

Left: Richard Serra, *Vertical Torus II (Basel)*, 2003. Cor-Ten steel, two parts, 5.2 x 10.1 x 3.4 meters. From Art Unlimited at Art Basel. Below: Olga Ziemska, *Stillness in Motion*, 2003. Twigs, installation view.

Central to an experience of the piece is its location within the chapel. The dark marble floors and mantle, high vaulted ceilings, large Palladian windows, and teardrop chandelier create a small intimate place intended to embrace the paradox of life and death. *Stillness in Motion* energizes the space by its transformative potential.

Ziemska's form stands with arms at its side; however, the branches and twigs flare behind like a giant mane waving in the wind off the neck of a wild horse. At the same time, an inherent vulnerability is present: seen from the side or from behind, the sculpture is a pile of twigs reminiscent of a funeral pyre waiting to be

in 40 piles on the floor. Katerina Vincourová's *New Heroes* was more explicit in its analysis of the capitalistic consumerism that has become widespread in the post-Communist society of Central Europe. Her heroes, today's objects of desire, included gargantuan inflatable objects in the shape of bottles, toothpaste tubes, cans, vegetables, and a cell phone—each one endowed with an anthropomorphic quality.

A wall mural by Navin Rawan-chaikul made with black cut silhouettes represented art stars from Toulouse-Lautrec to Keith Haring. A pair of three-dimensional figures stood out in front: one, talking on his cell phone, had a name tag reading "art dealer.com." In his room-sized installation, Yinka Shonibare presented a life-size team of astronauts hanging from the ceiling; they were dressed in space suits covered in a bright print pattern of images of the Platters and the Shirelles. Yuko Shirai's *Dispersion* (2003), created especially for the show, was a rare example of a room installation that achieves serene formalist balance. It was a neatly compact and colorful collection of 49 blue and yellow rectangular solids hanging from the wall and laying on the floor—one of them with a brilliant orange side.

—Laura Tansini

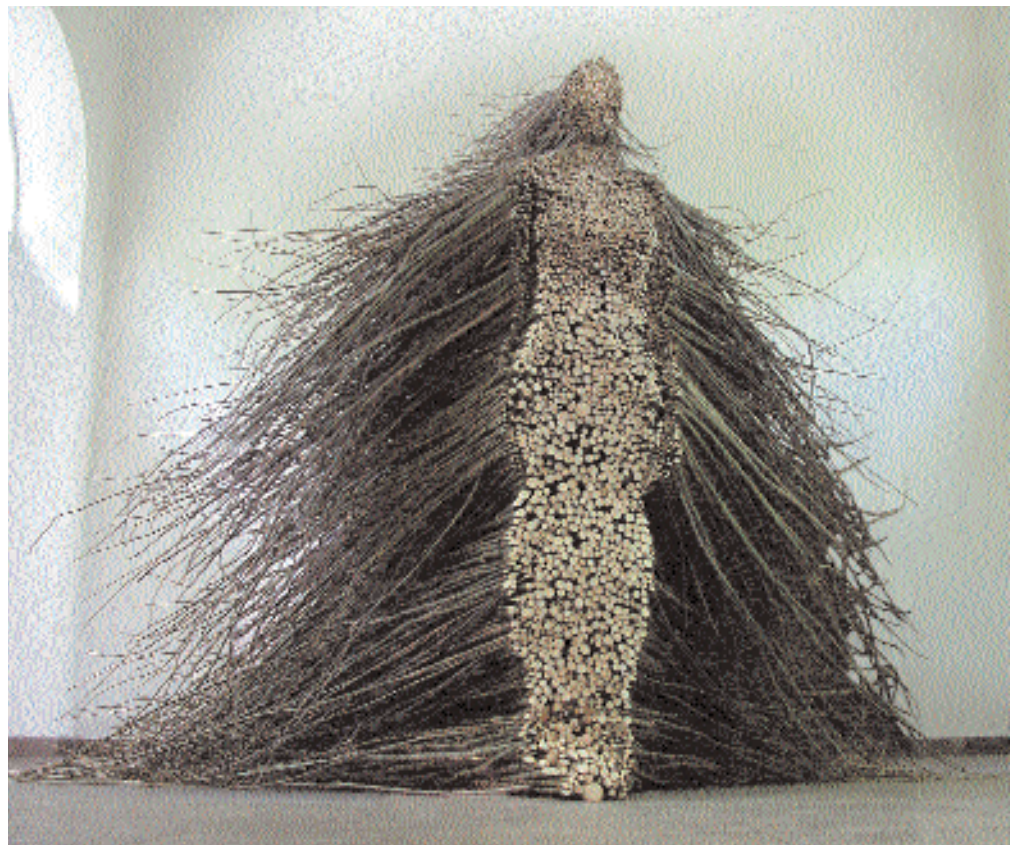
Oronsko, Poland

Olga Ziemska

Chapel Gallery (Galeria Kaplica)
Center of Polish Sculpture
in Oronsco

Tightly stacked and rolled together, Olga Ziemska's cleanly sliced twigs are gathered and organized

to create a human form. Flowing behind the arresting structure is a complex mass of the remaining 12 to 15 feet of twig ends. The massive tangle of tendril ends stretched into the expanse of the Chapel Gallery at the Center of Polish Sculpture in Oronsco.



TOP: COURTESY GALERIE M BOCHUM

burned. The twigs as human form are life, and as twigs separated from the tree they represent death. Although Ziemska restricted herself to collecting branches already fallen to the ground, the crisp clean ends speak so strongly of the knife it hardly matters. The sliced sharp ends impact our experience of the piece by creating a dramatic interface. The tendrils streaming behind these points in space anticipate a time-lapse photograph of how the piece would look as it took off into the flight from life to death.

The sliced, compacted, compressed twigs are, up close, magnifiers of the molecular structure that forms all living things. All structures, biological, natural, or constructed, depend on each part supporting the weight of its function. Cells from our bodies, trestles on a bridge, and cytoplasm in the nucleus are meaningless outside of each prescribed order. From the front, *Stillness in Motion* represents our dependence on order, while the mass of twigs extending behind the ordered frontal plane are random and unruly. This chaos expresses how life is often experienced emotionally and psychologically. Ziemska's ability to build paradox and multiple meanings through her material and its manipulation becomes the hallmark of a profound work. *Stillness in Motion* is a tangible example of our fragile presence, always moving and preparing to exchange a known form for the unknown. Ziemska's residency at the Center of Polish Sculpture in Oronsko was supported by a Fulbright Award in 2002–2003.

—Stephanie Bowman

Cape Town, South Africa

Mark Hipper

João Ferreira

Mark Hipper moves freely among painting, drawing, and sculpture, and here he turns his attention to sculpture. In his recent installation, *The Inquisitors*, a number of gray tendril-like objects protrude from the walls on two sides of

the undisturbed white space. Made from Jacaranda branches, they retain the untidy, unpredictable rambling line of that tree. Their lengths range from a few inches to a couple of feet, and, apart from a slight chamfer on the ends and a light sanding along their lengths, they are left almost as found. Hipper finishes them with a coating of oil and graphite, lending both a dull uniformity and a subtle luster. Also exhibited were black-and-white photographs of various arrangements of these elements, looking at times like stills from a stop-motion animation. *The Inquisitors* is simple to describe, but it would be incomplete without reference to Hipper's earlier work and the critical response he has inspired.

Although this installation bears no visual resemblance to Hipper's previous work, it continues a conversation with his detractors and supporters. In 1998, Hipper's show "Viscera" caused a considerable controversy in Grahamstown, the university town where he lives and works. A series of charcoal drawings of nude pre-adolescent boys included one who appeared to be sexually aroused. On seeing it, a government minister pressured the Film and Publications Board to censor the exhibition. At the same time, supporters saw Hipper's frank challenge to the repression of emergent sexuality as championing the fight against pedophilia and child abuse. Hipper's next show, "BAD," dealt with the conditioning imposed on South African children by a particularly conservative and repressive education system. Drawings of cross-legged, uniformed young girls once again raised a few eyebrows. This was followed by a group of carved wooden body masks, modeled on Mozambican masks traditionally used in the instruction of adolescents. Hipper's naturalistic lower torsos and penises hung at an intrusive height. (Once again, a government minister took offense and had the offending bits covered

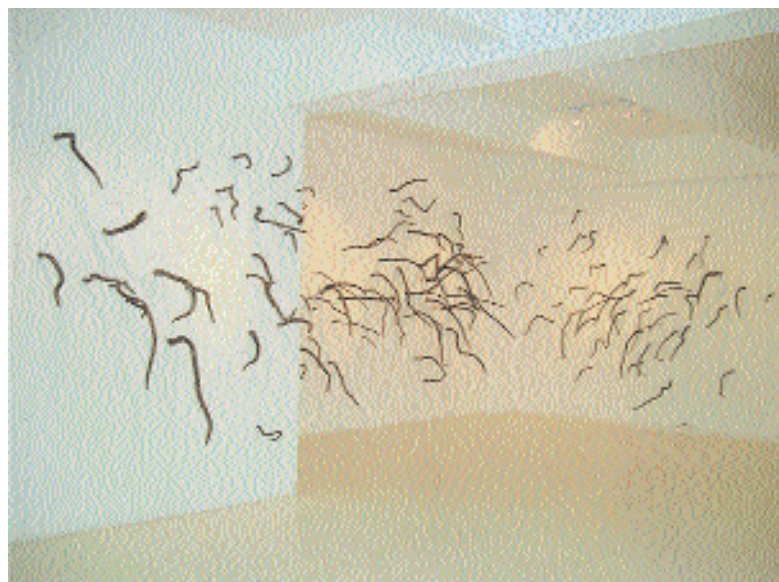
when a delegation passed through the venue).

A charcoal drawing entitled *entropy*, from Hipper's next body of work, sheds some light on *The Inquisitors*. Adapting Holbein's radically foreshortened *memento mori* skull to a large format, Hipper makes the skull apparent from a low, acutely angled viewpoint. In addressing human mortality, he implicates the viewer in the creation of meaning in an image.

The Inquisitors does not represent an object, rather it embodies or enacts a process. This action is notably without an agent. At the same time that the protrusions

ence is both curious anomaly and serious threat. As Hipper says, "The unnamable, the alien, is so because it intrudes from outside our frame of control, will, and domain of subjugation." The wood is easily workable, and the branches are particularly haphazard in form. In Hipper's treatment of the wood, the graphite surface beckons to be touched. Yet it would be ruined by that very action. At once reflective and absorptive, the surface allows light to glance off it but will mark anything it touches.

I have never been completely convinced by Hipper's mark-making and sense of shape, but I am



demand, accuse, and invade, they are also playful. Harmless as extruded modeling clay, they are more curious than malevolent. However, there is a blind inevitability to the action, and the reduced color evokes cave-dwelling creatures. One cannot help but think of human hair, which continues to grow after death. Hipper once again explores human mortality, and in drawing it out from the inside assures the viewer's complicity.

Latin American invaders, Jacaranda trees thrive in South Africa's temperate and sub-tropical climes. Like *The Inquisitors*, their pres-

Mark Hipper, *The Inquisitors*, 2002. Jacaranda wood and graphite, dimensions variable.

drawn to his sculpture, in which he demonstrates a better sense of surface and form. The conceptual rigor of his work has never been in doubt, but it's much more successfully realized in his sculpture. His objects are convincing, and they reinforce the ambiguous position he occupies. Given Hipper's fraught relationship with critics and viewers, it becomes unclear just who is probing whom in *The Inquisitors*.

—Paul Edmunds