

WORLD SCULPTURE NEWS

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YANG MAO-LIN



Robert Bridgewater * **John Hayward** * **Sculptures of Tel Aviv** * **Cambodia's Sopheap Pich** * **Joaquin Palencia** * **Reviews**

tious material.

Understandably, work like this plays with light in the most delightful way; penetrating the form but also creating tensions, vibrating, and puncturing the form and, more obviously, throwing shadows as their by-product. Less successful are the smaller works, presented on pedestals and taking on a decorative aesthetic, such as the work *Vessel* that struggles to move beyond a 'crafty-urn' persona destined as a garden feature. Its overworked weave becomes suffocating and lacking the clarity of the lofty tubular sculptures. Overall, the work has a sensitivity and ease that makes this a cohesive show.

Gina Fairley

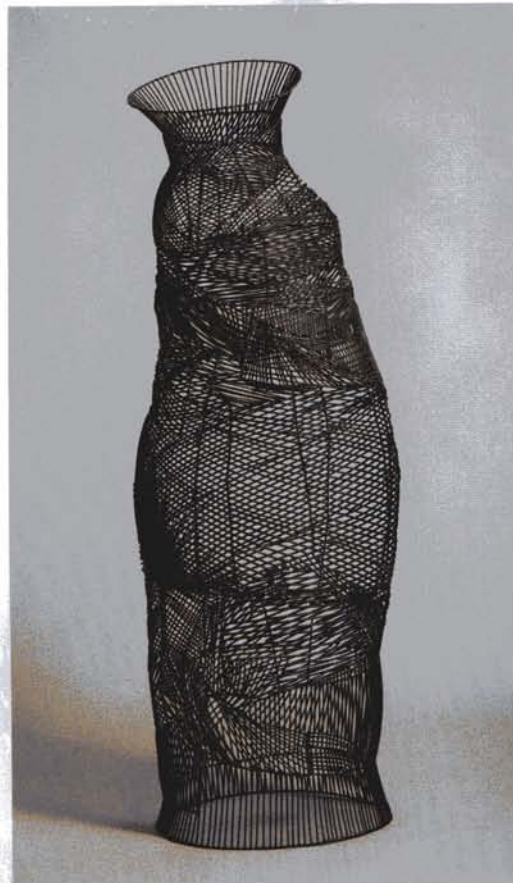
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Kylie Stillman at Utopia Art

Melbourne-based Kylie Stillman's second exhibition with Utopia Art is the culmination of seven years' work. It follows her residency at the Australia Council's Milan Studio in 2006 and a six-month residency at Melbourne's Arts House Meat Market, where this exhibition was fabricated. Regardless of the hype surrounding Stillman's relatively young success, she does deliver with her exhibition *little room*.

Entering the gallery you are corralled by a bookcase, cleanly stacked with worldly journals such as the *Encyclopaedia Britannica*, *The English and Empire Digest*, and *Science & The Future*. These tomes, with their gilt authority, [may] have become obsolete in today's Wikipedia world; however, Stillman subscribes to their tradition with nostalgia and dignity in her work *Flock*.

As one moves around the piece, another kind of biological discovery is revealed. Strategically gutted, the books have been carved with a flock of migrating geese, their forms reminiscent of the popular décor trio of the 1930s. There is a sensitive correlation between the biological content of the reading matter and the subject matter.



Glenn Murray, *Eventful Journey*, 2007, wire, 142 x 50 x 50 m. Photograph: Courtesy of Legge Gallery and the Artist.

This connection is more obvious in *Red Maple* where Stillman fuses the timber source with its milled product. This installation holds a weighty presence, but unlike our traditional readings of sculpture as a voluminous form, Stillman's convex negative is a blueprint of the three-dimensional reality

of a tree. Comprised of some 200 sheets of plywood each cut freehand with a jigsaw, it is a technical accomplishment. The resulting sculptural object is, in fact, the stacked block of plywood, its physical weight an ambiguous pun given the tree's absence.

Connecting these two

pieces is a suite of carved paper works, *The Bird Poster*—a study of six bird species. Stillman builds up the form of each bird with the same linear conversation as a map's isometric bars, finishing with the bird's outline. Positioned on the page with a museological aesthetic, their style harks to the popularity of natural history documentation of the 18th and 19th centuries. I am reminded of a concurrent exhibition, at the National Museum Singapore, by William Farquhar and of his obsessive recording of tropical species. The two parallel in their meticulous, delicate, and earnest recording, but Stillman makes the genre contemporary by bleaching her studies of color, allowing their form to define the specimen.

Carved from tablets of cartridge paper, they sit within their box frame like a museum vitrine. Curiously in the gallery's back room is a suite of photographic prints Stillman made in 2006. Clearly lifted from her paper carvings, the effect is the opposite—a 'concave' image of the bird swelling off the page, its contours reversed in the photographic process. Stillman draws the simple pun between historic specimen making and digital technology, that is, the art of recording.

Stillman is confident and competent in playing out the ambiguities between delicacy



Kylie Stillman, *Flock*, 2007, book carving, shelving, dimensions variable. Photograph: Courtesy of Utopia Art and the Artist.

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Utopia Art and the Artist.

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Gina Fairley

INDIA

New Delhi

M. J. Enas at Visual Art Gallery

MJ. Enas's sculptures show off his philosophy and abstract thoughts in a very dramatic manner. His works are larger-than-life and made in bronze, plaster of Paris, and fiberglass. His sense of volume and his large images suggest the reality of his everyday life experiences.

Enas's soul-searching is realized in a blend of the figurative and abstract, which effortlessly reaches out to the viewer. One sees in the works something of the reality of passing time, human pain, the quest for self-discovery, and a wide range of emotions that humanity struggles with but cannot name.

They Fought till Day-break portrays the anguish of humanity. Made in fiberglass this work's sharp emotions are brought to the fore with a deep red pigment through the two figures that are aggressively and angrily wrapped in each other. The lethargic limbs demonstrate the worn out spirit, yet it is one of Enas's most exceptional and alive pieces.

Nadabrama appears to be a fusion of a motif that includes a gramophone, saxophone, and a yogi in meditation engrossed in the silence of spiritual thought. *Nada* in Sanskrit means inner music and *Brahma* is the creator of the universe of Hindu mythology. A perfect fusion of the creator and music, it boasts of a sheer vibrancy that strikes the eye and imagination.

In *Prakritpurusha* the concept is an hourglass, symbolizing time, the cosmic world, humanity, and fate. *Prakriti* means nature and *Purusba* is man. The world of man is encompassed in the hourglass with a subtlety that reveals the

power of nature over the moment. There is a clear mix of magical and the surreal in this piece. At the same time, it has a form that is both subtle and sensual, which enhances its accessibility.

He spoke to himself and listened to his self, in steel and fiberglass, brings together two figures in conversation. The figures, though visually they may appear as two, are in fact one. The outer being listens to his inner voice. The voyage into self-discovery and experiment is as intense as ever, revealing a concentration of emotion in the figures.

Surya namaskar is a yogic prayer to the sun, the primeval form of all life and energy. A supple body in bronze bends and pays homage to the sun, the vital force provider of the universe. In Yoga this *asan* is vital as it connects the human being to the cosmos.

Forgive me... for that I have sinned in plaster of Paris shows a repentant man in different shades of white looking up with his hands behind him

praying solemnly seeking for forgiveness

Let Today Embrace the Past with Remembrance and Future with Dream is in bronze. Here a figure stands holding a lamb. This work would seem to have biblical nuances, but it is the artist's universal vision that is central to the figure, which is represented by a time regulator behind the image.

Uma Prakash

ISRAEL

Tel Aviv

Jannis Kounellis at the Hangar in Jaffa Port

Aspectator not accustomed to conceptual and installation art might find the recently installed work by the major Italian artist Jannis Kounellis at the Main Gate Hangar in Tel Aviv's



M.J. Enas, *Prakritpurusha*, 2007, bronze and steel, 70" x 22".