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protection, delineating yet attaining a porous relationship between private space and public space: the antithesis of 101.

Chiu's central focus, the alleyway, was carved through the structure's east/west axis to line up with 101. Small stores such as the Joy Coffee Shop, Joy Ice Dessert Shop, Joy Organic Kitchen occurred at intersections along the alley. The word 'joy' referenced Haruki Murakami (*Ways to Find the Spiral Cat – Uzumaki Neko No Mitsuke Kata*): "For example, when you take a sip of icy-cold beer after strenuous exercise, you close your eyes and murmur to yourself, 'This is it.' That exhilarating moment is exactly the feel of a 'tiny joy.' Without such moments of 'tiny joy,' I think life would be just as dry as the desert."

This subtle gesture reminds us that the constituents of a city are not simply definitions of nationality, location, gender, and age, but also those ephemeral qualities found in everyday habits, protocols, and rituals.

Landscape architect Pan Yi-Ru's long-term commitment to environmental art was apparent in *Vital Greenway*, a green belt of low maintenance grass that sliced the Grand Green in half, and *The Tree Park* planted with life-sustaining Persea, Camphor, Flame Tree, and West Indian Jasmin. Her *Sky Farm* was an amazing initiative, incorporating a vertical hydroponics garden with a water tower installed in Chiu's structure that irrigated vegetables to supply the Joy Organic Kitchen. For the duration of the project (September 3 to November 23, 2011) visitors feasted on handpicked Chinese cabbage, cauliflower, broccoli, Ceylon spinach, mustard, cloud ear fungus, *pak choy* and garlic.

Su Yao-Hua has been seminal in promoting and raising the profile of the arts in Taiwan (notably Taipei and Treasure Hill international residency, exhibition, and exchange programs.) She invited artists including Lin Yen-Li, Ji Eun Kim, Fu Ching-Han, Liu Yao-Chung, Tsai Chi-Hsian, and myself to respond to the *Urban Regeneration Station 27*

brief; resulting in installations and object-based artworks located throughout the Grand Green that referenced memory, local customs, and change. *The Mountain at Taipei Extra-Ordinary* by Taiwanese designers, City Yeast, was particularly relevant. A mountain of plastic refuse signaled the importance of recycling and reuse, and our responsibility to reduce our daily consumption.

Urban Regeneration Station 27 penetrated our assumptions about urban renewal initiatives. It alerted us to our own ephemerality, our social and environmental legacy, and what we value. The project's dual worldliness and other-worldliness reflected on urban fragility while offering scope for contemporary architecture and urban planning, revealing infinite possibilities for future development.

Jayne Dyer

THAILAND

Bangkok

Thudong Sukgagem at Silpakorn University Gallery

For his first solo exhibition, *Emptiness* at Silpakorn University Gallery,

41-year-old sculptor Thudong Sukgagem unfurls personal torment over love lost. Layered with potent theological imagery, the six works (all 2011) on view appear to be a self-affirming therapeutic exercise after prolonged depression.

The works have related strongly to the themes and symbols of existing Buddhist sculpture by more senior artists. The strongest relationship is to Manop Suwanpinta's floating human forms with their metaphors to greed and suffering, but there are also references to the cloud-laden imagery of Noppadon Viroonchatapun and Haritorn Akarapat's melting faces, comments to impermanence.

The two plaster figures, *Emptiness* and *Broken Dreams*, are closest to Suwanpinta's distinct styling, with the latter standing male displaying the characteristic open void through the torso and the Buddhist flame. Resembling the Kali, the hands juggle literal analogies to human fallibility. The most dramatic of these images is a gun blowing out the subject's brains with a nuclear plume emerging from the opposite side. The hands hold other symbols of death, temptation, materiality, and faith.

In one of two alcoves is the large white plaster head *States of Mind*. With eyes closed and a furrowed brow, streams

of plaster drip from the top of the head, creating a pool at the base. Positioned at the end of the alcove, it is as if we are peering deep inside a tortured mind. The melting faces are repeated as life-size multiples, spiked atop lofty wooden poles as macabre trophies in the dominant installation *Execution*.

A tandem work to the large head, in the opposite alcove, is the exhibition's only minimal piece, *Journey of the Mind*, which fills the floor space with a thick swill of plaster that oozes over the entry step. A tiny insignificant head, another reference to emptiness and the void, pokes out from the spill in the middle of the floor.

The exhibition's most awkward piece is the installation *Home*. Centering upon a kilted wooden frame that is reminiscent of Tawatchai Puntsawasdi's lopsided furniture sculptures, the fractured and sunken remnants of domesticity spill out across the floor. The overloaded wooden frame also supports a rather obvious pair of snuggling plaster owls and a clunky wire-supported floating cloud.

While the head-focused works convey an intimacy with pain and suffering, the university's largely domestic viewers will find the iconography of the other sculptures familiar within the context of Thai contemporary sculpture.

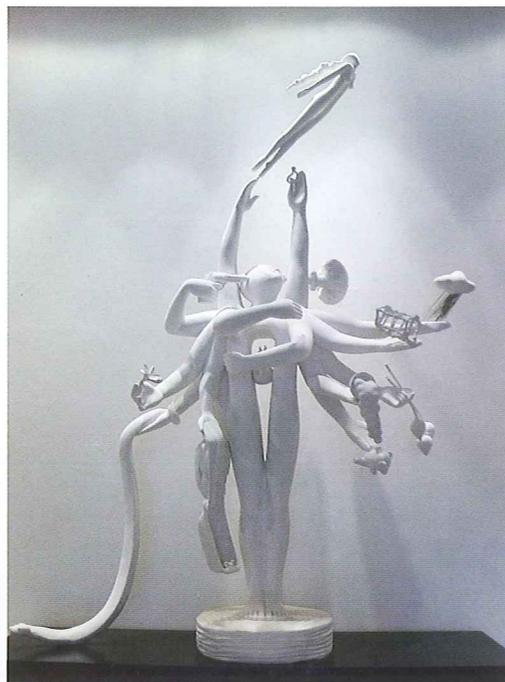
Steven Pettifor

THE UNITED STATES

Atlanta, Georgia

Michele Schuff at Whitespace Gallery

Before a meeting of physicists in 1908, Albert Einstein's teacher, Hermann Minkowski, announced, "henceforth space by itself, and time by itself, are doomed to fade away into mere shadows, and only a kind of union of the two will preserve an independent reality."¹ That revolutionary pronouncement has proved to be prophetic not only in science but also in

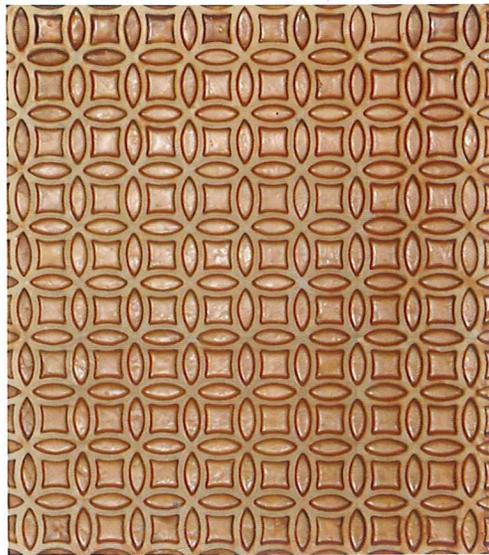


Thudong Sukgagem, *Broken Dreams*, 2011, plaster. 240 x 98 x 326 cm.

the arts. An avatar in this contemporary reevaluation of space and time is Michele Schuff, whose exhibition *Metronome*, at Whitespace Gallery in Atlanta, offers a visual meditation on the intersections of time, space, and light. Progressing from two to three dimensions, the works represent, as it were, sculpture in evolution.

Conjuring up notions of regularity and measure, even monotony, the exhibit's title *Metronome* connotes, of course, the inverted pendulum measuring time at uniform intervals, often used for piano practice. Paralleling the instrument's constant rhythm, Schuff layers successive coats of encaustic, one over the other, reiterated layer after layer, finally fusing them together with heat. The resulting repetitions, she says, "create a textured 'beat' and somehow through their pattern and regularity generate abstract fields of color and sound." Non-objective though they are, the works often reflect, at the same time, the artist's personal preoccupations. Originating in an acute sense of linear time's tensions, poignancy, even tedium, these intimate reflections burgeon in later, more sculptural works into mystical timelessness.

An expanse of blue, *Oh Willowby* (2010), an earlier



Above left: Michele Schuff, *Solder (Gold)*, 2011, encaustic on wood panel, 14 ½ x 11 ½ x 2 in. **Above right:** Michele Schuff, *49 Beats*, 2011, encaustic on wood panel, 16 ½ x 18 ½ x 4 in. All images: Courtesy of the Artist.

piece, shows a rippled surface relieved by splashes of light and irregular strokes of hot pink. Uneven, barely visible horizontal striations in a darker hue lend a quasi-grid to the vertical markings. Borrowed from Jane Austin's novel *Sense and Sensibility*, the title intimates the emotional resonance of romantic hopes dashed, even when the loss is for the best.

From the middle period, *By Hook or By Crook* (2010) reveals a similar roughened surface but a brighter palette, with delicate chartreuse mottled with a subtle red-orange. Also in this second grouping, *Love*

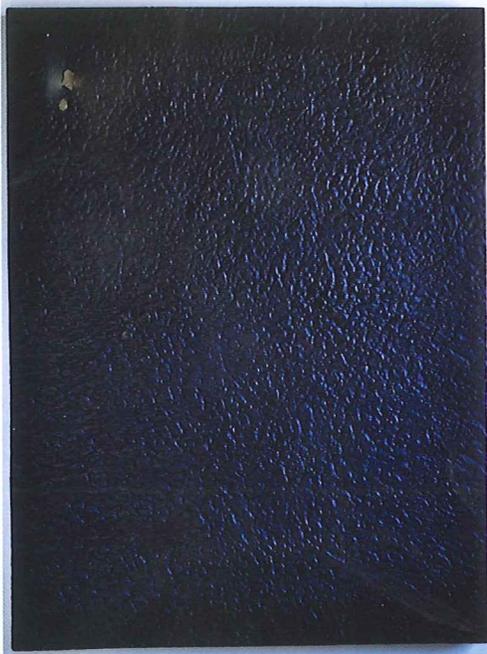
Courage (2011) shows a deeply textured surface, its rivulets accentuated by the uniform white color. The work, the artist says, refers to that burst of emotional energy that accompanies fervent affection. The deep blue gouged surface of *We Thought You Were Lost* (2011) conveys the artist's concern for a friend who overcame depression after a tragic loss. Marbled in gray-blue and red, *Perfect Attendance* (2011) conveys with wry humor the tedium of a nine-to-five job, as if marking off the days.

In the final grouping, the artist sometimes uses a stencil, regularizing the patterns and

building up the surfaces even higher. Composed of interlocking circles of gold with hints of red—the two final hues in the alchemical process—*Solder Gold* (2011) combines the perfection symbolized in the round, together with the illumination and sacred qualities inherent in the metal.

Inspired by a cherry tree blooming outside her studio window, Schuff decided to cast the blossoms in wax, using these in bas-reliefs, such as in *Reprise* (2011), where scores of wax blooms are set side by side, patterning the composition with a contemplative regularity. Varying in shape and in size, and placed more randomly, the indigo blooms of *Don't Go* (2011) are set within a dim light, almost like flowers floating on a pool. For the artist, the work embodies the pain of losing someone you love. Bunched more closely together, the cast flowers of *Big Blue* (2011) graduate from a midnight hue in the wide border to a paler shade in the center, as though suffused with light. A complex symbol especially esteemed by the Japanese, the cherry blossom—exquisitely beautiful but evanescent—symbolizes not only prosperity and the beauties of life but also the precariousness of human existence.

Light is also pivotal to the final work of the exhibition, *48 Squares* (2011). Composed of the same interlocking circles



Above left: Michele Schuff, *We Thought You Were Lost*, 2001, encaustic on wood panel 48 x 60 in. **Above right:** Michele Schuff, *Oushak*, 2011, encaustic on wood panel, 50 ½ x 68 ½ x 4 in.

as the earlier work, the squares are arranged in a monumental grid, with their aqua hue—the color associated with the heavens—growing lighter toward the center, creating a soft, even illumination. Here the circle's associations with eternity and completion join with the square, symbolizing the earth and temporality. The metronome's insistent measure has been overtaken with an esthetic juncture of heaven and earth.

Schuff's visual meditation on time, its measured regularity, tedium, and joys, as well as its transcendence, takes place within a created space which graduates from two to three dimensions, from flat surfaces to relief. In the words of Northrup Frye, "Every union of existence and perception is a space-time complex, not time plus space, but time *times* space, so to speak, in which time and space as we know them disappear."² Thus Schuff contributes to that legacy in the arts since 1850 or so, which seeks to redefine the Classical notions of space and time. No longer discrete entities, they are instead relative concepts, with light the only constant.

Dorothy Joiner

Notes:

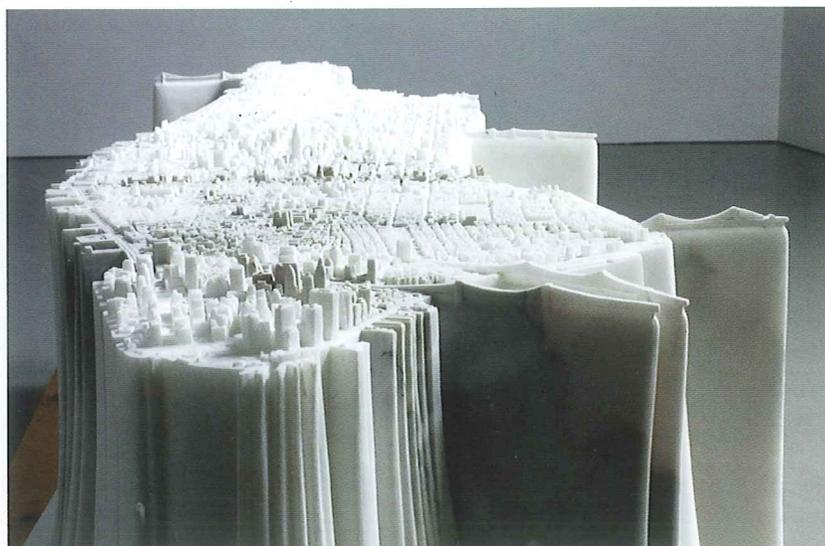
1. Abraham Pais, *Subtle Is the Lord: The Science and the Life of Albert Einstein* (Oxford: Oxford University Press, 1982), p.152; cited by Leonard Shlain, *Art and Physics: Parallel Visions in Space, Time and Light* (New York: Harper Perennial, 1991), p.132.
2. Northrup Frye, *Fearful Symmetry* (Boston: Beacon, 1958), p.411; cited by Shlain, p.95.



New York

Yutaka Sone at David Zwirner

Island is a loaded idea. At once, it suggests a closed system, but we often think of it in the reverse ("No man is an island...," wrote John Donne, 1572–1631) so it comes to mean a larger system, of which the island is just a part. That is, how does the island relate to the sea, or to the archipelago? This relationship between enclosure



Yutaka Sone, Little Manhattan, 2007–2009, marble, 55 x 265 x 85 cm.

and openness is at the heart of Yutaka Sone's multi-disciplined practice. With the new show at David Zwirner, Sone presents two varieties of sculpture, one of marble, the other fiber, resulting in an ecosystem at once symbiotic and open to outside influence: also, a miniature version of Manhattan.

To begin with the foliage, Sone made seven artificial trees: six banana plants and a sculptural rendition—something called a traveler's palm. The trees are made from natural fiber wrapped around a metal armature and then painted. While they do not seem plucked from the jungle itself, they do not have that Chelsea luster. They rest in the realm of just-naturalized fantasy. Beneath this canopy is a series of stunning marble dioramas.

In the rear gallery, one finds *Six Floor Jungle* (2008), a multi-tiered structure of flowing undergrowth. Sone has long been preoccupied with notions of order and control, and this

attempt to organize (vertically, no less) the most amorphous geography on the planet is a nice allegory for social imagination and zeal. Alongside this is the felicitous *Light in between Trees* series (2010). Again in marble, these works feature traditionally rendered groups of trees that are shot through by angled parallelepipeds, representing rays of sunlight piercing the branches. The light shines down like a Manga version of *The Ecstasy of St. Theresa*, imbuing the marble, a classical, funereal stone, with unexpected levity.

No other stone is as alive with cultural references as marble, and this life reaches past the metaphoric. After all, marble is formed by ancient coral and shellfish crushed into calcium carbonate, turning into limestone and then, over the millennia, marble. The stone with which we monumentalize the past is, in a way, quite alive. The way this binary plays out in the show's centerpiece is quite impressive.

Little Manhattan (2007–2009), is a scale model of Manhattan Island, complete with every building, road, and bridge. It weighs two and a half tons. Like his other marble works, *Little Manhattan* was constructed by a group of artisans and in a factory town outside of Xiamen, on the southeastern coast of China. It's not his first marble city. He has also presented scale models of Hong Kong Island and parts of Los Angeles. However, Manhattan has always had something about it. What amazes one isn't the statistics: the weight, the number of buildings, and the helicopter trips needed to conceptualize the project. One is moved by its delicacy of place and weight. Manhattan hovers *in medias res* on the pedestal, which is marble carved like flowing cloth.

Sone has said that he "create[s] sculpture to crystallize time." However, this crystallization isn't instantaneous. While Manhattan (or LA, or Hong Kong) wasn't built in a day, neither were these sculptures. His marble Manhattan took a team of Chinese artisans eight months to finish. There is an added poignancy in this. Sone sets up time's version of the Map and the Territory. The act of sculpting, of making a true copy, seems to have existed all along, latent, like Michelangelo's angel in the marble.

Hunter Braithwaite



Yutaka Sone, Island, installation view at David Zwirner, 2011.