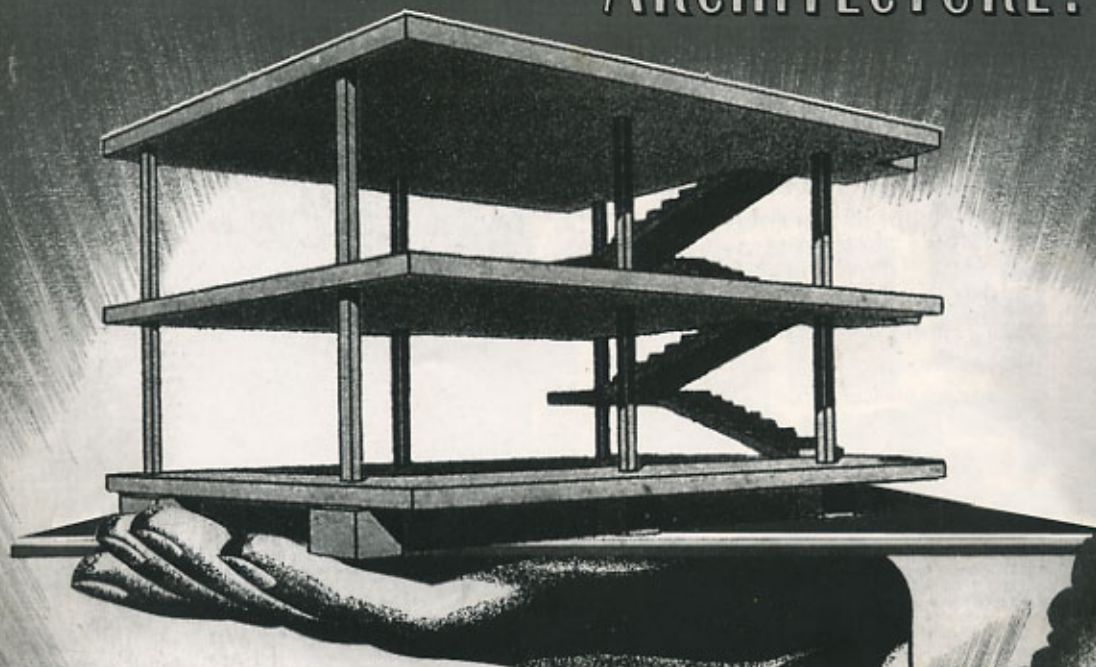


ARCHITECTURE!



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SCULPTORS ENGAGING 20TH CENTURY BUILDING

KATALIN DEER

PETER BOYNTON

SCOTT LYALL

RITA McBRIDE

ALAN WIENER

ISA GENZKEN

ROBERT KOCIK

MARY ELLEN CARROLL

JEAN-MARC BUSTAMANTE

ELISABETH BALLE

SETH KELLY

PETER DUDEK

Yes, the basement is flooded. The delirium has set in. A delirium of building, of an effort to reshape the Metropolis and the attendant issues of "to build". Assembled here we find an exhibition of sculpture and photography responding to the built or still-on-the-drawing-board realities of the 20th Century – realities these artists have grown up amongst, sought out, stumbled upon or perhaps simply imagined.

For what can explain the "self-similarity" running through **Katalin Deér's** furniture/model/object paradox? Twisting tautological pleasure from a forlorn and forgotten "domino" structure, Deér redundantly mines this barren quarry, its sedentary lode inexplicably hollow.

Bulging with transmorphogenic power, the work of **Peter Boynton** parlays a rambling "more is more and then some" sensibility into a wiry gambit of form. Possessing a congenital appetite for the "architectural other", Boynton stuffs arcane anecdotal bits into his trophies.

Alan Wiener's liquid mortising dovetails Brutalism into ineffable chambers of Lilliputian monumentality. Cast plaster forms seeping with entropy and loss, cultural inheritances of sorts.

Entropy, chaos, fractals, complexity, relevant coordinates in the derangement of architectural discourse, progeny of an ever-evolving dynamic – a dynamic of ordering, of formal speculation constituting a thesaurus of transfiguration.

Randomness and complexity wrestle for attention in **Peter Dudek's** indeterminant architectural field. His furtive musings, partly hedged-in by a modernist floor plan, erupt through the glass ceiling of the building envelope, scattering the detritus of a blown affair.

Starting early in this century, the White Gods bestowed upon us architectural creations of frightening perfection. Detailed with an extraordinary visionary clarity, Corbu, Gropius, Mies, Et Al unfolded plans for a new world order of urbanism and social change that were clear, distinct, and demanding – that is, before the parking garage took over as the defining monument of urban centers.

Rita McBride's "www.mod/arch search" for robust and vigorous architectural absurdities has generated photographs simmering with droll hilarity. Culled from an extensive personal archive, black and white images yield stark conjectural facts torqued by point-of-view surrealism.

Having already left skid marks on several modernist structures, **Seth Kelly** is seen here retrofitting memories of communal structures with a rainbow patina. As if viewed through the windows of a passing automobile, Kelly's low-to-the-ground buildings hover in a resplendent architectural past.

Zen bubbles and shameless visions of a "primal scene" trickle throughout this permeable gathering of **Robert Kocik's** notations. His libidinal dam broken long ago, Kocik's Duchampian wordplay infuses hyper scrawls, offering a poetics of space and form, abundant and ripe.

Carefully admixing the centrifugal force of intuition and insight with the spin-dry cycle of recent architectural practice, **Jean-Marc Bustamante** produces an array of enigmatic photographs. These silent images juxtaposed with sculptural forms expose a labyrinthine mindset.

The delirium. A wet Velveeta delirium of architectural languages and events. Within this frenzy and raging passion a "Gang of Many" has emerged. Sculptors all, their separate and self-guided explorations resulting in a concomitant irony, parody and awe.

Particulate matter. Gaseous vapors. The stuff of an amorphous architectural body vaporizes and reappears before us in the work of **Scott Lyall** – a photographic moment, caught and hesitant, leering toward a luminous radiance.

Elisabeth Ballet's sculpture revels in boundary issues. A curious fence structure bites off an odd bit of turf begetting an ever-present sense of absence and loss. As with most zoning laws, territorial land grabs produce an empathetic response for something not there.

Anonymous structures cast in cement. Itinerant role-players in the morphology of built stuff. **Isa Genzken's** massing of autonomous forms uncovers issues of an architectural codependency. Alone, their solitary posture exudes a profoundly fragile existence.

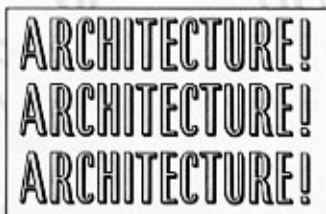
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Peter Dudek, Curator, Adjunct Assistant Professor
Hunter College of the City University of New York

Acknowledgements

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Peter Dudek
Adjunct Assistant Professor



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CURATED BY PETER DUDEK
ADJUNCT ASSISTANT PROFESSOR

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