



Juror Commentary: Sculpture Now 2010

January 5 - February 12, 2010

Hosted by the Pepco Edison Place Gallery and organized by the WSG

W A S H I N G T O N S C U L P T O R S G R O U P

We are confronted with a different sense of experience when we can be in so many places at once—tweeting photos of a concert while experiencing it live, or talking on a cellphone while driving through traffic. For **Sculpture Now 2010**, I've juried sculptures that draw on our longing for a passing ideal of wholeness, our ways of making fragments cohesive, and expanding and collapsing grids of our subjectivity.

Nostalgia for Singularity

In Karen Bondarchuk's *Corvus Detritus*, scavenged roadside tire scraps reassembled as the corpse of a crow become an image of urban encroachment. There is a nostalgia for heroic singularity in Bill Moore's *Knight in Shining Armor*. Its stately materials and gleaming rivets tie the insect into a larger militaristic order. Both Alice Yutzy's *Emergence* and Erwin Timmer's *Clear Knot* use materials to undermine their forms' singularity. Yutzy's use of black unifies an undulating surface while Timmer's use of recycled glass dematerializes its swelling knot. Patricia Tinajero's video installation *Where Miracles Happen* repeats bodily images in a search for a healing singularity.

Delirious Excess

We have produced a whirring technocracy of simultaneous actions and multi-tasking functions. Mike Shaffer's *Who Wants to be a Millionaire?* is a restless machine, a fetish of commerce and multi-armed innocence. Tom Greaves also subverts predetermined intentions by repurposing ready-made model parts into *Cadillac STS-V* and *Hummer H2*. *Financial Disaster* by John Simpkins-Camp generates multiple metaphors of economic excess, imaginary money, financial gaming and the Hindenburg disaster. Simpkins-Camp inflates play money and sets it tugging against gravity. The hermetic heraldry and excessive breast-like protuberances of Kerry O. Furlani's *The Wedlock Series* have a fortress-like fecundity.

Expanding and Collapsing Systems

Grids, geometry, and repetition can expose the bureaucratic systems that rationalize our sense of place and being. James Mallos' *Gift Outright* uses a camera to disperse the viewer's reflection into an endless kaleidoscopic grid of facial features joyfully integrated into the computer's matrix. *Isoceles pair 1* by Jason Haber assembles found electronic panels into illuminated architecture. Leila Holtsman's *12 Squares* explores the deterioration of the grid with net-like

drawings on distressed steel plates. Elizabeth Whitely's *Drift 2* and Elena Patino's *Cuadrícula* grids fold and collapse into themselves moving between volume and transparency. Leah Frankel 's *Dom Na Pacyfiku* pulls apart the linguistic system of a Polish novel and neatly displays it as discreet and mute objects unified by a field of pristine glass. And lastly, Patricia Tinajero's *Zero Series: lost and fallen cloud* solidifies the transience of a cloud with packing materials like a lofty idea made heavy by the imposition of an office bureaucracy.

- Ryan Hill

JUROR BIOGRAPHY

Ryan Hill is Manager of Interpretive Programs and Curatorial Research Associate at the Hirshhorn Museum & Sculpture Garden. In this role, he is responsible for conducting research, organizing public education programs and serving as a lecturer for the wide variety of contemporary shows that the museum organizes. Mr. Hill earned a Master's degree in Studio Art from the California Institute of the Arts and another in Film and Television from the University of California, both located in Los Angeles, CA, where he was born and raised. He also teaches art courses as an Adjunct Professor at George Washington University and is a working artist. His art practice spans an array of media and while he considers drawing as his primary medium, he has also engaged in a number of performance art and collaborative projects at colleges and art spaces across the country. Recently, his drawing installations have been featured in exhibitions in Los Angeles, CA, New York City, NY, Washington, DC, and Melbourne, Australia. Here in Washington, DC, Mr. Hill serves on the Board of Directors for the arts organization Transformer. He is represented by Civilian Art Projects (Washington, DC).

ABOUT THE WSG

The Washington Sculptors Group is a volunteer, non-profit organization dedicated to promoting awareness of sculpture and fostering exchanges among sculptors, sculpture enthusiasts and the public. Organized in 1984, membership has grown to include almost 400 area artists. The WSG sponsors frequent public programs and organizes professional sculpture exhibitions juried by prominent curators. Visit www.washingtonsculptors.org for more information.