

THE BODY

METONYMIC

International Contemporary Sculpture



on the cover:

DAVID ALTMEJD

Untitled, 2011

epoxy clay, plaster, glass eyes, synthetic hair, pyrite, quartz, assorted minerals, acrylic paint, glitter
7 x 7.5 x 11.5 inches

© David Altmejd

Courtesy of Paul and Linda Gotskind and Andrea Rosen Gallery, New York, NY

Photo by Jessica Eckert

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International Contemporary Sculpture

DAVID ALTMEJD

FOLKERT DE JONG

LONNIE HOLLEY

CHRIS JONES

FABIENNE LASSERRE

MARTIN MCMURRAY

MATTHEW MONAHAN

MARTHA MYSKO

MICHELLE SEGRE

SHINIQUE SMITH

WILLIAM STONE

JOHANNES VANDERBEEK

curated by Dick Goody





DAVID ALTMEJD

What's most important for me is to create objects that feel alive. Transformation is just one aspect of the work. I also use the strategies of contrast and tension — for example, contrast within an object creates a tension that creates an energy that makes the object look like it is alive.

David Altmejd interviewed by R.M. Vaughn, "Visual Arts," *The Globe and Mail*, March 20, 2012.

David Altmejd was born in Montréal, Canada, in 1974 and lives and works in New York. He has an M.F.A. from Columbia University. His recent solo exhibitions include: Xavier Hufkens Gallery, Brussels, Belgium, 2013; Stuart Shave Modern Art, London, England, 2012; and Andrea Rosen Gallery, New York, NY, 2011. Other recent projects include: "Builders: Canadian Biennial," National Gallery of Canada, Ottawa 2012; "Der Traum vom Fliegen — The Art of Flying," Haus Der Kulturen der Welt, Berlin, Germany, 2011; "Contemplating the Void: Interventions in the Guggenheim Museum Rotunda," Solomon R. Guggenheim Museum, New York, NY, 2010; and "Between Spaces," P.S. 1 Contemporary Art Center, New York, NY, 2009.

Untitled, 2011

epoxy clay, plaster, glass eyes, synthetic hair, pyrite, quartz,
assorted minerals, acrylic paint, glitter
7 x 7.5 x 11.5 inches

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Courtesy of Paul and Linda Gotskind and Andrea Rosen Gallery, New York, NY
Photo by Jessica Eckert



FOLKERT DE JONG

The materials that I use for these works are physically very light in weight, but heavy in their subject matter. [...] In the faces of my characters I try to combine all the expressions into one facial expression: an expression you cannot read and define the state of mind my figures are in. They seem to be “beyond” reason, or deprived of their personality. But mostly, I would say that the facial expression I am giving them is obsessive, as if there were bigger powers at work.

Folkert de Jong interviewed by Timothée Chaillou, “Folkert de Jong: Dorade — N°4,” 2012, timotheechaillou.com/conversations/folkert-de-jong/

Folkert de Jong was born in Egmond aan Zee, The Netherlands, in 1972 and lives and works in Amsterdam. He studied at the Rijksacademy for Visual Arts, Amsterdam, The Netherlands. His solo exhibitions include: “Folkert de Jong: Amabilis insania. The pleasing delusion,” Middelheim Museum, Antwerp, Belgium, 2013; “Act of Despair — Nature, Matter and Form — The Immortals,” Dukan Hourdequin Gallery, Paris, 2012; “Operation Harmony,” James Cohan Gallery, New York, NY, 2011. Other recent projects include: “The Anatomy Lesson,” Gemeentemuseum Den Haag, The Hague, The Netherlands, 2013; “Circus Stories,” Helsinki Art Museum, Helsinki, Finland, 2013; “Cryptic: The Use of Allegory in Contemporary Art with a Master Class from Goya,” Contemporary Art Museum St. Louis, St. Louis, MO, 2011; and “Shape of Things to Come: New Sculpture,” The Saatchi Gallery, London, England, 2011.

Business As Usual: “The Tower,” 2008

Styrofoam and pigmented polyurethane foam
118.125 x 39.375 x 39.375 inches

Courtesy of the artist and James Cohan Gallery, New York / Shanghai



***Lifting Me Over*, 2011**

Steel and concrete

14.5 x 20 x 16.5 inches

Courtesy of the artist and Jeff Bailey Gallery, New York

LONNIE HOLLEY

In 1979, my sister Bonnie Holley lost two of her children, a baby girl and an 8-year-old son. A house caught on fire and her children were burned. [...] It made such an impression on me as a human, I was just wondering, what could I do? For me to handle it, it took an outlet. I went to my sister Shirley's house and I found some sandstone from the foundry. [...] I took the crosscut saw and it cut so smooth. I cut it that way to make a tombstone out of it. I didn't know it was art. I thought I was making baby tombstones.

Duncan Cooper, "Just Before Music: Lonnie Holley's Knotty Life," *Fader*, Issue 84, Feb/Mar 2013.

Lonnie Holley, sometimes known as The Sand Man, was born in Birmingham, AL, in 1950 where he lives and works. His solo exhibitions include: "Assemblages and Drawings," Jeff Bailey Gallery, New York, NY, 2010, "Lonnie Holley: A Twenty-Five Year Survey, Birmingham Art Museum, Birmingham, AL, 2004. His work has also been seen at the Smithsonian American Art Museum, Washington, DC; the American Folk Art Museum, New York, NY; and the High Museum of Art, Atlanta, GA.



CHRIS JONES

In general my work to date has been a sort of assimilation of the world via its images — reforming the flat reproductions back into an approximation of the things they represent. The anomalies and shortcomings that the project brings about open up channels through which a kind of physical thought process can leak; fuzzy memories, assumptions and visual connections are allowed to disrupt the forms to the point of breakdown.

Chris Jones, artist's statement, October 25, 2013.

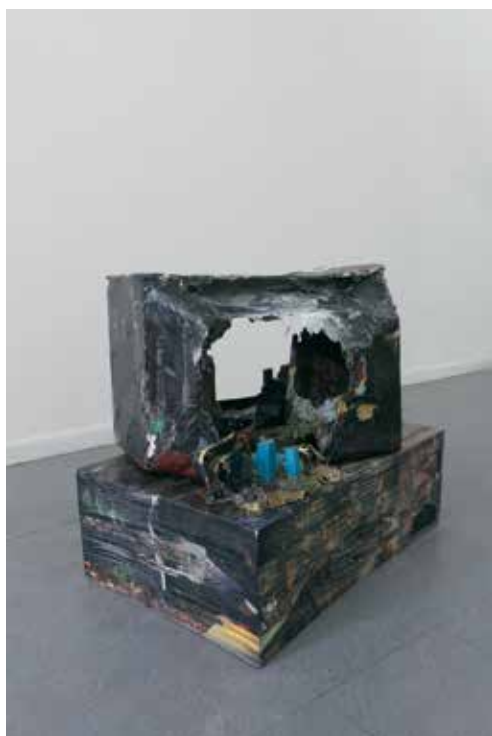
Chris Jones was born in Preston, England in 1975 and lives and works in London and New York City. He has an M.F.A. from Central Saint Martin's College of Art and Design, London. His most recent solo exhibition was in 2012 at Marc Straus Gallery, NY. Other recent projects include: "Photography Reconstructed," Prague Biennale Photo 3, 2013; and "New Sensations," The Saatchi Gallery, London, England, 2012.

TV, 2012
magazine, poster and book images, board
27 x 30 x 23.25 inches
Courtesy of Marc Straus, New York, NY



CHRIS JONES

TV (detail), 2012
 magazine, poster and book images, board
 27 x 30 x 23.25 inches
 Courtesy of Marc Straus, New York, NY



CHRIS JONES

The Visible Index, 2013
 magazine and book images, paper, polymer
 varnish, board
 76.77 x 66.14 x 2.76 inches
 Courtesy of Marc Straus Gallery, New York, NY





FABIENNE LASSERRE

... to me the most compelling things about objects or sculptures is that they are really “things.” Things that exist in the world. [...] Chance and uncertainty are structural elements of my practice. I think doubt — which has nothing to do with mistrust and everything to do with an acknowledgment of fallibility — is necessary for speculation, for figuring out. [...] Stubbornness is a quality I value in art — I’d love to curate a show of stubborn art! It is present in Franz West’s work, and the title of the catalogue of his show at the Baltimore Museum of Art “To Build a House You Start by the Roof” embodies it perfectly.

Fabienne Lasserre interviewed by Daniel Gerwin, jolielaidegallery.blogspot.com, July 27, 2010

Fabienne Lasserre was born in Ottawa, Canada, and lives and works in Brooklyn, NY. She has an M.F.A. from Columbia University. Her solo exhibitions include: “The Us and the It,” Gallery Diet, Miami, FL, 2012; and “NADA Hudson,” Basilica Hudson, NY, 2011. Other recent projects include: “Summertime in Paris,” Parisian Laundry, Montreal, Canada, 2013; “Tops,” Open Space, Long Island City, NY, 2012; “La Triennale québécoise,” Musée d’art contemporain de Montréal, Quebec, Canada, 2011; and “Come Through,” Sikkema Jenkins & Co., New York, NY, 2010.

Becomer, 2010

felt, linen, acrylic polymer, plaster, aluminum, steel
51.5 x 13 x 4 inches

Courtesy of the artist and Jeff Bailey Gallery, New York



FABIENNE LASSERRE

***The Company*, 2011**

linen, acrylic polymer, acrylic paint, enamel, molding paste, plaster,
latex, aluminum, cardboard, PVC pipe, wood, loofah
72 x 54 x 16.5 inches

Courtesy of the artist and Jeff Bailey Gallery, New York





***Submerged Verse Anthology*, 2010**

Dissipating Now Into a Thin Pale Musty Odor

Meager Portions

You Who Have Taught Me So Very Much About Patience

At Dawn She Meticulously Renders Each and Every Wave of the Tempest

Vanquished We Limped Back to Harbors of Resentment

Tongues Gargantuan Devouring The Delicate Remains of Winter Grass

acrylic on wood

8.5 x 6 x 2 inches each

Courtesy of the artist and Jeff Bailey Gallery, New York; and Susanne Vielmetter Los Angeles Projects, Culver City, CA

MARTIN MCMURRAY

In the project space, Susanne Vielmetter Los Angeles Projects presents paintings by San Francisco-based artist Martin McMurray. On view will be a series of works depicting helicopters, warships, generals, operatives and other figures of past, present and future conflicts.

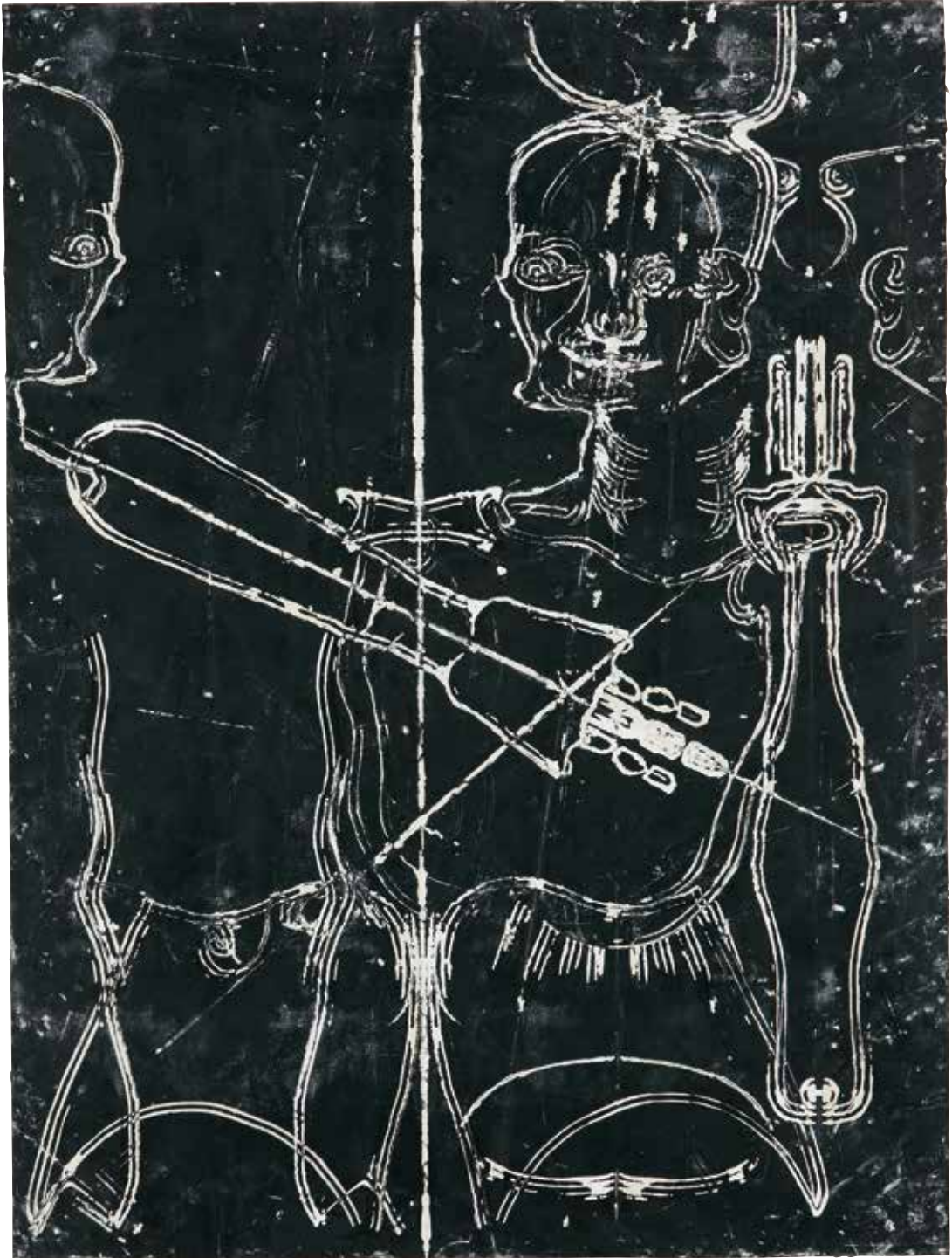
As quoted from a short interview with himself, the artist states:

MM1: *A lot of your work appears to be historical in context. Could you explain why?*

MM2: *Yes, I think a better term would be quasi-historical. I have always been fascinated by story-telling, myth-making and American military/political history in particular. I grew up in the era of two spectacular historic events: the Vietnam War; and the landing on the moon. As a boy I watched the Huntley-Brinkley Report religiously. The daily dispatches from Vietnam were just as fantastic as the live feed from the moon for me. Most importantly, at that time I believed the news broadcast was a truthful account of the dramatic events that were taking place at home and overseas. I think I try to capture that sense of credibility in some of my work. ... I know that I am very nostalgic for that period when I believed I saw the absolute truth. Ironically many people believed that the moon shot was staged in a Hollywood studio but never questioned the government's Cold War skullduggery.*

Susanne Vielmetter Los Angeles Projects, Culver City, CA

Martin McMurray was born in Detroit, MI, in 1959 and lives and works in Berkeley, CA. He has a B.F.A. from College for Creative Studies, Detroit, MI. Recent solo exhibitions include: "Disputed Episodes," Gallery 16, San Francisco, CA, 2012; and "Dystopia — 1010 Years Ago," Susanne Vielmetter Los Angeles Projects, Los Angeles, CA, 2012. Other recent projects include: "How to Write a Novel," Field Projects, New York, NY, 2012; "Reader's Delight," McKenzie Fine Art, New York, NY, 2010; "Wall-to Wall," Daniel Weinberg Gallery, Los Angeles, CA, 2010; and "Portraits," Galerie Nouvelles Images, Den Haag, The Netherlands, 2009.



Body Electric triptych, 2010

oil on museum board

each panel 40 x 30 inches

Courtesy of the artist and Anton Kern Gallery, New York, NY



MATTHEW MONAHAN

Sculpture, particularly modern sculpture, is very much about its stance, taking its stance in the world, its silhouette. And I feel like silhouette is almost the last thing that I'm aware of. For me, the image starts with a puddle in the middle and spreads outwards, or starts at the tip of the nose and slowly is kind of a form of erosion, because my starting point as a subject was the face. You don't pre-imagine the image you're going to do, you set up a relatively simple task and just try to perform it in a way that goes back to almost like a Sol LeWitt thing, like the will of the artist is secondary to the process he initiates, because I came from a conceptual art background.

When I think of sculpture I just have the association of dynamic use of space, and in that sense, I don't feel that I've accomplished that. I started with paper, first as a drawing material. It started to pulp and tear, and then it became like a skin. And once it had become that way it was like, well, it was clear that that skin would yield to further pressure, so what was initially a false drawn shadow with a crease or a crumple became a real shadow, so you get real shadows and fake shadows operating in the same work.

Matthew Monahan filmed at the Contemporary Art Gallery, Vancouver, Canada, June 3, 2012.

Matthew Monahan was born in Eureka, CA, in 1972 and lives and works in Los Angeles, CA. He has a B.F.A. from Coopers Union School of Art, New York, NY. His solo exhibitions include: ADAA Fair, New York, NY; Anton Kern Gallery, New York, NY; Stuart Shave Modern Art, London, England, 2012; and Galerie Fons Welters, Amsterdam, Netherlands, 2011. Other recent projects include: "Il Palazzo Enciclopedico — 55th International Art Exhibition of La Biennale di Venezia, 2013," Venice, Italy; "Tracing the Century: Drawing from Tate Collection," Tate Liverpool, Liverpool, England, 2012; "Exquisite Corpses: Drawing and Disfiguration," MoMA, New York, NY, 2012; and "The Artist's Museum," Museum of Contemporary Art, Los Angeles, CA, 2011.



MATTHEW MONAHAN
Body Electric triptych, 2010
detail from previous page





***Nice Neighbor*, 2012-13**

mixed media (bed sheet, digital print, plastic lattice, chain,
artificial flowers, spray paint, acrylic paint, pencil)
48 x 64 inches

Courtesy of Marc Straus, New York, NY

***Meanwhile Back At The Ranch*, 2013**

mixed media (wood, linoleum tiles, ceramic tiles, plaster, carpet, insulation
foam, plaster, latex paint, acrylic paint, chalkboard paint, chalk, wallpaper,
brick, fabric, television, DVD player, rf modulator, looped video)
52 x 36 x 48 inches

Courtesy of Marc Straus, New York, NY

MARTHA MYSKO

The floor of my studio is covered in a dust of broken mirrors — this is not a metaphor. I find potential in peripheral objects and materials through an ongoing process of breaking apart and putting back together. Associations and relationships become complicated here. Physicality bears weight on illusion. Impulsive physical action is coupled with careful decision-making, as I push my work into multiple states of crisis in order for it to be saved. With the use of my hand I define and negate, leaving evidence of a process that looks backwards and forwards simultaneously.

Martha Mysko, artist statement, October 25, 2013.

Martha Mysko was born in Baltimore, MD, in 1982 and lives and works in Brooklyn, NY. She has an M.F.A. from Cranbrook Academy of Art, Bloomfield Hills, MI. Recent exhibitions include: “On Deck,” Marc Straus, New York, NY, 2013; “Down the Pigeon Hole,” with Anne Vieux, Culture Room, New York, NY, 2013; “Peekskill Project V,” Hudson Valley Center for Contemporary Art, Peekskill, NY, 2012; and “New Insights, Art Chicago/NEXT Art Fair, Chicago, IL, 2011.





The Collector, 2012

milk crates, plaster, paint, clay, pitchforks, plasticine, rocks, acrylic, paper
mâché, plastic lace, yarn, thread, wire, toothpicks, seashells

102.5 x 81 x 69 inches

Courtesy of Derek Eller Gallery, New York

MICHELLE SEGRE

It can go indefinitely into some giant daisy chain. The pieces have this time factor in them where they go into the past and repurpose older work into the future. Even when they get very big they remain intimate. These inanimate objects have a life of their own — you should interview them: “We’re so happy that you gave us a reason to exist because otherwise we’d be a pile of garbage on Staten Island.” I’m contributing to the good karma of the world.

Michelle Segre interviewed by Gorky’s Granddaughter, May 24, 2013.

Michelle Segre was born in Israel in 1965 and lives and works in New York City. She has a B.F.A. from Cooper Union School of Art, New York, NY. Her solo exhibitions include: “Lost Songs of the Filament,” Derek Eller Gallery, New York, NY, 2012; and Daniel Weinberg Gallery, Los Angeles, CA, 2010. Other recent projects include: “Hot Time Tub Machine,” Canada, New York, NY, 2012; “Awards Exhibition,” American Academy of Arts and Letters, New York, NY, 2011; and *Invitational Exhibition* of Visual Arts, New York Academy of Art, New York, NY, 2011.



Godzeve, 2011
metal, plastic lace, yarn, thread, rocks,
acrylic, plasticine, plaster, mailbox
102 x 42 x 35 inches
Courtesy of Derek Eller Gallery, New York



SHINIQUE SMITH

... I approach them the same way I do my other works, sort of a collage way of thinking about formal relationships as far as color and pattern. And then there are these little details like a silkscreen on a T-shirt that pertains to the planet. Sometimes it's random. I want it to be a combination of my orchestration but also be random. I don't want it to be too heavy handed.

Shinique Smith interviewed by Marina Cashdan, Huffpost Arts & Cultures, September 13, 2010.

Shinique Smith was born in Baltimore, MD, in 1971 and lives and works in Hudson, NY. She has an M.F.A. from The Maryland Institute College of Art, Baltimore, MD. Her solo exhibitions include the upcoming "Shinique Smith," Museum of Fine Arts, Boston, MA, in 2014; "Shinique Smith: Firsthand," Los Angeles County Museum of Art, Los Angeles, CA, 2013; and "Shinique Smith: New Degree of Love," Galerie Zidoun, Luxembourg, 2011. Other recent projects include: "Flights from Wonder: Christopher Chiappa, Liz Craft, Martha Friedman, FriendsWithYou, Jon Pylypchuk, Carolyn Salas, Mindy Shapero, Shinique Smith, and Pheobe Washburn," Santa Barbara Contemporary Arts Museum, CA, 2012; "The Bearden Project," Studio Museum in Harlem, New York, NY, 2011; and "30 Americans," Corcoran Gallery of Art, Washington DC, and North Carolina Museum of Art, Raleigh, NC, 2011.

Bale Variant No. 0020 (Christmas), 2011

clothing, fabric, objects, wrapping paper, and ribbon

79 x 30 x 30 inches

Courtesy of the artist and James Cohan Gallery, New York / Shanghai



WILLIAM STONE

The illusion of utility is preserved as when a single piece of beaver cutting is duplicated and cast in bronze. Fire and wood meet “by design.” Similarly, time is preserved in “Real Time,” as micro-milliseconds occur in a pure delay between lens, digital imaging camera, wires, circuits, display and the actual clock. The viewer is invited to detect the undetectable: an infinitesimally tiny difference between subject and record. Both broadcasts are parallel.

William Stone, artist statement, November 14, 2013

William Stone lives and works in New York City. He has had four solo exhibitions at James Fuentes Gallery, New York, NY, the most recent being “Framed,” 2011. He will be in the upcoming “Group Exhibition,” curated by Clarissa Dalrymple, C24 Gallery, New York, NY, 2013. Other recent group exhibitions include: “Alchemy,” curated by Sabrina Blachman, Caroline Copley and Genevieve Hudson-Price, 7Eleven Gallery, New York, NY, 2011; “Cinema Poesis,” The Emily Harvey Foundation, New York, NY, 2010; “Beginnings, Middles, and Ends,” curated by Gianni Jetzer, Engholm Engelhorn Galerie, Vienna, Austria, 2009; “State Fair,” Socrates Sculpture Park, Long Island City, NY, 2009.

Real Time, 2009

cardboard, wood, video screen, video camera, clock
approx. 72 x 12 x 24 inches

Courtesy of James Fuentes, New York, NY





WILLIAM STONE
Beaver Cutting, 2011
wood and bronze
approx. 24 x 24 x 24 inches
Courtesy of James Fuentes, New York, NY



JOHANNES VANDERBEEK

These pieces [...] almost could appear like a cutout shadow of a wall. They are also reflecting the tones — like thunder — like greys. There's a lot of territory for them to become different colors. So maybe I would say silver — ultimately reflective.

"Johannes VanDerBeek Thunder Ground Sky," Interview with the artist and video of the exhibition installation and opening. © Brand New Gallery, Milan, May 13, 2011

Johannes VanDerBeek was born in Baltimore, MD, in 1982 and lives and works in New York City. He has a B.F.A. from Coopers Union School of Art, New York, NY. Since 2007 he has had four solo exhibitions at Zach Feuer Gallery, New York, NY. Other recent projects include "A Pinch of Saffron, Dash of Vermouth," Dodge Gallery, New York, NY, 2013; "Paperless," Southeastern Center for Contemporary Art, Winston-Salem, NC, 2012; and "Personal Freedom," Portugal Arte 10 Biennial, Lisbon, Portugal, 2010.

Wall (Rooster Agreement), 2012

Fiberglass, Aqua-Resin, steel and paint

96 x 68 x 16 inches

Courtesy of the artist and Zach Feuer Gallery, New York, NY



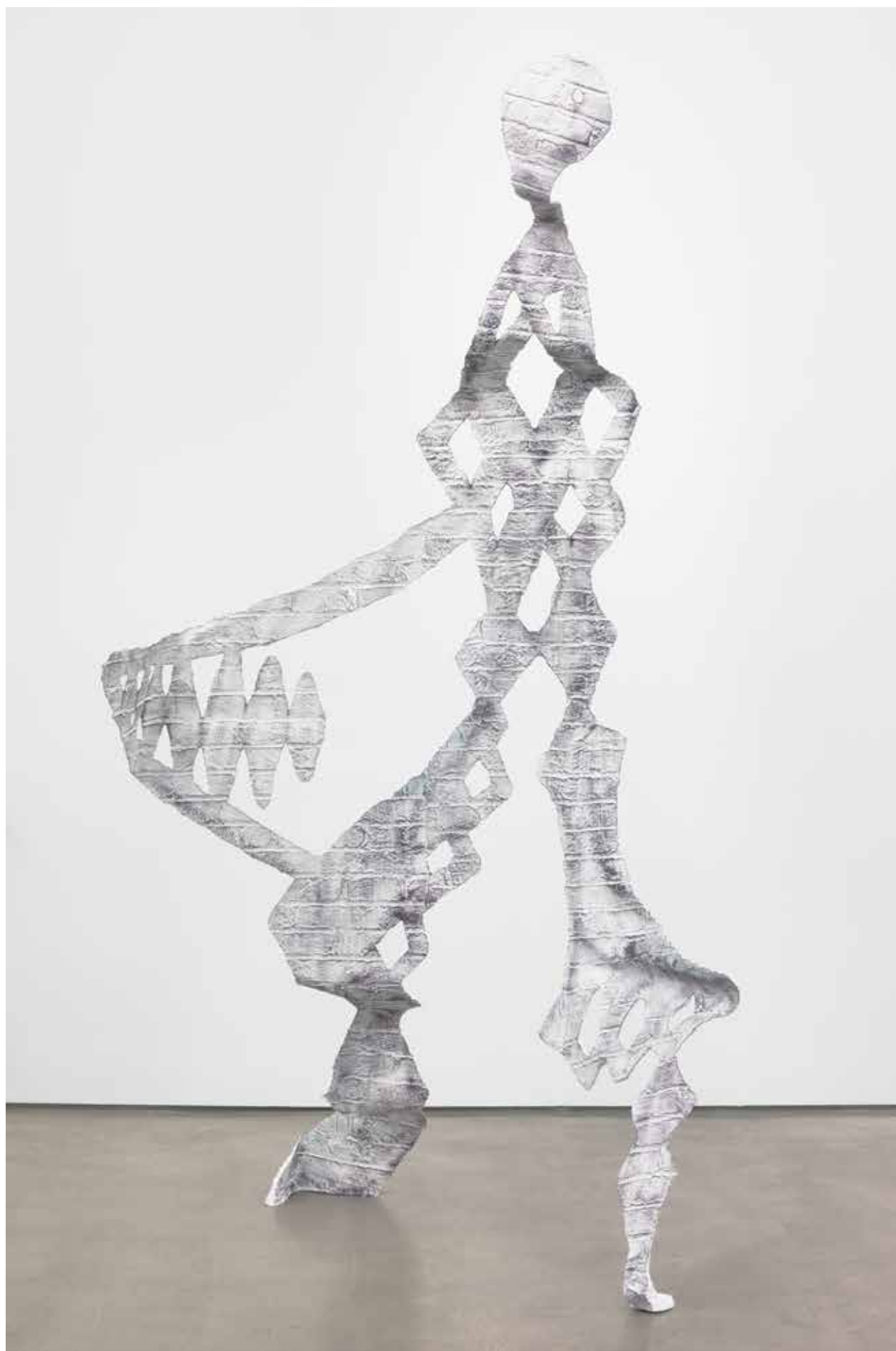
JOHANNES VANDERBEEK

***Wall (Mantis)*, 2012**

Fiberglass, Aqua-Resin, steel and paint

113.75 x 66.5 x 33 inches

Courtesy of the artist and Zach Feuer Gallery, New York, NY





THE BODY METONYMIC

The fat on the 'Fat Chair' ['Stuhl mit Fett,' 1963] is not geometric, as in the 'Fat corners,' but keeps something of its chaotic character. The ends of the wedges read like a cross section cut through the nature of fat. I placed it on a chair to emphasize this. Since here the chair represents a kind of human anatomy, the area of digestive and excretive warmth processes, sexual organs and interesting chemical change, relating psychologically to will of power.¹

– Joseph Beuys

The first divan I made was really comfortable but the first chairs were too high. When I was 15 I went to Rome, and because I was alone there I went to the Spanish Steps, where you could meet people. It's the same in many Italian towns and cities, the fountain in the middle of a central square and people sitting around having conversations. From that experience came this ideal of sitting in the art, like a goal of sitting in the clouds: sitting in the art consuming life. It's perhaps a bit hippyish: not to participate in society but to have this art as life.²

– Franz West

Contemporary sculpture has the immediate, visceral quality to assert itself in ways that mediated art forms, like video or painting, cannot because the sculptural object's signification is metonymic — in other words, it holds the equivalency of the image or entity depicted, embodied in the presence of the materials of its fabrication.

Sculpture is discrete; it is its own thing, and its relationship to us, theatrical or not, is not negotiated by an enforced frame, which would separate us from it. In

the quotation above, Franz West talked about “sitting in the art”; he was alluding directly to the interactive nature of a human-scaled object. Never once removed, sculpture touches our senses. When Joseph Beuys combined fat with a wooden chair, he put something bodily with something inanimate. The excitement of this juxtaposition, where a chair and lard became one united, charged metonymic object, lies at the very heart of this exhibition.

FOLKERT DE JONG

(detail) ***Business As Usual: "The Tower,"*** 2008

Styrofoam and pigmented polyurethane foam

118.125 x 39.375 x 39.375 inches

Courtesy of the artist and James Cohan Gallery, New York / Shanghai

¹ Joseph Beuys explains his object 'Stuhl mit Fett,' 1963, source of his artist quote: 'On fat Chair,' in discussions of a few objects and an action piece with Caroline Tisdall, 1974 and 1978; quoted in "Energy Plan for the Western man = Joseph Beuys in America =", published by Four Walls Eight Windows, New York, 1993, p. 125

² Franz West, interviewed by Tom Eccles: "Other People and Their Ideas No. 1," By Tom Eccles, *Arts Review* [originally published in Franz West, *To Build a House You Start with the Roof: Work, 1972–2008*, 2008, Baltimore Museum of Art and MIT Press]

*...sculpture exists in the same space as the viewer. It doesn't exist in a state of re-presentation, like painting or photography. It breathes the same air, so it has the potential of having the same intense presence as a person, as a body. I really like that intense power. Whatever story the sculpture has, it's just a big, heavy object. I like that, that a sculpture can do so many things and still actually be just an object, like a body, in the same room as you.*³

– David Altmejd

The artists in this exhibition *assemble* form. Their rationale is that sculptural production is the result of fashioning and processing materials rather than carving something out of a solid monolithic substance. However, their works are not assemblages, but rather singular, whole structures. This makes them conceptually compact and unified, even when, paradoxically, as in Johannes VanDerBeek's work, the sculpture is expansive, projecting out into the viewer's space. It is a shared space where the works, with their unconditional, unadorned tendencies and human scale, democratize the collective hermeneutic/receptive experience.

Eschewing symbolic or metaphorical postures in favor of a metonymic way of rendering subject matter ensures that these artists adhere closely to the represented thing/idea in question, not in terms of realistic naturalism, but rather in the implicit agenda of functioning as vehicles for the embodiment of an idea. Never mere replicas of depicted subject matter, they stand for a schema, a reformation, or a reconstruction of the subject. The subsequent works are permanent, distilled figures, frames or physiques that substantiate the initial conceptual intent of either depicting a represented object or presenting a compound number of objects that make up a whole work. These works are often evocative, seldom reticent, and encapsulate the overarching theme of the *body metonymic*. In this context, "metonymic" brings to mind the idea of an equivalency, that is to say, the presence of a shortcut — a more direct or rapid entry point to a work's specific ideological position — this in contrast to mere realistic representation. The "body" aspect is relational too, and refers to the human scale/presence articulated through these objects.

The aforementioned unconditional quality in their work is the result of an idealistic rather than realist approach. Martin McMurray's work has a measure of realism, but its mimetic quality acts as an anchor, allowing the artist free reign to invent more hyperbolically and freely. In this sense, "hyperbolic" is not pejorative. Minimalist sculpture, with its reductive agenda, never possessed

such a quality, even after Michael Fried made the case for its theatricality. But these artists feel free to be expansive and inventive, and the hyperbolic bent of their work, which can be blunt and uncompromising, gives it a refreshing sense of freedom, dynamism and agility.

Materiality always possesses conceptual weight, yet in the context of exploring subject matter, it is often overlooked or sidelined. The substance of these sculptures can be penetrated either via their materials or subject matter. Subject matter could be defined in this context as the rendered appearance of a particular metonymic representation. In short, subject matter amounts to the meaning plus the look of the object. To put it yet another way, the subject embodies semiotics, use of materials (and their signification) and formalism.

That said, more than a significant part of the ethos of these works is determined by their materials and processes of production. Contemplating a stone statue from the High Renaissance, the singular entry point is the subject matter. Having said that, it is well known that Michelangelo referenced the materiality of marble when he talked about emancipating the imprisoned (human) form from within the rock's grain. However, in the case of these artists, material and subject matter carry the same conceptual weight. The cardboard clock in William Stone's *Real Time*, for example, is as substantive as the mimetic wooden case, which paradoxically and metonymically, embodies the idea of a "grandfather clock" more credibly than the cardboard one, even though its face is a video stand-in for the actual clock in the faux cardboard structure.

These sculptures exude varying degrees of cerebral heft based on the materials of their production. Conceptually, for example, woolens and fabrics are stand-ins for all the clothes worn by humanity — and the exhaustive output of the global textile industry — as well as all the people that have worn and embodied these articles of clothing — as Shinique Smith has stated: "...there are these little details like a silkscreen on a T-shirt that pertains to the planet."

³ David Altmejd interviewed by R.M. Vaughn, "Visual Arts," *The Globe and Mail*, March 20, 2012

This is democratizing too; it speaks to just about everybody. It also begs the question: What is the conceptual value of something worn only once as opposed to a thousand times? Certainly, something worn once and discarded is a First World problem because in *this* particular world we do not need to wear things to death. A surplus is available for redistribution or repurposing.

Next, consider furniture, which has been similarly discarded and reclaimed. Furniture, like all manufactured objects, has an anticipated life span. Tangentially and briefly, consider also the black leather couch upon

which Martin Kippenberger painted himself, seated on a street on a particular New York City garbage day in 1981. The couch, presumably long gone, is forever commemorated in this iconic self-portrait,⁴ which, in the context of this exhibition is extraordinarily prescient, as if the artist understood that he was sitting on an object in transition between one existence and another: landfill detritus, ready made, or a couch about to be sculpturally repurposed. Or, as Michelle Segre has so aptly said of her materials: “We’re so happy that you gave us a reason to exist because otherwise we’d be a pile of garbage on Staten Island.”



MARTIN KIPPENBERGER (1953-1997),

*Untitled from the series **Lieber Maler, male mir [Dear Painter, Paint for Me]**, 1981*

Synthetic polymer paint on canvas, 7 feet 10.5 inches x 9 feet 9.75 inches

Gift of Steven and Alexandra Cohen, The Museum of Modern Art, New York, NY, U.S.A.

Photo Credit: Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY — ART471934

© 2013 Estate Martin Kippenberger, Galerie Gisela Capitain, Cologne

⁴ *Untitled from the series Lieber Maler, male mir [Dear Painter, Paint for Me]*, 1981, Collection of the Museum of Modern Art, New York

Another prophetic work by Kippenberger in the context of furniture as material is *The Happy End of Franz Kafka's Amerika*, 1994, in which the artist assembled a football pitch-scaled installation of various desks and chairs as an arena for carrying out multiple imagined Kafkaesque job interviews.

Significantly, furniture itself is made of a collection of components, as are most of the works in this exhibition. Each time a piece of furniture (or clothing) is recycled and repurposed into a sculpture, it is forever changed from something functional into something purposeless. This is exemplified in Chris Jones' *TV*, which is broken, its empty carcass having been transformed into a cityscape. This process of anti-functionality — of "aestheticization" (as Emanuel Kant might well have put it) — is the means by which materials or components become singular works of art. This transformation — going from something discarded and unfashionable into being reconfigured and beautiful, is a synthesis — a systemic change in the object's role and conceptual *raison d'être*.

Ceramic, plasticine and papier mâché are similarly transformative materials. Traditionally plastic and moldable, in this case they are more of a substance or a mass, rather than something made into something purposeful like a vessel; there are no vessels here — only conceptuality, form and mass. There are other materials, but for the most part, fabric, furniture, moldable materials and things other than traditional art supplies are the elemental components. Even when Folkert de Jong constructs sculpture from Styrofoam, which could be seen as soft rock, he is like a builder or frenetic pastry chef, assembling form from cut pieces into something like a layered cake.

Both Matthew Monahan and David Altmejd exemplify contemporary sculptors working transformationally with the body — or the disembodied, because, as well as focusing on the body as a whole, they explore its discrete parts. Altmejd's magpie-gathered sculptural ingredients, when combined, create an alloy of materiality, yet each component retains its elemental substance, as if the periodic table has been synthesized into new compounds forming an eroded magnificent visage, hair and all. Matthew Monahan, intriguingly, shows flat works. His *Body Electric* comprises three "drawings." In fact, these were made three-dimensionally by folding paper to create incised lines. These works are compacted quasi-sculptures and they truly demonstrate the limits of the medium, which usually begins with a singular plane, rather than ending up as one.

This exhibition also demonstrates elasticity in terms of the limits of sculpture as a discipline, penetrating and extending into all forms of visual art. The trajectory of Fabienne Lasserre's work enters the realm of painting and installation, and shows how rich the form is in terms of its expansive range. She alludes to the reason behind this when she says that she "mistrusts everything," meaning that she is skeptical about any prescribed limits within the medium.

Lonnie Holley's outsider-inflected oeuvre, curiously recalling Alberto Giacometti's early elegant, yet unnerving surrealist sculpture, connects the folk-inflected with the experimental, occupying the same space as Martha Mysko's confrontational crash-and-burn aesthetic. "The floor of my studio is covered in a dust of broken mirrors — this is not a metaphor. I find potential in peripheral objects and materials...", she says. The plurality of contemporary sculpture finds itself well-represented in this concise survey.

The scale of these works is truly significant because it places a restraint on certain kinds of excess; these artists are aware of their time and the straightforward demands of economy. Consider their antithesis: the monumentalists assembling epic monolithic hulks from rusting steel. Monumental scale plays no such role here. The body, the thing that we live within and through — the thing that possesses us — gives us a further entry point into the work. We know so well the feel of occupying a chair as Joseph Beuys and Franz West have espoused. In the same way, our foldable bodies and skeptical eyes are assuaged and we are able to instantly relate to the calibrated scale of these sculptures. This intimate knowledge is immensely important to the artists in this exhibition, aligned in a direct way to the manner in which Beuys and West valued the scale of a human body in their oeuvres.

Finally, the artists in this exhibition employ a more elemental rather than grandiose way of looking at the subtlety of mass and volume. In this sense they stand diametrically opposed to pomp and circumstance of the pre-recession generation. Certainly, with their metonymic forms, they do not stand on ceremony.

— Dick Goody, November 2013

THE BODY METONYMIC

International Contemporary Sculpture

JANUARY 11 – MARCH 30, 2014

curated by Dick Goody

DAVID ALTMEJD

CHRIS JONES

FOLKERT DE JONG

LONNIE HOLLEY

FABIENNE LASSERRE

MARTIN MCMURRAY

MATTHEW MONAHAN

MARTHA MYSKO

MICHELLE SEGRE

SHINIQUE SMITH

WILLIAM STONE

JOHANNES VANDERBEEK

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on the back cover:

CHRIS JONES

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