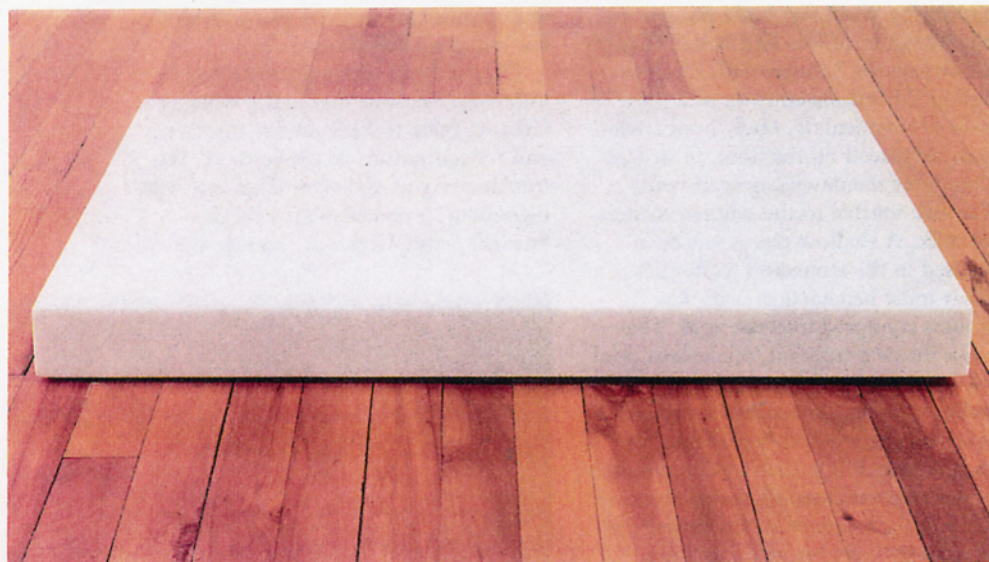
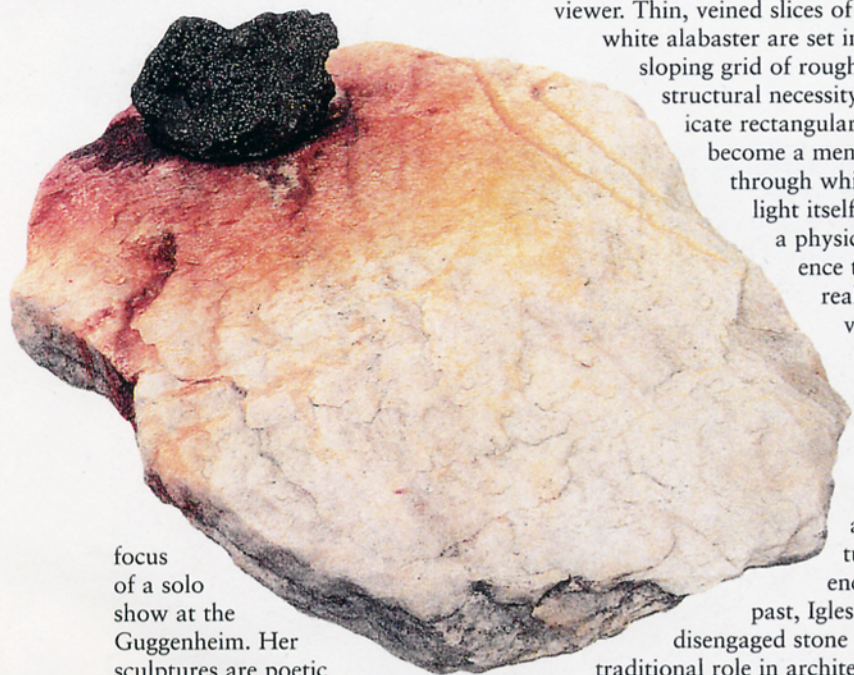


Sculpture

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Left: Wolfgang Laib, *Milkstone*, 1988. Marble and milk, 2.5 x 23.5 x 30.5 in. Left, below: Dove Bradshaw, *Indeterminacy I*, 1995. Pyrite and Vermont marble, 17 x 54 x 38 in.



focus of a solo show at the Guggenheim. Her sculptures are poetic architectural constructions that conflate interior and exterior, translucence and impenetrability, weight and suspension. In *Untitled (Alabaster Room)* (1993) Iglesias creates a dreamy enclave activated by ambient light and the movement of the

viewer. Thin, veined slices of pale, white alabaster are set in a gently sloping grid of rough iron, a structural necessity. The delicate rectangular tiles become a membrane through which muted light itself becomes a physical presence that realigns the viewer's perception of space. While drawing from architectural references of the past, Iglesias has disengaged stone from its traditional role in architecture, that which uses mass and solidity for support, and reinserted it as a decorative and metaphoric allusion.

The containment of space as a sculptural element is also enacted in the sculpture of Anish Kapoor. An enigmatic void occupies both the physical

and psychological bearing of his work. Formed of human-scale quarry blocks of sandstone and limestone that have been hollowed out, some of his pieces are large enough to enter. The interiors are coated with a radiant layer of powdered pigment used to erase all traces of gesture. Drawing from sources in his native India and from his studies in England, Kapoor's work operates in the realm in which the sexual and the spiritual intersect. To him, the void represents "fear, a loss of self, a transfiguration, suggesting the idea of the sky contained within the earth."⁴ Simultaneously contemplative and sensuous, Kapoor invents a probing, symbolic language in the attempt to "leave form behind and deal with non-form."⁵

The slow, intentional disintegration of form is the focus of a series of stone pieces, titled "Indeterminacy" (1995–present), by Dove Bradshaw. In these works, the primacy of static form is contravened through the pairing of chemically unstable elements: marble and pyrite (fool's gold). When exposed to forces of nature, this unlikely dyad creates works of art that are in a continual state of execution. When pyrite is removed from the earth, it transforms into limonite and loses its constancy. Placed on marble, it decomposes gradually and bleeds onto the stone, producing a record of the interaction. While the activity is unpredictable, it is not entirely random, as some choice (of the blocks, location of the work, knowledge of chemical reaction) has been predetermined. Artistic control is relinquished (albeit deliberately) once the action has been initiated. Bradshaw allows nature to direct the artistic process, by "starting an action where the human element is minimal."⁶