded by the ominous materials.

Ten works from the "Fecund Video" series, begun in 2007, were also included. With no exterior ornamentation, these austere wall-mounted works are decidedly colder. Viewers must peer into conelike shapes painted the color of light flesh, which gives the impression of peering through the nipple of a breast into the interior of a body. Inside, small video screens contain looped clips that range from Outlaw breastfeeding her baby (the distorted image has sexual connotations) to cellular division and embryonic bloodflow recorded in the lab of her biophysicist husband. The series alludes to Outlaw's concern about the growing distance between technological advances and the bioethics field.

A more interactive representation of this concern is her disquieting sculpture *How to Mistake Your ____ for a ____* (a nod to one of neurologist Oliver Sacks's books on brain function, *The Man Who Mistook His Wife For a Hat*). The work requires two participants to kneel on red velvet pillows, facing each other across a pedestal. After each dons an exquisitely crafted hat (one made from rabbit fur and a blowfish, the other woven sinew), the subjects gaze into a small mirror set at eye level on a rack of laboratory pipettes. When focusing on the mirror, the participants see themselves. But as their vision shifts and refocuses, their eyes appear to be superimposed on the other's face, as if a part of them had been cloned and grafted onto their partner. The pipettes

Kirsten Everberg: *Phillips Import/ Export*, 2011, oil and enamel on canvas, 6 by 5 feet; at 1301PE.

contained human, animal and plant matter, serving as a reminder of the insidiousness of genetic modification. Perhaps Outlaw is not only questioning the scientific advances of the present but providing us a glimpse of the future.

—Rebecca Dimling Cochran

LOS ANGELES

KIRSTEN EVERBERG
1301PE

Fusing abstract expressionistic smears and dribbles with realist painting, Kirsten Everberg depicts strange, aqueous spaces that evoke dreams more than they do their real-world referents. Teetering on the edge of beauty, Everberg's paintings present viewers with something they can recognize and engage with (a landscape, an iconic building), but often in a gestural style that flirts with messiness and disorder. Everberg's fourth solo show at this gallery featured nine large-scale paintings (most approximately 6 by 5 feet), the strongest of which evidence a subtle refinement, or loosening, of her signature style.

The pictures fall into two distinct groups: landscapes rendered in lurid greens—moss, olive, mint—and interiors in slate grays and ocher. Everberg based the works on sites in her home city of Los Angeles: the Arboretum and the Bradbury Building. The titles, however, indicate far-flung locales—places the sites could, and in a few cases do, portray in Hollywood movies. The Bradbury, with its ornate stairways and hallways, is presented as the *Hotel Royale, China*, in one image and a military hospital in Great Britain in another, while the landscapes—filled with lush vegetation that overwhelms any glimpse of architecture—bear names including *Dutch East Indies* and *Burma*.

This sleight of hand is at odds with the populist quality of the paintings; although the compositions are in fact expertly crafted, the loose mark-making has a you-can-do-it-too effect that is part of the works' appeal. Everberg begins the pictures with an underpainting in oil, which she then covers with drips and splatters of enamel. But hers is no Pollockian endeavor. The marks are generally conceived as parts of a representational whole—thick swaths of black paint ultimately serve as building columns, for instance, and strokes and pours of green enamel as foliage. Clarity is enhanced when such forms appear against sporadic areas of open abstraction, such as the sublime spot, directly at the center of *The Congo* (all works 2011), where lines and squiggles cease to be palms and a placid landscape slips incongruously, effortlessly, into chaos.

The idea behind these works is that Los Angeles is a place of perpetually shifting meaning due to its (now diminishing) use as a set for films. Instead, however, the conceptual conceit seems only to acquiesce to a kind of Hollywood esthetic colonialism, in which distinctions in venue or country are smoothed over, eased into a catchall vista. The conceit is no match for the joyous eccentricity and lavish tactility of Everberg's painting itself, which continues to engage the viewer and to provoke states of curious reverie.

—Annie Buckley

SANTA MONICA

VIRGINIA KATZ
RUTH BACHOFNER

In 2003, Virginia Katz's "drawings" consisted of the patterns created by waves on partially submerged paper, or by pigmented tree branches as they swayed over attached sheets of paper. In the more recent works on view in her show "Charted Territories," she continues to explore the similarities between marks made by the hand and by nature, while pondering the implications of human interactions with and interventions in the natural arena.

Katz's "Mud" series (2011) comprises modestly sized wood panels layered with several inches of oil paint, then carved like clay to resemble geological forms or to evoke the sculpting effects of flowing water, wind and erosion on the land. Due to the hefty physicality of the paint and the panels' natural brown, rust, green and white coloration, the works have the appearance of the dried mud of riverbeds, canyon rock walls, mountain peaks or ice floes. Recalling 3-D casts of the earth's surface by the British collaborative The Boyle Family, Katz's landscape vacillates between being pictured and being made concrete as object or souvenir.

Katz creates her richly textured and patterned "Formations" (2007-ongoing) and "Paths" (2010) by painting, drawing, collaging and monoprinting with leaves, vines, bark, soil and crumpled foil drenched in ink. Inspired by aerial and NASA satellite images of earth as well as by direct observation of physical phenomena gleaned from daily walks, these works are as much absorbing, near-

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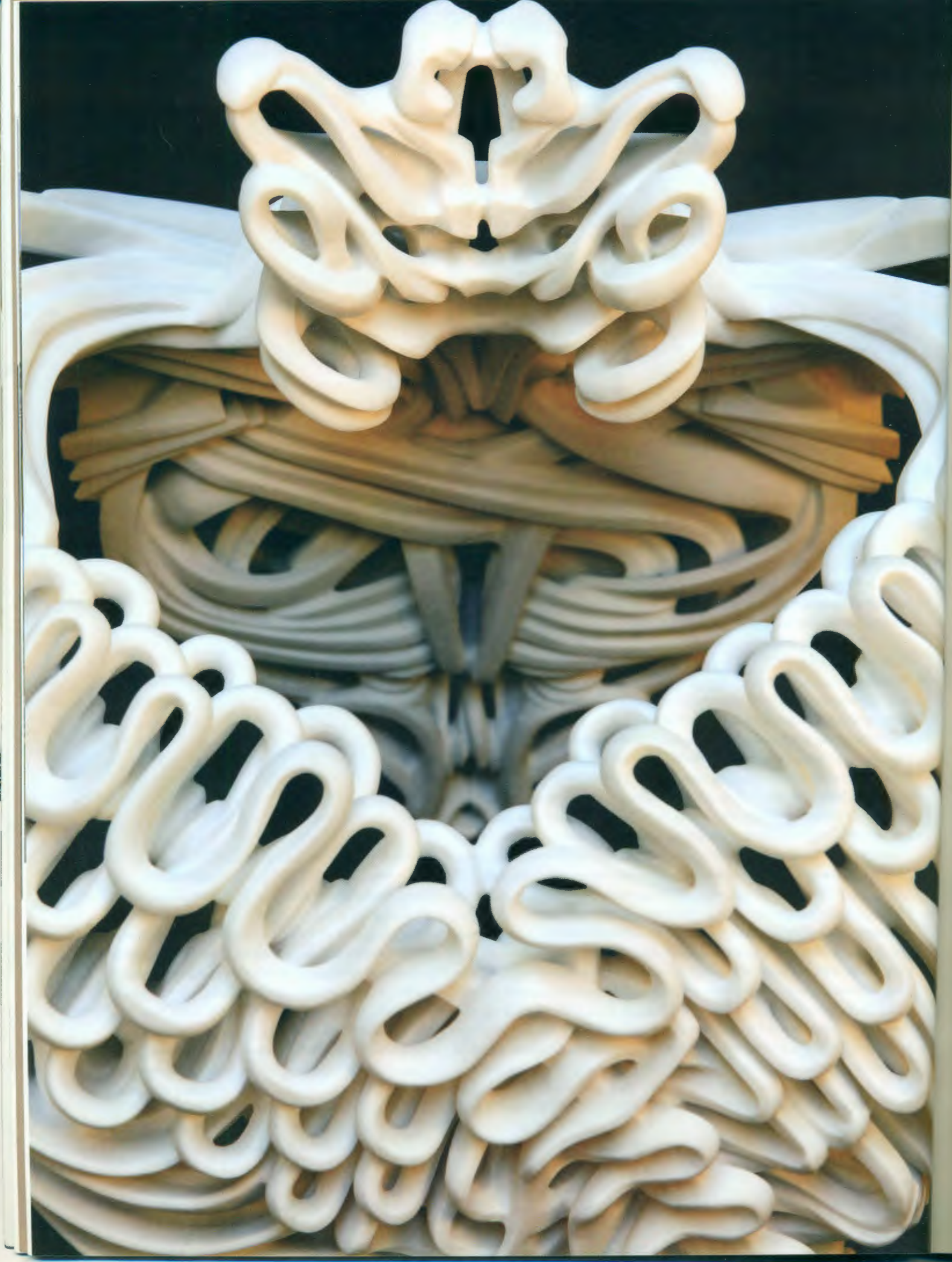


The Line Defining Three-Dimensional Space

A Conversation with Elizabeth Turk

BY REBECCA DIMLING COCHRAN

Elizabeth Turk does not fit very comfortably within an art world that demands rapid production of work for museum shows, international biennials, and an ever-expanding range of art fairs. Her meticulously carved sculptures take years to create, and their fragile nature makes them difficult to transport. Still, growing numbers of admirers have followed her steady progress, and in 2010, Turk was awarded the prestigious MacArthur Fellowship. Her newest body of work, four years in the making, will premiere at Hirschl & Adler Modern in New York, March 1–31, 2012, during Armory Week.

Opposite: *Collar 21* (detail), 2010. Silvec marble, 23 x 14 x 17 in. Above: *Cage #1*, 2008. Corton French limestone, 35 x 29 x 12 in.

OPPOSITE: © ERIC STONER, COURTESY HIRSCHL & ADLER MODERN, NY / THIS PAGE: © JOSHUA NEFKSY, COURTESY HIRSCHL & ADLER MODERN, NY

Rebecca Dimling Cochran: *You present your work thematically. Earlier series were titled "Wings," "Collars," and "Ribbons," and your newest is "Cages." How do these series evolve?*

Elizabeth Turk: "Collars" was really about the connection between small shapes, conceptually similar to a flock of birds or a swarm of fish. Then I moved into "Ribbons," which I look at as sketches. Taking those small shapes (and they all work together), how could they move through space? With the "Cages," the next step was taking those pathways, or systems, and integrating them with one another. This became the idea of a cage.

At this point, it's expanded greatly, because there are a lot of other intellectual ponderings that get thrown into the mix. The "Collars" were not entirely closed spaces. I liked the idea of an object that was entirely open in the interior, but with locked parameters. This touches back on the "Wing" series, where I tried to keep the outside dimensions exactly to those of the original stone, and so, it harks back to another story. That's the thread.

RDC: *So, the "Cages" are consistent in that each piece is entirely enclosed, all the way around, whether in the shape of a circle, a rectangle, or a square.*

ET: Exactly. It's the line defining a three-dimensional space, a line that can fold back on itself, like a circle or band will define a space. One can wonder, then, if it is a cage, or a boundary. "Cage" is a loaded title, so you can take it in a lot of different directions.

RDC: *Is it always a single, unbroken line that runs through and connects back to itself?*

ET: Many of them are, to play with the idea of the infinite. A couple are bands, or circles, and one is defined by three circles.

RDC: *Each one is carved from marble, a solid and weighty material that, in your hands, turns into something delicate, light, and airy. How did you begin to experiment with the idea of the void that now permeates the work?*

ET: That has a few answers. I like the feminine of having it really light, although I

***Collar 21*, 2010. Silvec marble, 23 x 14 x 17 in.**

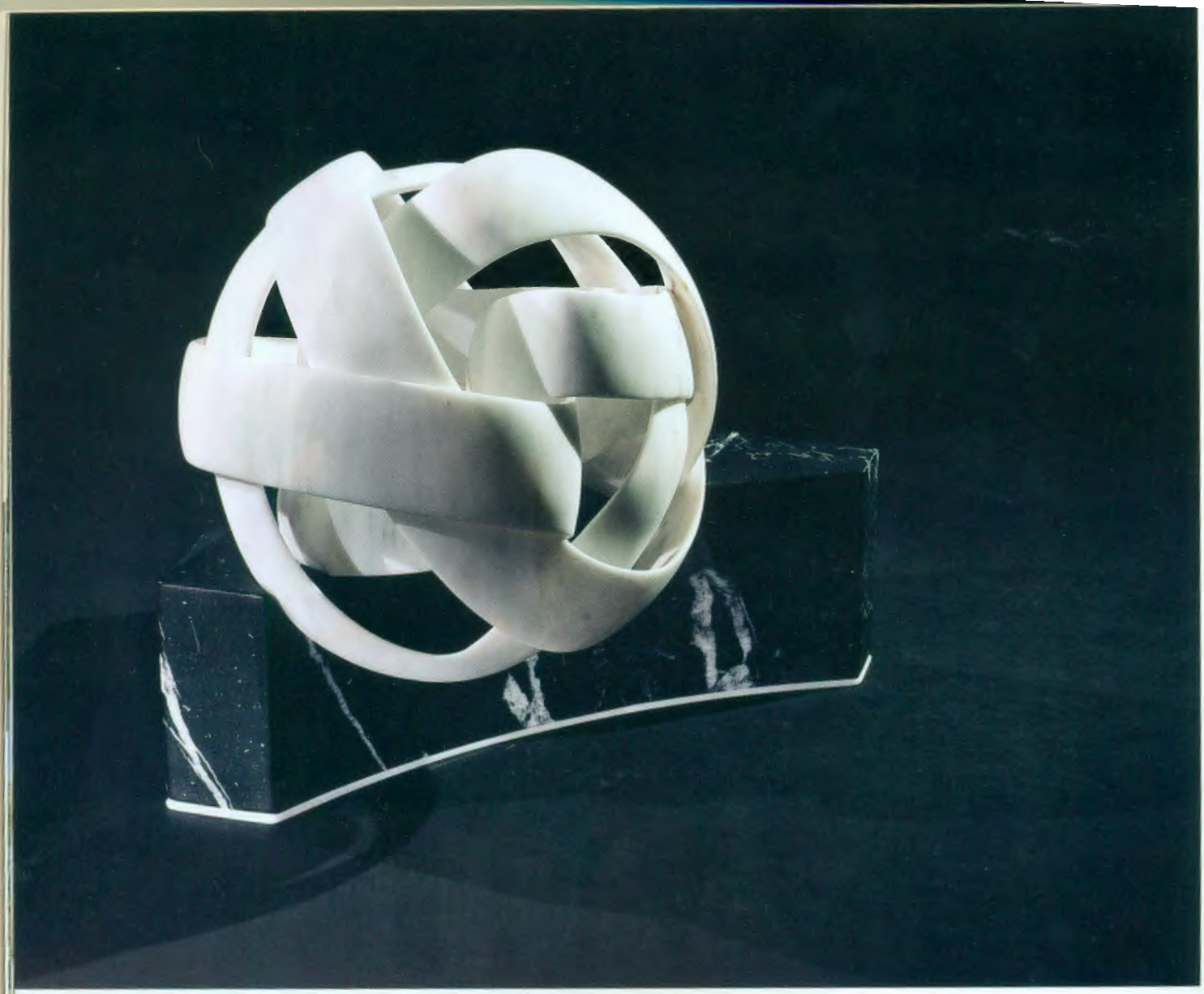
did not start off in that direction, it's sort of a by-product. I have the luxury of keeping my studio in a marble yard that has some of the best equipment in the industry. By watching what is technologically possible, you can't help but translate it into your own work—and so, machinery itself is pushing me along. You can replicate everything now; 3-D imaging is changing the topography. You can enlarge work; you can make it look surreal. You can do anything that you can do on a computer, but that's not interesting to me. The undercuts and what's *not* there are much more interesting. Plus, the grinding does not send as many vibrations through the stone, and so I thought, "How far can I take that? What is extreme about that?" Philosophically, I like the idea of emptiness, the Buddhist concept of emptiness. Things like matrices or filigree structures seem much more flexible, much more workable, and these [ideas] paralleled what was available technologically.

RDC: *Where does your marble come from?*

ET: I never go to a quarry and choose stone. Most of my stone comes to me. I work in the marble yard at Chiarini Marble and Stone. Currently, they have a large project in Texas, a beautiful doorway. The blocks were cut thick and beautifully, but they didn't use all of them so I purchased some. I like that the stone was not cut for my project, but for a doorframe. It is a way of putting my story and my adaptation on the material. Nature already made this incredible stone, then it gets chosen for another purpose. I also have a block that was once a part of a building in Washington, DC, and it still has its big iron core [once the essential connection to the building frame]. It's cool to think that's how buildings were made. Now, we use veneers. That block is a foot and a half thick. I like that there is another storyline being told, not just my own.

If you really get into carving, sometimes you'll see a rash of bubbles, really tiny holes. On a Neoclassical sculpture, you'd think, "How terrible." But because my work is more organic, I think, "That rash

***Cage: Still Life, Box 1*, 2011. Marble, 13.5 x 9.25 x 6 in.**



Cage: Still Life, Sphere 2, 2011. Marble, 9 in. diameter.

of bubbles is the most interesting part of this sculpture. I have to note it in some way because it is air that was trapped millions and millions of years ago." Why not start to have a longer dialogue with time?

RDC: *Have you ever worked with a different stone, like granite?*

ET: I mostly use marble because it's strong enough to hold a form and soft enough not to kill my arm and shoulder. I have cut into granite, but I thought, "I'm patient but not that patient." I admire anyone who uses that material.

RDC: *You really test the limits of marble, regularly removing much more than you leave behind. How do you know when to stop?*

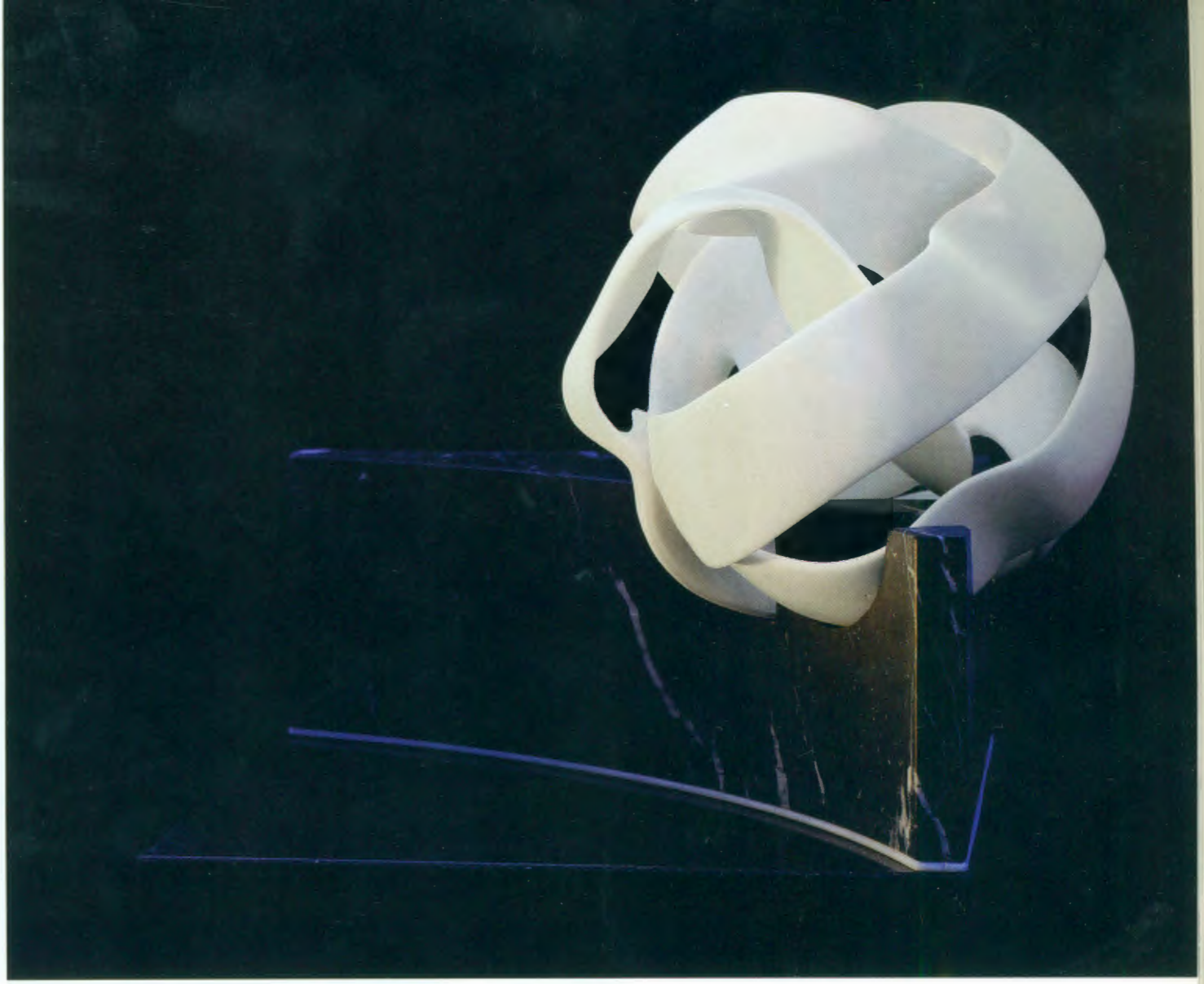
ET: It is incredibly scary. I have had nightmares thinking that I could make a cut, but it would only last for about three days before the force of gravity would be too much and it would crack. It is a slow conversation, and some have broken. I think it has to do with the memory of the stone, because the breaks happened early on. The sculptures have supports, and when I took them away, the sculptures broke. If I can't intuitively feel how the piece is being held, then it is going to break. I've pushed too hard. There was one really beautiful piece, but it had a long neck element; I should have cut the support right away and, then, started carving. It's a battle with gravity. You start to look at all structures within that context.

RDC: *Do you have the orientation in mind and carve with the block always resting the same way? For example, if you are making a vertical piece, do you carve it while the stone is vertical so the gravitational pull is constant?*

ET: In the end, yes. Not originally. In the "Cages," there is no real sense of up and down, and it is much easier to look at the structure where there's no definite, consistent pull. The magic is making them feel as if they have that loss of solidity, and so, it's about the balance between how much you cut the structure and how much you don't. The terror for me has always been in the transporting and installation.

RDC: *You design all of the bases for your sculptures, and they are as highly conceptualized as the sculptures themselves. What relationship between the two are you trying to develop?*

ET: It's all one. I don't look at the base as a different object. The ideas should be fluid. The way that it relates should bring out the parallels and the paradoxes.



Cage: Still Life, Sphere 3, 2011. Marble, 8 in. diameter.

RDC: *Paradoxes in material, in shape, in solidity?*
ET: All of those. It should also bring into focus the different conceptual aspects of the work. All of the objects are objects of concentration. I like scaling the art back down to a manageable size, where you as a viewer are not overwhelmed. It's an invitation for a dialogue with the object, and the base brings it closer to you, at least in these new pieces, because I want that interaction.
RDC: *Do you design the bases as you carve?*
ET: Absolutely, because they should work together. For instance, in the "Collars," I wanted each collar to appear as if it were another human being in the room. The work was positioned at a height that allowed you to imagine yourself wearing it or talking to it. With the "Cages," we're doing mirrored stainless bases, so I can invite you to step up and look in and see your reflection within the cage.
RDC: *In your studio, I noticed a second series of slightly smaller works in which you combine natural "found" stone with carved marble. Is this a new direction for you?*
ET: The stones are like worn pebbles, but they have quartz veins running through them. I picked them up because I loved the idea that they have ribbons in them. It's just a different context: rather than air, there is stone wrapped around the ribbon. It's a beautiful extension of how I was thinking. The stones paralleled the idea of matter, or the emptiness of matter, and so I started playing with them, just having them around the studio. As I began to get into this series, they presented ideas around "intention," "will versus intention," and "weight," and I liked playing with those ideas. I call these gesture sketches "Variations."
RDC: *Drawing also seems to be very important to your practice. Do you consider it as preparatory work for your sculpture, a separate practice, or perhaps a bit of both?*
ET: Both. I love drawing. It is freedom for me. It prepares me for the sculpture. It is the conceptual preparation. I start by bringing different ideas together through drawings and collages. For instance, in collages, I'll look at a matrix as seen in diagrammed sentences, corporate structures, political systems, and biological patterns. These structures are all very interesting because I am seeking commonalities and new connections across seemingly disparate ideas. I'll try to bring a new perspective to concepts—tying them together, exploring the possibilities of their visual intersections,

Above: *Line #3*, 2011. Marble, 10.5 x 10 x 11.625 in. Right: *Ribbon #17 (Standing)* (detail), 2008. Marble, 50 x 8 x 7 in.

mapping their common matrices, and then I go to the studio and adapt my structures. Marble is the traditional home of ideals, right? This is one side of drawing that is very important.

Then, on an emotional level, after the exhaustion of the physical labor of carving, the very quiet kind of studiousness in focused drawing is a relief, a meditation. It is a subconscious form of drawing. It brings the complex ideas or questions of the day into the matrix that I was studying before I left for the studio. This way, I can feel the sculpture when I'm doing it and not overthink. Finally, there are the very large, charcoal drawings, which are about five feet high and three feet wide. I make these if I'm not carving stone. Or, if I'm really dirty and not so exhausted, I'll move from white dust to black. It requires the same sort of physical energy, but different patterns emerge.

RDC: *You have mentioned that you are interested in systems and matrices, particularly in how one thing flows into the other. How does this translate into your work?*

ET: I'm not entirely sure where it came from. It's been evolving my entire life. The evolution of this line of questioning is seen in my drawings and collages. Perhaps the core question is why, as organic, curved, soft creatures, we think and find a resonance in linear structures. Why do we live in square rooms rather than round (well, in many places anyway)? Why is the structure of a monarchy so effective? What do linear systems of order offer our minds and our souls that complex curves and paradoxes do not? Our comfort with systems (of order, of communication) informs our palette of responses: emotional and rational. This is why a study of systems, structures, and thus matrices is infinitely intriguing to me.

It was so long ago when I began asking myself these questions. I suppose the answers have simply moved through their own variations. They generate a very layered perspective. For some reason, these thoughts are easier for me to understand if I think of them in physical shapes—for instance, language in terms of diagrammed forms. And I find the line of questioning beautiful, because it pushes me to look for the relationship between all things, the matrix of how it all fits together. In the end, even the solidity of the rock is not what it seems.

RDC: *In 2010, you received the prestigious MacArthur Fellowship. How has that award changed your work?*

ET: I'm incredibly grateful to have been invited into this group of unbelievably optimistic and inspiring people. I find that I want to incorporate so much of what they are thinking about into my work that I'm challenged in the most inspirational way. The beauty of it, for me, is that it came at a time of such flux in the world, a very serious time. To have an injection of that kind of optimism is nothing short of miraculous; it's hopeful. It's amazing to be with people who look at obstructions as challenges, incredibly invigorating rather than depressing. I'm trying to carry that attitude through to my own work.

Above: *Ribbon #16 (Standing)*, 2008. Marble, 7 x 33 x 5 in. Left: *Ribbons #11, #13,* and *#10*, 2007–08. Marble, installation view.

RDC: *What is the greatest misconception about your work?*

ET: I wouldn't say "misconception," but people have a barrier about my work in terms of craft. For me, the idea of craft has been much more about ritual, almost like Marina Abramović, and the idea of discipline on a consistent level of repetitive action. We see it in religion, we see it in so much of human behavior, and yet when it comes down to crafting an object, somehow the concept has been lowered. Part of my challenge, I think, is to reinvent some of the beauty of that aspect and put it at a different level because it marries the intellectual and a much more emotional response.

RDC: *People think the work is too beautiful.*

ET: It stops them. I've drawn attention to the object, and that is purposefully done. But then I have the challenge: "Now that you're looking at the object, expand your thought structurally," and that's hard when there is so much focus on the object. But again, part of that focus is because of the time it takes, and that's the ritual I want to communicate.

RDC: *When you say that the mirrored pedestals allow viewers to see themselves within the "Cages" or that the height of the "Collars" allows people to converse with the work, your work begins to function conceptually. Viewers move beyond just looking at the object and begin to have a physical relationship with it.*

ET: Exactly. I want to create conceptual pieces with intimately carved, beautiful objects so that the individual pieces can stand independently, but they become something larger as a whole. That is something consistent in all of the work.

Rebecca Dimling Cochran is a writer and curator based in Atlanta.

Mohamed Bourouissa: *Screen 8*, 2011, transparency on lightbox, approx. 4 by 5 feet; at the Philadelphia Museum of Art.

Youngmi Song Organ: *Cloud 5*, 2011, hair on mulberry paper, 18 by 24 inches; at the Maryland Institute College of Art.

faces serve as a metaphor for the generic experience of unemployed men who literally wait around for something to happen, in this case amid constant crime. Accompanying the still images was a 9-minute animation that comprises 7,000 photographs of the Vele di Scampia projected at unnaturally fast or slow speeds, juxtaposing the promise of the complex as seen in its early years with the disappointing reality of the contemporary slum.

Paris-based Bourouissa critiques modern technology, underscoring its limitations and perpetual obsolescence. Five new lightbox works (approximately 4 by 5 feet each) offer photographs that at first glance seem like abstract compositions but are in fact close-ups of smashed television screens. These wall-hung boxes approximate the depth of today's ubiquitous flat-screen TVs. *Time Out* (2009) is a color video that condenses into 18 minutes a yearlong dialogue between the artist and an inmate at a French prison, combining footage shot on a rudimentary cell phone by the inmate at the artist's request, telephone conversations the two of them had and text messages they exchanged. The images taken by, rather than of, a prisoner subvert the expected dynamics of prison surveillance as prescribed by Jeremy Bentham's Panopticon model. The video oscillates between interior shots showing the stasis of incarceration and the action of modern life beyond prison walls as conveyed by the prisoner looking outside with the cell-phone camera.

—Jennie Hirsh

BALTIMORE

YOUNGMI SONG ORGAN
MARYLAND INSTITUTE COLLEGE OF ART

"End to End," Korean artist Youngmi Song Organ's first solo show in more than five years, presented a collection of "drawings" composed entirely of her own hair affixed to mulberry paper. The exhibition chronicled the Baltimore-based MICA alumna's development and mastery of this unconventional technique, from abstract works, made in 2005, to more recent representational pieces.

Extensions (2005) was one of the largest (120 by 160 inches) and most abstract compositions. In it, long strands of hair have been adhered vertically to dimpled paper, one by one. Of multiple tones and textures, they are arrayed densely at the top and cascade gently downward, gradually thinning out with a fluid sense of rhythm, punctuated by the obvious demarcation when one hair joins another in the artist's effort to form a continuous line.

Trinity (2006) exhibits Organ's increasing skill in the use of her materials. Here, unlike in *Extensions*, the eye can barely discern where one strand ends and the next begins. The work, rendered in chestnut-colored hair on a creamy 89-inch-wide surface with light amber glue, shows the artist tiptoeing into the realm of representation. It depicts three rings with beveled edges, whose texture, weight and color evoke carved wood.

By 2008, the artist was working in a completely representational style and on a much smaller scale, usually around 20 inches to a side. Several pieces take wood as their subject: a series titled "Tree" (2008) portrays the substance as living, while *Bench* (2008) and *Table* (2009) tackle it postmortem, each work painstakingly delineating the intricate grain of the eponymous object. Together, these drawings illustrate a cycle like that of Organ's chosen material: the hair grows from roots (like a tree), is eventually separated from its source, then is collected and crafted into a manmade object.

Organ's most recent series, "Clouds" (2010-11), indicates yet another new direction. In *Cloud 5*, rays of light emerge from a dense congregation of puffy clouds with nuanced shading. Light, shadow and form are produced by hair applied in varying degrees of concentration. The strands shimmer on the paper with hair's unique luster—a reminder of the distinctly human origins of a body of work that has become almost inhumanly precise.

—Kate Noonan

ATLANTA

MICAH STANSELL
MUSEUM OF CONTEMPORARY ART OF GEORGIA

Micah Stansell's new video installation, *The Water and the Blood* (2011), explores the way in which information is pieced together to create a narrative. Rather than develop a plot, Stansell constructs character sketches and

View of Micah Stansell's video installation *The Water and the Blood*, 2011; at the Museum of Contemporary Art of Georgia.

allows viewers to connect the dots. The work is loosely based on an autobiographical story that his father told him when he was young about being swindled out of his herd while trying to make it as a cattle rancher. Stansell was not alive when the events occurred, yet he relates the story through a series of vignettes that appear as if pulled from his own memory, with some of the shots being crystal clear, others blurry.

The 27-minute video introduces us to five inhabitants of a rural Georgia town in the late 1970s: a little girl and her younger brother, their father, a young woman and a cattle rustler. Though the eight channels are fully synchronized, the characters often appear on multiple screens at once, filmed from different angles. At the Museum of Contemporary Art, the images wrapped around three walls of a long, narrow gallery, with the projectors hung so that viewers could move through without their shadows invading the scenes. It was almost impossible to see all the channels at once, so each viewer became an editor, sequencing the shots by which way he or she turned.

Other than the family members, the characters on-screen rarely interact with one another; insight into the relationships among them is gained through a kind of acoustic accretion. Mounted speakers filled the space with a soothing, electronic score that Stansell composed and performed in collaboration with musician Ryan Huff. In addition, the artist placed two sets of headphones on the back wall. The first played sounds from the locations—cattle lowing, birds chirping, a paddle gliding through the water—as well as monologues in which the characters relate various observations, such as that the good guy doesn't always win (from the little boy) or book learning doesn't make you a cattleman (from the rustler). The second featured a narration of philosophical musings arranged by the poet John Harkey—some his own compositions and others borrowed from authors such as Gertrude Stein and Henry David Thoreau—that extracted the lessons of the film and broadened their context. With each layer, the audio developed different storylines in relation to the visual imagery, the narrative continually enriched. *The Water and the Blood* requires a commitment from the audience, but it is a fascinating personal journey that illuminates just how subjective our perceptions can be.

—Rebecca Dimling Cochran

SANTA FE

DAVID SOLOMON
DAVID RICHARD CONTEMPORARY

David Solomon has been an active member of the Santa Fe art community for the 11 years he has lived here, as both a painter and an independent curator. His latest exhibition demonstrated not only his artistic maturity but also his consistent drive toward pictorial originality.

All 15 works (2010 or '11) are oil on aluminum panel and range from 1 to 3 feet to a side. The paint appears to float on the surface. The lustrous *Knowledge of Good and Evil* exemplifies Solomon's nimble compositions. Its forms evoke microscopic life, like zygotes, amoebas or paramecia, strange things seen in a droplet of water. A quivering yellow blob, with a white-dotted black shape hovering inside it like a cell's nucleus, seems about to be pierced by a striated projectile that is pointed at both ends. The latter form is recurrent at varying sizes throughout the canvases, and can recall a leaf, a football or a blimp. In *Unknown Fruits*, it appears more like a large green crescent. *Complications Arise, Beauty Persists* contains three of the projectiles: two are black with white stripes, the other yellow and gray-green. They are superimposed on a large peach-colored shape that looks like a speech bubble.

While most of the works are completely abstract, several approach figuration. In *Mother and Child*, a biomorphic blue form outlined in peach dominates the canvas, evoking a child in swaddling. It is watched over by a black shape with a single, moonlike gray eye that looms behind the child. On the pinkish-red ground in *Versions of the What #3*, three glowing red orbs and a dripping passage of horizontal yellow strokes frame a lively presence that leans in from the canvas's right side. The tripartite form, in black, white, red and blue, resembles a cartoonish figure, its boxy torso supporting a grinning head topped by three antennalike protuberances.

Born in Kingston, N.Y., in 1976, Solomon studied at the San Francisco Art Institute, where he worked as a studio

Focus

Atelier van Lieshout

by Rebecca Dimling Cochran

Traditionally, an "atelier" was an artist's workshop, where apprentices carefully crafted works by hand under the tutelage of a master. Atelier van Lieshout is, in fact, an apt moniker for the studio that the Dutch artist Joep van Lieshout established in 1995. Filled with a variety of artisans working on several different projects, the Rotterdam space is not merely a house of production. It is a place where the unique vision of a talented group of people comes to life.

Atelier van Lieshout's œuvre is difficult to classify. Sculpture, industrial design, and architecture all seem to play an important role in the conception and construction of their work. Although the Atelier exhibits in museums and galleries throughout Europe and the United States, more than 50 percent of their production consists of functional pieces designed for residential and commercial spaces. Thus they blur the distinction between "fine" and "commercial" art and defy most forms of labeling.

A graduate of the Academy of Modern Art in Rotterdam, Joep van Lieshout grounds his work in the classical tenants of sculpture: composition and proportion. His early constructions coupled found objects such as bright red plastic beer crates and rough concrete paving stones. By balancing the components' visual weight in symmetrical, geometric arrangements, Lieshout achieved a rhythmic harmony that seemed to marry the disparate materials.

Lieshout adopted similar principles in his creation of more functional artworks. In "Collection 1989," the standardized measurements of pre-cut lumber functioned as the basic proportional element for a series of utilitarian tables and shelving units. Each piece was coated with what has become the signature of Atelier van Lieshout: a brightly colored polyester resin. This incredibly light material leaves a hardened shell, which is both durable and waterproof. Even without internal supports, the malleable component can be molded into freestanding elements such as sinks, hand basins, baths, and kitchen units as Lieshout's "Collection 1990" demonstrates.

In a direct challenge to the value assigned to unique works within the traditional fine art market, Lieshout produced these "Collections" in unlimited multiples. Beyond the pieces created for exhibition, others were made and delivered to order. Numerous site-specific commissions soon became a natural extension of this program. In 1990, he built a bar for serving drinks within the Museum Boijmans van Beuningen, Rotterdam. This led to bars and restroom facilities for Rem Koolhaas's Grand Palais Convention Center in Lille (1994), busing stations for the cafeteria in the Museum of

Clockwise from upper right: *Untitled*, 1987. Beer crates and concrete tiles, 40 x 120 x 120 cm. *Autocrat*, 1997. Mixed-media installation, exterior and interior views. *La Bais-ô-Drôme*, 1995 (interior). Mixed media, 245 x 213 x 670 cm. *Mobile Home for the Kröller Müller*, 1995 (exterior). Mixed media, 300 x 800 x 700 cm.

LA BAIS-Ô-DRÔME. DERK JAN WOOLDRIK

Modern Art in New York (1995), and a renovation for the Alliance Française in Rotterdam (1995–1996), among others.

Each of the discrete objects placed within these interiors consisted of either a hollow shell of molded polyester or simple coatings over a basic interior frame. To accommodate his desire to create self-contained works, Lieshout developed a new compound, which combined interior and exterior layers of strong, glass-fiber reinforced polyester with light, brittle polyurethane foam. This "polyurethane sandwich construction" allows the creation of walls in which the polyfoam acts as an insulator and the hard shell is durable and watertight.

Atelier van Lieshout uses this sandwich technique to make self-sufficient, portable housing units. Some, like the *Modular House Mobile* (1995–1996), come replete with cab and engine. (In 1996, the unit was actually driven between exhibitions in New York, Chicago, Winnepeg, and Los Angeles.) A truly functional unit with a toilet and shower at the rear, it is not without its creature comforts; the seats and dash are covered with woolly fur and the floor is lined in cowhide. The contrast in both color and texture between the hard, utilitarian shell and the plush, warm furnishings infuses the work with an element of decadence. This is similarly true in Lieshout's *Bais-ô-Drôme* (1995), a traveling party on wheels. Hitched up to a vehicle, it becomes a utopian retreat with all the necessities: a large bed, an integrated sound system, and liquor dispensers mounted on the wall. A commission for the Walker Art Center, *The Good, the Bad, and the Ugly* (1998), has a different twist. A permanent full-scale wood cabin, designed after traditional pioneer shelters, connects to a 50-foot moveable trailer. This detachable "room" also functions as a "Mobile Art Lab," which the museum plans to take into the community for hands-on activities, performances, lectures, and community gatherings.

Made-to-order variations of these portable housing units can be constructed from Atelier van Lieshout's *Master and Slave Units* (1994–1995). The stretched skin wall panels of the "master unit" are screwed to floor and roof and can be dismantled to attach various "slave units." Depending on the function of the building, each owner can select from a sleep unit, a lounge unit, a bureau unit, a utility unit, a dinette unit, a sit-pit unit, or a staircase unit. For example, the *Mobile Home for the Kröller Mueller* (1995), which is parked in the museum's sculpture garden, has a sleep unit, a utility unit, and a sanitary unit attached to the "master" frame.

While self-reliance and self-provision are integral components of these units, each caters to a particular taste or lifestyle. Atelier van Lieshout's newer work takes a broader perspective. Based on what they consider to be the practical necessities of contemporary society—shelter, protection, reproduction, and a few extracurricular pleasantries—they have designed units with specialized functions that, when placed together, can create a self-sufficient community. *Autocrat* (1997) is a spartan survival unit fitted with a device for catching rainwater, slaughtering animals, and salting and preserving meat. (It should be noted that the Atelier has, in fact, slaughtered and preserved a pig, documentation of which was shown at the Galerie Roger Paihaus in Paris in 1997.) In 1998, they premiered their "Workshop for Alcohol and Medicine" and a "Workshop for Making Bombs" in Toulouse, France.

New works that further illustrate the Atelier's vision of a self-reliant utopian world began a U.S. tour in January. Their *Saw Mill/Tree Cutting Unit* (1998), *Chemistry Lab* (1998), *Kitchen and Dining Container* (1998), and *Modular Multi-Person Bed* (1998) will be among the various objects, models, drawings, and watercolors exhibited.

Rebecca Dimling Cochran is an independent curator and critic based in Atlanta.

COURTESY OF WALKER ART CENTER

***The Good, The Bad, and the Ugly*, 1998. Mixed-media installation at the Walker Art Center.**

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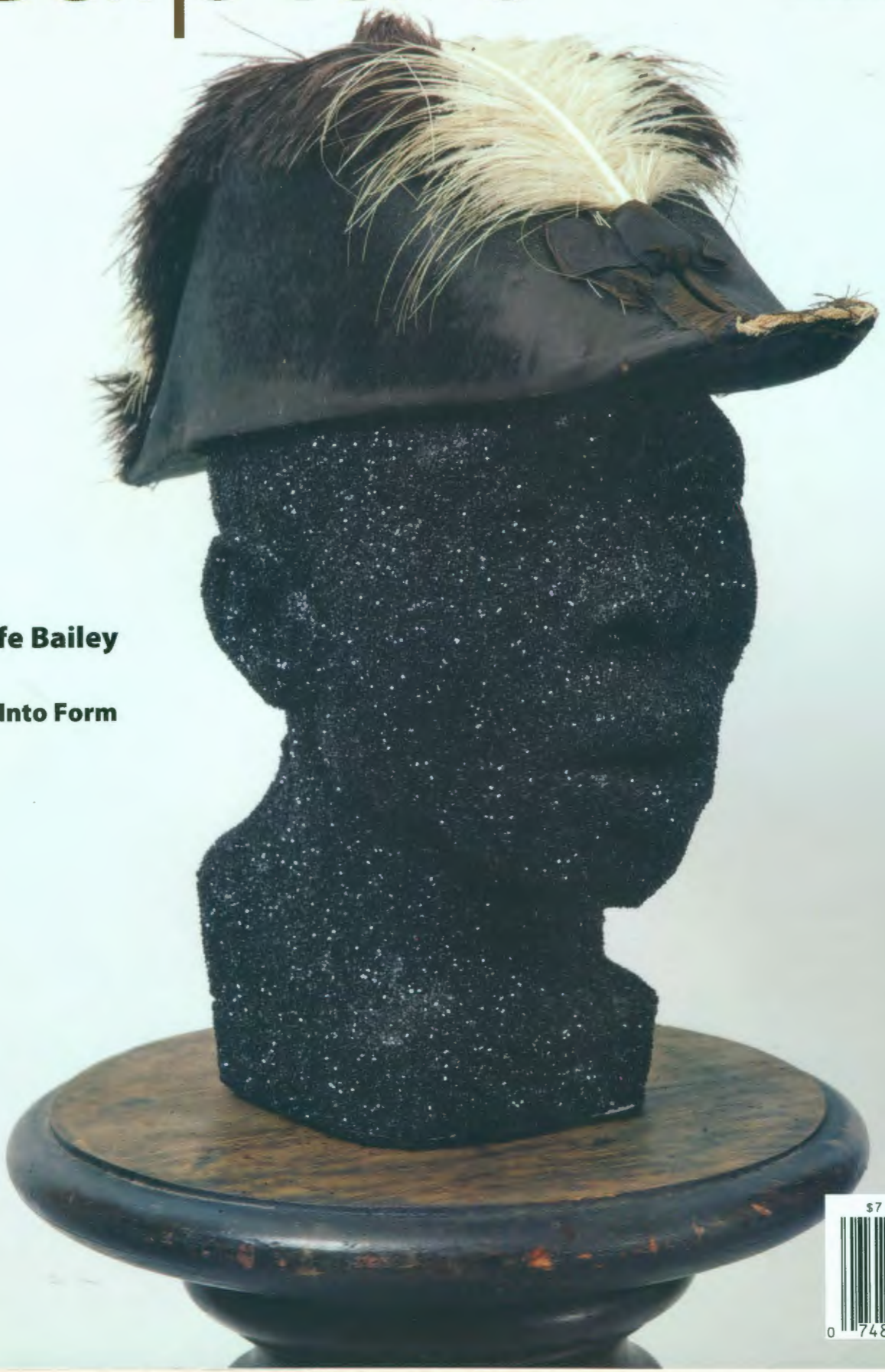

Radcliffe Bailey

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Connecting Rhythms

A Conversation with Radcliffe Bailey

BY REBECCA DIMLING COCHRAN

A sculptor of emotional intensity and formal experimentation, Radcliffe Bailey has been a leading artistic voice in the exploration of African American racial identity for more than 20 years. His largest exhibition to date, "Memory as Medicine," which is on view at the McNay Art Museum in San Antonio from June 6 through September 12, brings together 25 new and early works, ranging from intimate drawings to large-scale, mixed-media installations that reach into the depths of memory, struggle, and sacrifice. Drawing on family histories and experiences, as well as iconographic and aesthetic practices rooted in classical African sculpture, Bailey's work charts a deeply personal journey of understanding that moves outward from his own cultural heritage and identity to explore how communities (and individuals) create cultures for themselves.

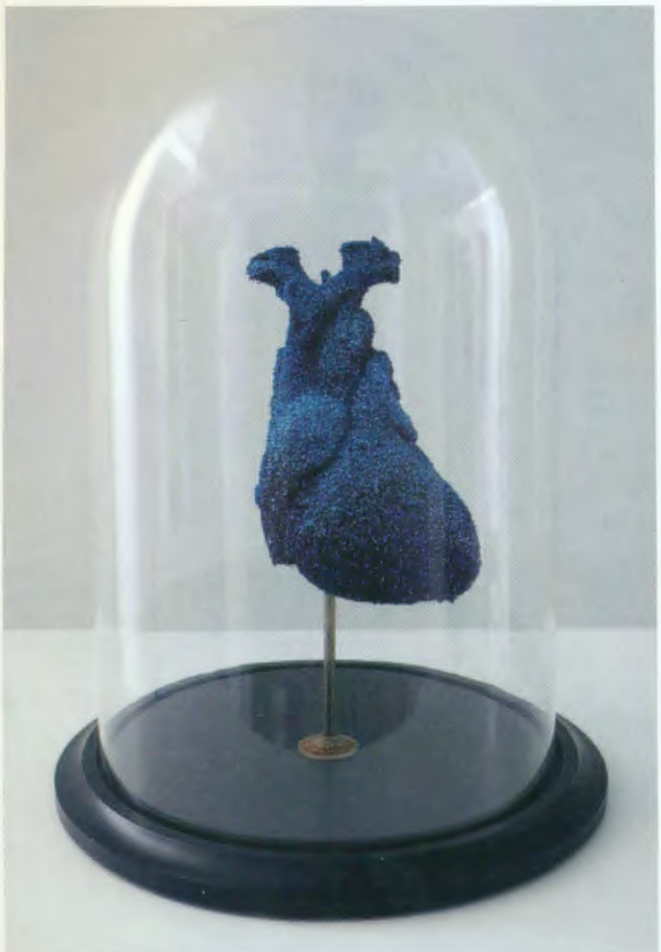
Above: *Storm at Sea*, 2007. Piano keys, African sculpture, model boat, paper, acrylic, glitter, and gold leaf, 212 x 213 in. Opposite: *Cerebral Caverns*, 2011. Wood, glass, and 30 plaster heads, 97 x 100 x 60 in.

COURTESY THE ARTIST AND JACK SHAINMAN GALLERY, NY

Rebecca Dimling Cochran: *When "Memory as Medicine" opened at Atlanta's High Museum of Art last year, curator Carol Thompson made some fascinating juxtapositions connecting your work to objects from the museum's African art collection. When did you first encounter African art, and how did it find a way into your work?*

Radcliffe Bailey: As a kid, I saw African art in museums, but it wasn't a profound thing that hit me. I was much more interested in trying to understand the practices or, if anything, in finding relationships with African American culture. So, the first thing I looked at was self-taught art, because I felt that it naturally had these connections. Just as people passed on stories or oral histories, they passed on the different practices that occur in the South. I remember going to visit my grandparents and seeing a tire painted white and metal objects placed as decorations around the yard. I'd notice that people would sweep their yards in a particular way. I was fascinated with those things—for instance, looking at why my grandfather had this certain hinge on his shed, which reminded me of a Dogon shed. I was interested in all of these connections, trying to make sense of my own practices and those of the people around me.

Installation view from *In the Returnal*, Solomon Projects, Atlanta, with (left) *Stride*, 2007, mixed media, velvet, glitter, steel, and wood vitrine, 87 x 19 x 19 in.



RDC: *When did you first travel to Africa?*

RB: It was in 2006. The idea began in 2003 in conversation with the National Black Arts Festival, whose organizers asked if I would like to do a project with them. I remember watching a documentary on the BBC about black British youth trying to understand their ancestry, and I thought to myself, "Wow, I've always wanted to know, and I had this question about my make-up in the work itself. If I knew those particular things, how would my work be different? Would I still have that desire and that quest? Where would my work go?" I was really looking for that next place for my work. When I did go, I went to Senegal and Dakar, specifically to Goree Island, which is like a slave castle right off the coast of Dakar.

RDC: *If I remember correctly, you discovered that your maternal ancestors were from Sierra Leone and Guinea. But you didn't visit those places?*

RB: No. For many reasons, it was difficult; but I did find where they may have departed from, and I went there. It was more like an understanding from the last point of touch.

RDC: *Did you resolve some of the questions that you had? How did the experience of visiting Africa affect your work?*

RB: I say that I don't read a lot, but I research, and I felt like I knew a lot of the history before I arrived. What I got out of the experience was the beauty of the countryside and an understanding of current political struggles. The youth there were very influenced by the youth here. They were hip-hoppers, and that felt like a connection. I was thinking about those connections back and forth, the rhythms that cross the seas. And that comes back to the practices.

RDC: *Since your return, you've been using materials similar to those that you used before, but in different ways. For example, before your trip, you mixed red clay soil into your painted surfaces, but now you're using it to coat walls. It is as you said—these things have always been there, but perhaps the practices are changing.*

RB: When I was in Senegal, I went to Pink Lake (Lake Retba). It's a natural wonder, like the Dead Sea; people mine the salt, but there is a drought and the lake is disappearing. I noticed how the world is changing everywhere, and how practices have changed. There's talk sometimes about how people who

***Pullman*, 2010. Heart, glitter, glass, and wood, 17 x 8.5 x 8.5 in.**

Sweet Georgia Brown, 2012. Mixed media, 60 x 60 in.

live out in the countryside do not practice like they once did, and how those things are disappearing. But, at the same time, those practices just transform into something that is not as tangible as it once was.

RDC: *It sounds similar to what happened when African slaves were brought to the Caribbean and the United States; their beliefs can still be recognized in Santería and in Creole and Gullah culture. Many of your self-portraits include a top hat, the symbol of Eshu, the Divine Trickster of West African cultures and of Santería, who is both kind and cruel. I see this duality woven through much of your work. Do you strive for this quality?*

RB: I don't do it on purpose, but I see it in my work. I think when I'm making work, but there is a lot of improvisation, a lot of play. It changes day by day by day.

RDC: *You've said that the trickster figure is important to you because it reflects the many sides of an artist.*

RB: In history, you hear a lot about artists and their "behaviors," their ways of life beyond the paintbrush. Living behind your paintbrush or your hands or your tools is a whole different thing—a logical thing that happens from the brain to the heart to the hand to the surface, and it goes back and forth, moving around. I'm interested in how people heal people. That's the source of the show's title, "Memory as Medicine." I'm playing with that, but I don't want to shamanize myself, I don't see that. I see it more personally, with my personal world, how it keeps me sane. The trickster comes up in references through so many different cultures. I'm interested in those links. I try not to be very specific about one particular practice or one group of people, because I believe that I'm made up of a lot of different people and a lot of different practices. I try to find the one common rhythm that runs through them and to put them together—that's been my method.

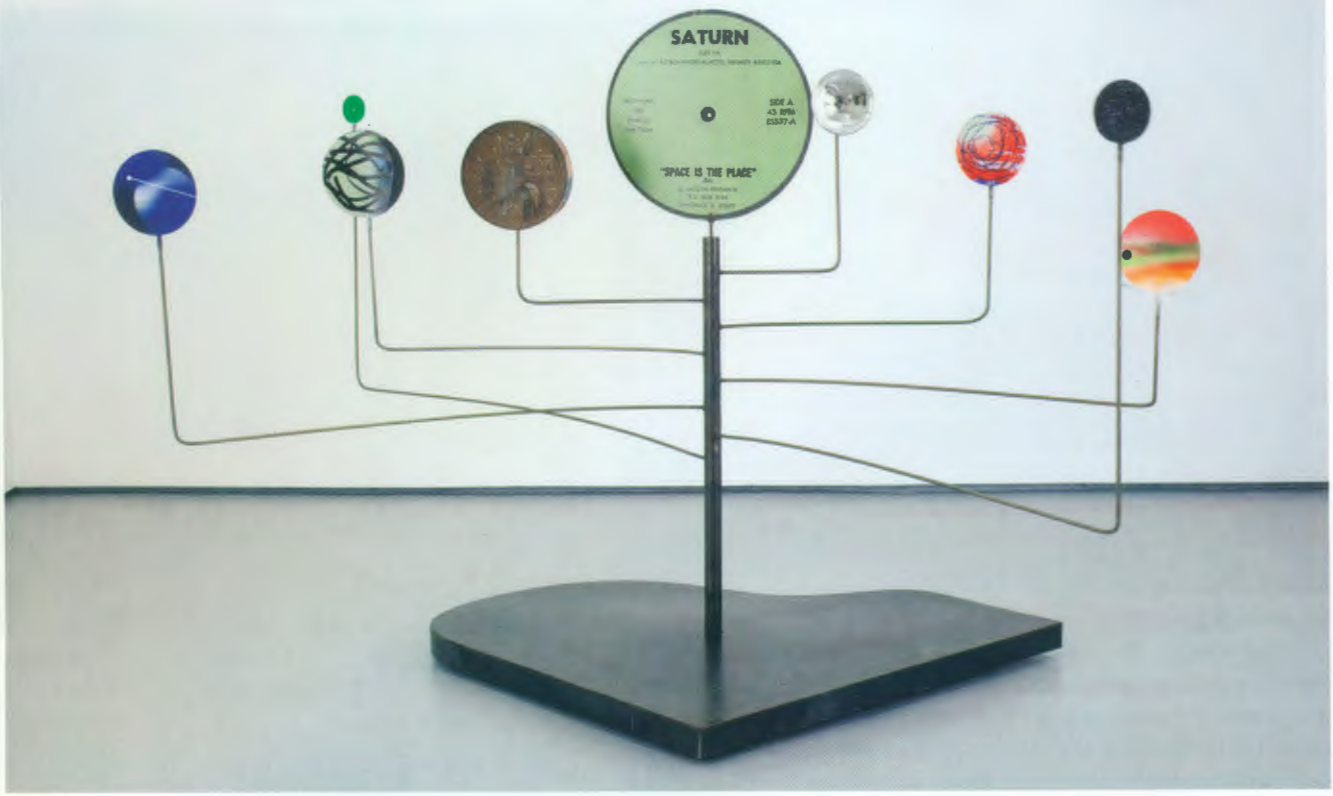
RDC: *This also goes back to the objects that you use. I find it interesting that you return again and again to particular objects, such as railroad tracks, lanterns, piano keys, top hats, sailboats, trumpets, and baseball bats. Certain things seem to resonate with you. What is it about these objects?*

RB: I think that I am trying to find symbols for myself and trying to create deities for myself. When I'm dealing with painting, I'm focusing on the color, the photograph. The photographs become the deities. Sometimes they recur, but the paint changes. When I'm dealing with sculpture, objects come up—the baseball, the trumpet, and the piano keys—those are my tools. Then there are moments when they collide and have their own concert. Sometimes I think that I have a band, my band, and sometimes I have an orchestra with a lot of different people playing. Sometimes I'm playing with just two people, and sometimes I'm playing solo. When it's solo, it's very minimal. I think about it like that constantly.

RDC: *It seems to me that you associate many of these objects with personal experiences—like the fact that your grandfather made birdhouses and used*

Windward Coast, 2009. Piano keys, plaster bust, and glitter, detail of installation.

COURTESY THE ARTIST AND JACK SHAINMAN GALLERY, NY



Above: ***Other Worlds Worlds*, 2011. Mixed media, 75 x 120 x 115 in.**
Below: ***Tricky*, 2008. Mixed media, 58.5 x 53.25 x 8.25 in.**

a particular shade of green or that your father worked on the railroad or that you played baseball. They become personal symbols.

RB: When I was in art school, I was trying very hard to make work that reflected my everyday life and made it relevant. I had a studio at school but wanted to make work at home. I was living with my parents, and I would go down into the basement and look around. There was all my history. As I was looking at these things, I started to make work. That was the most difficult phase, but in some ways, the most comfortable. Most kids would say, "I don't want to work in my parents' basement," but, for me, it was like problem-solving.

RDC: *Jazz has also had an important influence on your work, and you've often spoken about your admiration for Sun Ra, Miles Davis, and Thelonious Monk. While there are obvious references in your use of musical instruments and titles, I see the connection best in your process, in how you borrow from the music's improvisational structure. Can you talk about how you weave different visual images and historical references into a single work?*

RB: I collect objects; I live around them; I play with them. The other day, I was playing catch with my son, and I thought, "I need to get into the studio." When I got there, I played with my upright bass, trying to figure out the sound. Then a day later, I'm sitting at the kitchen table doing a little gouache painting. Eventually I'm in the studio painting on canvas. There's no particular direction, no particular thought—I just need to start moving. A lot of it is just the physical action of moving around, which was an important dimension of being a sculpture major. When you're bending steel, it is very physical. I have to have that kind of action. I have to wake up in the middle of the night; I have to not be in a normal state.

RDC: *You included the sounds of John Coltrane coming out of a seashell in the current version of* Windward Coast, *and in your 2005 Rhodes College exhibition, you incorporated a song by Charlie Parker. Does your occasional use of sound also stem from your love of jazz?*

RB: I think so. One of the first times that I used sound was in a group of birdhouses that I created. In a show at the Atlanta College of Art, I used sounds from the ocean, trains, and insects. It comes up every once in a while, but it's not a strong focus.

RDC: *In the "Memory as Medicine" catalogue, I was fascinated by Ed Spriggs's description of your work as "narrative tableaux." Usually, I associate that idea*

COURTESY THE ARTIST AND JACK SHAINMAN GALLERY, NY

with something that treats a single time and place, but your works often bring together three different narratives: Africa, the African American experience, and your personal history. How do you weave these stories together?

RB: They feel so much like one and the same. You can talk about one moment, but you have to talk about all the moments it takes to get there. I tell your story, and it has many layers, it's fragmented. Then I pick fragments from here and here and here and mix them up and there's the gumbo.

RDC: *As with jazz, it's layering. Everyone's playing their own tune, and if they're good, they weave together into a beautiful piece of music. That's how I see your work—not as linear narrative, but "narrative tableaux" is not that far off. Of course, you need to have a subject in the work, and many times, you use photography to introduce that element. I think of the women and children in* Roots That Never Die *(1998) or the adult male in* Travel by Night *(2007). Interestingly, the subjects in the photographs never interact with what you create around them; instead, they stare impassively at the viewer. Would it be fair to say that these figures are stand-ins for people who experienced the historical events evoked in the work? Or could they represent you?*

RB: No, they make the conversation. They're specific for people in terms of seeing themselves. Many people don't see images of themselves in museums, so museums can be intimidating. I place images of people from my old family albums in the work as decoys.

RDC: *So, the people serve as entry points?*

RB: Sometimes the human presence in a work may be a trace of my foot or hand—not because I accidentally brushed it, but on purpose. Let me put my scale, my hand, and my footprint in the work.

Rebecca Dimling Cochran is a writer and curator.

Above: ***Chapter 7***, **2007. Paper, acrylic, glitter, model ship, and gold leaf, 18 x 36 x 5 in. Below:** ***Untitled***, **2010. Mixed media, 95 x 70 in.**

COURTESY THE ARTIST AND JACK SHAINMAN GALLERY, NY