

WORLD  
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**RONALD VENTURA**



Marea Gazzard \* McClelland  
Sculpture Survey And Award \*  
Yehudit Sasportas \* Hong Kong  
Maritime Museum \* Reviews



Megha Joshi, *Object*, 2013, blow horns, silicon, and brass, 84 x 18 x 57.

catharsis, and humiliation. The paintings, installations, sculptures, and videos stress the necessity to stop treating women as commodities.

The criminal assault and the subsequent death of the young medical student whose dream to stand up on her own feet remained unfulfilled brought the nation to its knees. Artists revealed the anguish and frustration the country felt after this heinous act. Joshi chose not to accommodate the work of male artists at this exhibition gave a platform



Garima Jaydevan, *Untitled*, 2013, clay, needles, and stones, 16 x 7".

to women artists to articulate their inner concerns, insecurities, and what society needs to do to put an end to gender disparity.

Artist Megha Joshi had created two very interesting pieces titled *My Daughters* and *With These Streets without Fear* and *Object*. These works are a "detailed work on a map of Delhi" that point out the lack of public toilet for women and transport safety. According to the artist the city is hostile to women.

*Object* made from blow horns, silicon, and brass states the obvious—they are female objects that are fantasized by men. The work takes on the objectification of women. The blow horns were quite popular on auto rickshaws and for a woman to have her breasts pinched on public transport was almost a given. But all of this has to stop.

Garima Jaydevan Priyanka Govil and Pari Bishya illustrate their views deftly through the use of a phallic symbol. *Untitled*, a thorny phallic of clay, needles, and stones by Garima Jaydevan speaks to the nature of sexual assault of men. Several phallic pieces in Priyanka Govil's *Lower Neges*, cast within a landscape setting with treacherous red weaves, suggest the hurt brought about by men. Pari Bishya reveals her childhood trauma of being asked by a cop to look at his nudity in *Enigma*, which is a sluggish and impotent man in the nude wearing a police uniform.

The exhibition, which

features artists as different as Anshita Bhattacharya, Aashi Inshad, Kavita Singh Kale, Sabrina Osborne, and Sumana Chowdhury, brings in a variety of visual responses to the appalling notion of seeing women as second-class citizens and only as sex objects. In spite of feminist protests, women continue to be subjected to prejudice in the public and private spheres. In her digital print on paper *Women on the Street 2* Miya Pillai exposes woman's body parts that are daily undressed by the male eyes. Physical violence against women often goes unchecked and unpunished.

Uma Prakash

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## ITALY

### Venice

#### Mimmo Roselli at the 55th Biennale di Venezia

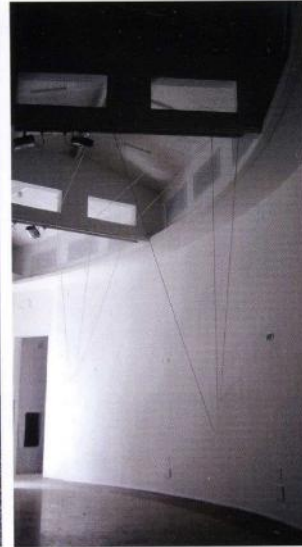
The Florentine sculptor and painter Mimmo Roselli was one of six artists chosen to participate in this year's Venice Pavilion in the Giardini at the 55th Biennale di Venezia. Others included were Marya Kasoun, Anahita Ruzmi, Mariakaisa Tadel, Yiqing Yin, and the group collective AFS + F, well-known in Venice as one of the most creative media collectives of its kind. The thematic focus of the pavilion centered on artists representing countries along the Silk Road from Asia to Italy. Atrica Tessitura Bevilacqua, which operates the oldest weaving mill in Venice (since 1499), provided the sponsorship. The commissioner for the exhibition was Ewald Stasny.

I have followed the work of Mimmo Roselli closely for over a decade and believe his contribution to this year's Pavilion included one of the most original and layered works of art included in the Giardini on the occasion of this Biennale. Also, the role that Roselli plays as a concep-

tual sculptor is important to the thematic concerns of this publication.

What is a 'conceptual structure'? One may begin by saying it is different from "installation art." The former involves an idea, either structural or phenomenological, that precedes the construction of the work, whereas the latter is given to a more generalized intention that results in an arrangement of various parts (materials and signs) in relation to the whole. The larger conceptual structure by Roselli, *Contains the Space* (2013), was conceived to go from the ground in front of the façade, and then cross over the exterior roof of the Venetian Pavilion, to the ground of the anterior side. Essentially, Roselli was wrapping the architecture of the Pavilion with nine ropes, as if tying the building down, or metaphorically holding it in place. The spacing of the ropes was important. One cannot predict the location of where the ropes will be fastened on the anterior side by observing the façade, just as one cannot predict the position of the ropes as to where they are fastened to the ground in front. In any case, Roselli has made a full-scale installation by using nine ropes to identify the location of the building. This is essential to his idea.

In addition, the artist chose to install an interior "rope piece" that viewers can see only if they enter the building. Titled, *Spinning the World* (2013), this work is less obvious than *Contains the Space*, and therefore, more complex and more related to the idea that art exists as a non-functional entity without utility in time and space. While the exterior work has the advantage of natural light, both from the perspective of the façade and the anterior, the interior work, *Spinning the World*, is somewhat darker, more like a loggia. While nearly impossible to describe, in the second piece three ropes (white cotton wire) emanate from the wall to the left of the entrance and ascend upward to the ceiling.



**Above left:** Mimmo Roselli, *Contiene lo spazio/Contain the space* (exterior view), 2013, site-specific sculpture-installation, acrylic rope, length of each piece of rope 30 m, total length 270 m. **Above right:** Mimmo Roselli, *Filando il mondo/Spinning the world*, 2013, site-specific sculpture-installation, cotton rope, length of each piece of rope 18 m, total length 54 m. Images: Courtesy of the Artist.

Each angled separately, they continue across the ceiling, and descend further down the same wall they began. *Spinning the World* suggests everything from astrophysics to the stringing of a harp.

The third and final work in Roselli's exhibition includes a small drawing on canvas, *Wire on Wire Down* (2013), in which the white canvas surface has been incised from the backside to produce three traces of the lines on the front, while another three-part zig-zag line is drawn directly on the front to intersect with the three vertical traces punctured from the rear. The front to

back lines of the surface reiterate the front-to-back relationship between the white ropes (acrylic wire) used in the outside architectural sculpture, which I have referred to as a conceptual structure.

The precision and tension of this group of three works is astonishing in its completeness. Roselli distances himself from his subject matter in order to produce a lyrical phenomenon of lines moving interactively through space, always in relation to what already exists, whether a building, a tree, or a wall. For Roselli, the linear motif is the raw material of his art.

He works from a site-specific point of view. While his ideas are the motivating force, the resulting affect is the aesthetics of art moving through time and space.

Robert C. Morgan

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## THE UNITED STATES

### Atlanta, Georgia

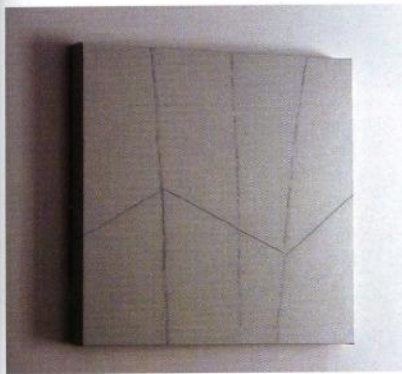
#### *Imaginary Worlds: Plants Larger than Life at The Atlanta Botanical Garden*

**A** monumental earth goddess beside cascading waters, a unicorn nibbling the grass, a haughty ogre scorning the viewer—all fabricated from plants—await the visitor at The Atlanta Botanical Garden. Continuing the garden's admirable legacy of major sculpture shows during the summer, *Imaginary Worlds* offers 19 delightfully whimsical figures crafted from living plants. These call to mind Giuseppe Arcimboldo's famous 16th-century paintings of the seasons, four portrait busts me-

ticulously composed of plants, flowers, fruits, and twigs: spring, for instance, from blossoms and leaves; winter from dried roots. But whereas a subliminal angst undergirds Arcimboldo's Mannerist portraits, the plant-figures in Atlanta evoke sheer delight.

Masterfully integrated into the garden's lush flora, the sculptures elicit an agreeable perceptual frisson akin to surprise as they come into view along the visitor's circuit. Early on, twinned oversize butterflies flutter beside the path, one side of their wings dotted with dainty yellow flowers. Soon after on the left, a unicorn bends down to nibble the grass, its horn paralleling the ground, haunch rounded, tail and mane of wavy grasses. On a discrete plaque, lines from Shel Silverstein's *The Unicorn Where the Sidewalk Ends* (1974) accompany the fanciful creature: "A long time ago, when the earth was green/ And there were more kinds of animals than you've ever seen./ And they run around free while the world was bein' born./ And the loveliest of all was the Unicorn."

Unquestionably the exhibition's *pièce de résistance*,



Mimmo Roselli, *Filo su filo giù/Wire on wire down*, 2013, oil on canvas, 70 x 70 cm. Image: Courtesy of the Artist.