

Leonardo Drew

To create the installation, Drew collected over four hundred everyday objects— toys, furniture, appliances, and household wares—from thrift stores, junkyards, and off the street. With a large group of interns and staff, he cast each object in paper, removing the original object once the paper cast was created. They are hollow, nearly weightless forms that echo the original objects from which they were made more than they replicate them.



Leonardo Drew

Most of Drew's work is highly textural and often made of wood. But what is common in all of his work is abstraction, and a sense of discarded materials and things that human's use. His work is visceral; it makes us feel something, but non-specific. He purposefully leaves his work untitled, too, so that the work remains purely emotional and not narrative. The work relates to human activity, change, time, and loss.



Leonardo Drew

It is important to Drew that the viewer connects to the objects he makes in their own way. But he also has his own personal connections to his work that he talks about (did you watch the whole segment linked to the project description?).

For Drew, he doesn't need the viewer to "get" his own personal connection to the objects or to his abstract work, the way he does. But he still wants the work to elicit emotion in some way. The use of the color white in this work is symbolic for loss.



Kiki Smith

Much of Smith's work is figurative. These few here are created in paper mache. We cannot apply paper mache directly to the human body though. It is interesting to see how she chooses paper as the medium in the final result. Conceptually the hollow paper form evokes a shell of a deceased person, or aging, perhaps even the act of molting. A lot of her work created in the 90's was in response to the AIDS epidemic, as she lost friends to the virus. Likewise, her figurative work often relates to the reality of aging and the demise of the human body. Sometimes the figures are also seen in a rebirth.



Kiki Smith



Kiki Smith

Here is an installation artwork. The paper figure is engaged with the wall work. It seems the string is also connecting the wall prints with the figure. Smith's work is often narrative, unlike Leonardo Drew. The viewer is given enough specific clues to start to make connections and build a story. Knowing a general context that Smith explores in her art- disease, human biology, time- helps the viewer "read" the work as well.



Kiki Smith

CREATIVE WORK

APPLY



Hair Head, 1990, by Kiki Smith

Mark Jenkins

Jenkins is known for these packing tape sculptures. In all of these, he works with the lightweight and translucent qualities of the material in the final work. Notice how his work is also all “site-specific” and that the context of the work in the world contributes to the idea. Often his work feels like social commentaries- the connections between the natural and man-made worlds, of human excess, and inequality. Sometimes his work is simply whimsical, allowing viewers to re-imagine something common.



Mark Jenkins



Mark Jenkins



Mark Jenkins



Mark Jenkins



Mark Jenkins



Mark Jenkins



Do Ho Suh

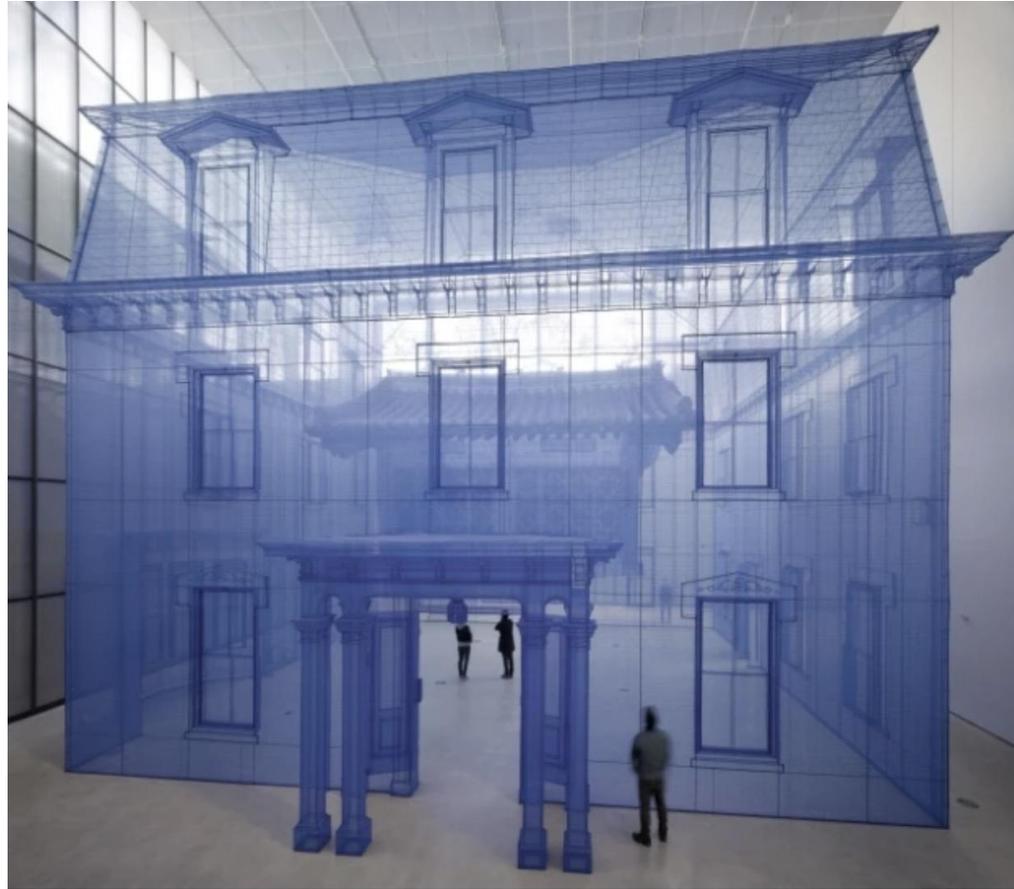
Artist Do Ho Suh investigates architecture as both physical and psychological spaces. He has painstakingly documented the rooms where he has lived and worked - his childhood home in South Korea and apartments and studios in New York and London - to then recreate them as striking visual works of art.

The use of lightweight and translucent material (fabric) here is used to elicit a sense of memory, rather than actual physical space.

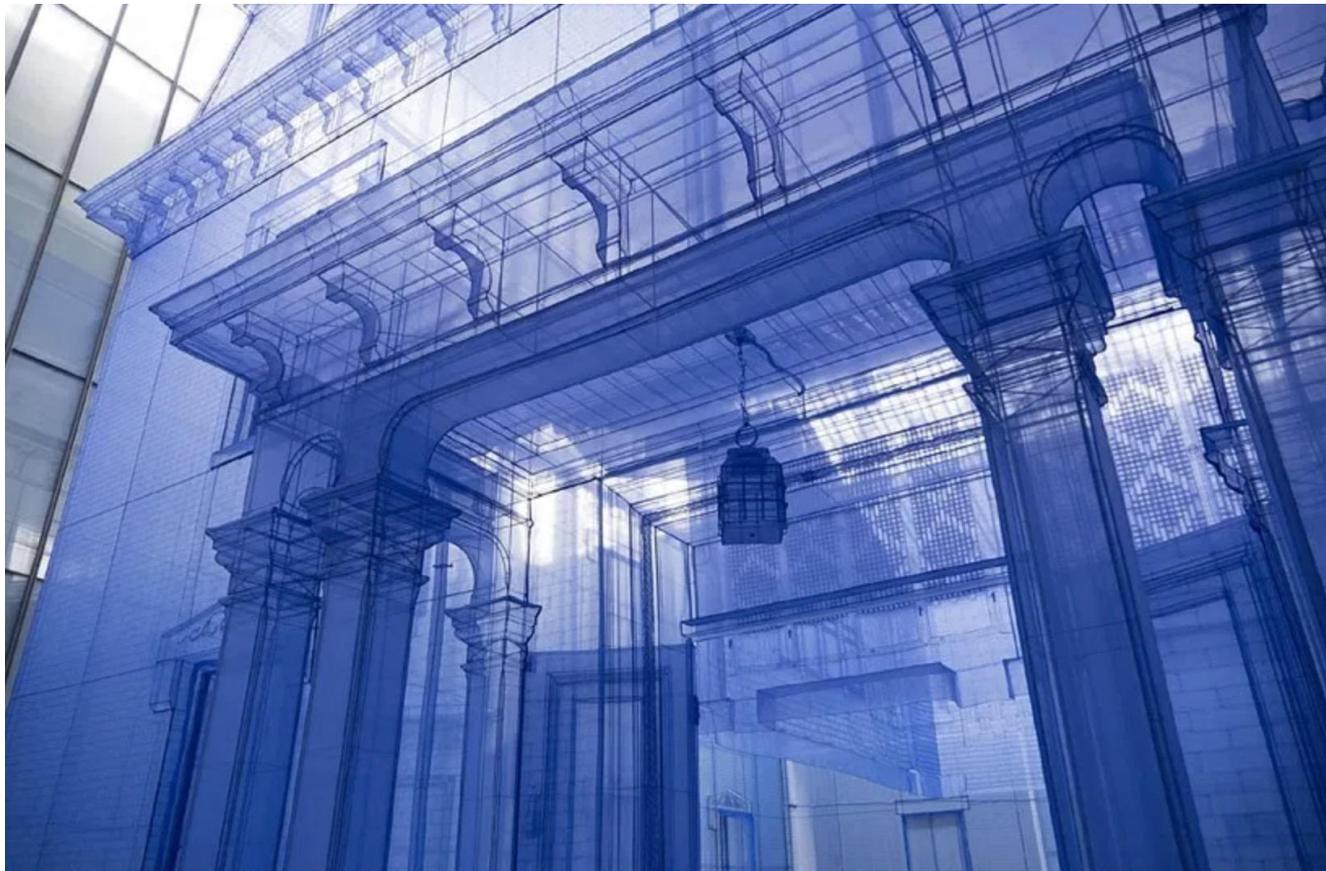


Do Ho Suh

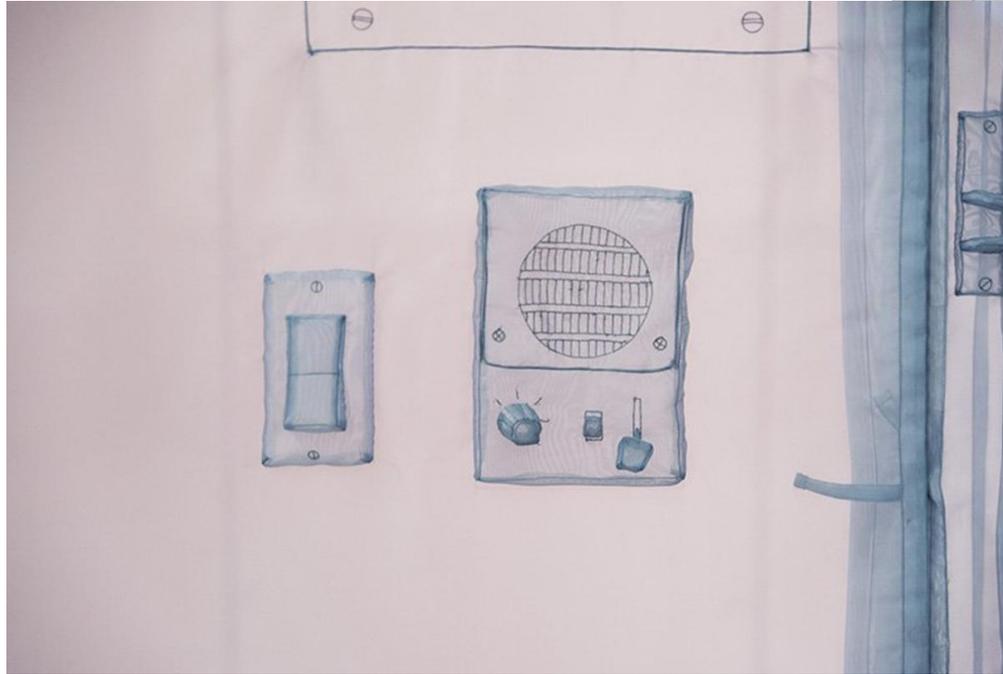
This is a massive reproduction of a traditional South Korean architecture home floating inside a traditional European architecture. The use of translucent material, and the lightness and floating qualities evoke a sense of memory. It also references a psychological space of the artist. In interviews and statements on his art, he talks about his work reconciling his feelings about his history of migration from different countries, feeling that he identifies both in Korea and the US, and sometimes not fitting into either. Here he uses architecture inbedded into each other to reference this idea.



Do Ho Suh



Do Ho Suh; details even in light switches and radiators



Do Ho Suh; details bathroom and kitchen



Do Ho Suh

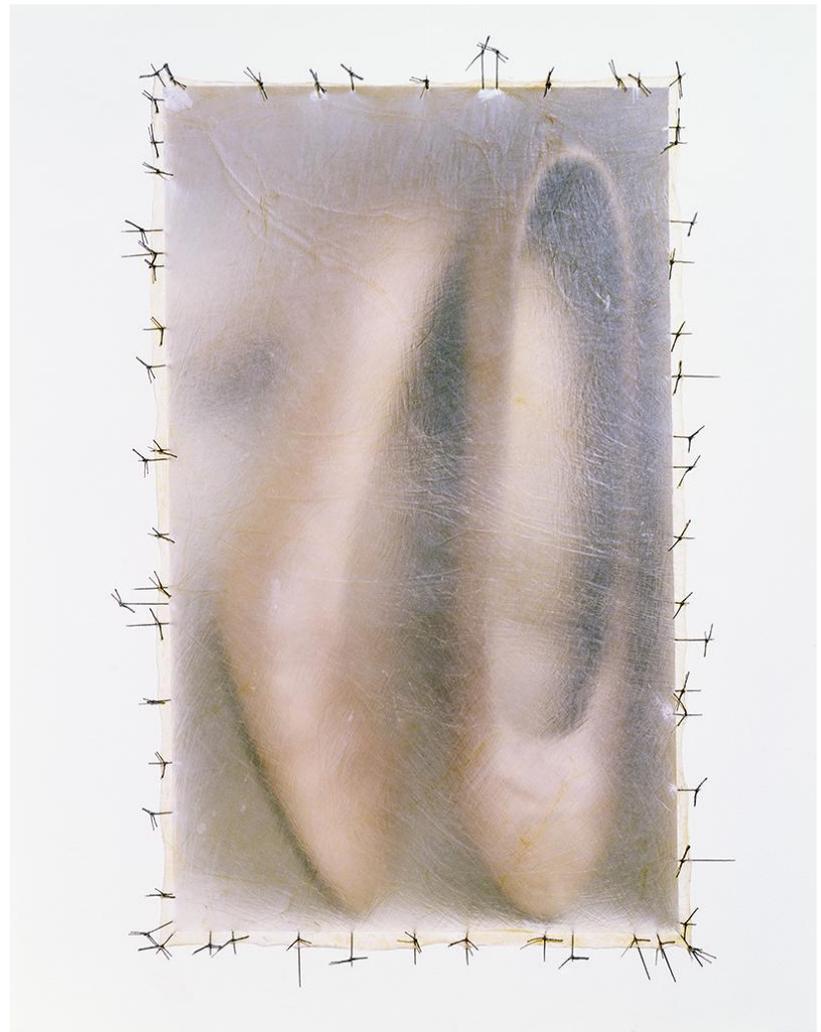


Do Ho Suh



Doris Salcedo is a Colombian-born visual artist and sculptor. Her work is influenced by her experiences of life in Colombia, and is generally composed of commonplace items such as wooden furniture, clothing, concrete, grass, and rose petals. Salcedo's work gives form to pain, trauma, and loss, while creating space for individual and collective mourning. These themes stem from her own personal history. Members of her own family were among the many people who have disappeared in politically troubled Colombia. Much of her work deals with the fact that, while the death of a loved one can be mourned, their disappearance leaves an unbearable emptiness.

In *Atrabiliarios*, worn shoes—primarily women's—are encased in niches embedded into the gallery wall, covered by a layer of stretched and preserved animal fiber, and affixed to the wall with medical sutures. The semi-translucent surfaces of the niches obscure their contents, alluding to the fraught relationship between memory and time.



Doris Salcedo “Disremembered Series”

Each of these three sculptures is made of woven raw silk and nearly 12,000 needles. They developed out of years of research into what Salcedo perceives to be society’s inability to mourn. At the core of this investigation is a lack of empathy that pervades public life, in which one person’s loss is not registered by others, and instead those in mourning become stigmatized, adding to their pain.

When viewed from different angles, the details of the sculpture oscillate between visible and invisible: the glint of the nickel and the sheen of the silk appear and disappear simultaneously like a fading memory. The work thus embodies a sense of paradox. Beautiful yet dangerous, it is unclear whether these sculptures, with their thousands of needles, are intended to protect or to harm.



Doris Salcedo
“Disremembered Series”



Doris Salcedo
“Disremembered Series”



Doris Salcedo

Immobilized in cement, the cupboard and chair in this untitled work suggest the replacement of presence with absence. The soft, warm grain of the wooden furniture contrasts with the gray mass of cold, hard concrete and rebar that fills the interior spaces and violates the structure of these objects.

The furniture, bulky and mute, has been rendered useless by the sheer weight and volume of the concrete. The objects now mark time and space, bearing witness to an act of violence and functioning as memento mori. They are public reckonings of private loss and personal grief within a catastrophic sociopolitical environment.



Doris Salcedo

“The way that an artwork brings materials together is incredibly powerful. Sculpture is its materiality. I work with materials that are already charged with significance, with a meaning they have acquired in the practice of everyday life. Used materials are profoundly human; they all bespeak the presence of a human being ... The handling of materials in each piece is the result of a specific act, related to the event I am working on. It is an act of everyday life that gives shape to the piece. In some cases it is a hopeless act of mourning ... The processes go beyond me, beyond my very limited capacity, whether because one single person couldn't possibly have made the work (*Unland*, 1995-8), or because of the brutality and massiveness of the act (*untitled furniture sculptures*, 1995-8) ... [In] the situation in which I live ... you can see advanced technology existing side by side with extreme forms of underdevelopment. Oppositions of this kind are part of my life ... reality is always disrupted, always severed ... it is not simply a mixture but a cruel juxtaposition of things striving violently to manifest themselves simultaneously ... The handmade element of the work marks not merely an absence of industrial values, but also a wholehearted rejection of rationalism. Paradoxically war is the maximum expression both of industrialism and of its destruction ... I'm interested in the notion of the artist as a thinker attuned to every change in society but at the same time producing art that is irreducible to psychological or sociological explanations.”

