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out destroying. Like the circular themes that permeate her sculptures, rebirth is only a matter of time.

—Heather Jeno

ELMHURST, ILLINOIS

Nikki Renee Anderson

Elmhurst Art Museum

Nikki Renee Anderson models small forms in white clay. She bisque fires the forms, pours colored acrylic resin over them so that it drips down the sides, and installs them on walls or shelves. Round, plump, and often asymmetrical, her sculptures suggest cherries, *derrières*, circular pillows with cloth-covered buttons at their centers, and pastry bags. The forms are playful and sometimes raucously suggestive.

Anderson says that her sculptures “explore the feminine experience based on my personal history.” The daughter of a baker, she observed and helped in the kitchen. She was fond of pastries and struggled to control her desire for them, embarrassed to appear overweight. She also indulged in the fantasies of childhood and was wrapped up in her social relationships with other girls. Her first mature works were installations suggesting little girls’ bedrooms, with brightly colored bedsteads, vanities, standing screens, dresses, and mirrors. Later sculptures resembled lipsticks, ice

cream confections, and the dome-shaped candies that come stuck to paper. Some sculptures are equipped with speakers to broadcast the artist’s soft voice humming and whispering nursery rhymes.

Anderson’s recent exhibition, “Whispering Bodies,” filled two large rooms. The first contained four related series of white sculptures, colored with red acrylic resin and accompanied by sound, each group filling a wall. The installation *Humming Dreams* (2010), in the second room, featured different sizes of dome-shaped forms fixed to the walls and a suspended sculpture with sound.

This show marked a major advance for Anderson; she has simplified and focused her visual language while moving away from narrative toward greater formal exploration and complexity. *Bulging Cherries*, the boldest of the multi-part, red resin works, explores “the idea of simple geometric shapes and squeezing dessert/body forms.” Anderson takes bulbousness to amusing extremes in these sculptures, distancing them from the body

Above: Nikki Renee Anderson, *Cherry Desires*, 2008. Ceramic, acrylic, and sound, 36 x 54 x 6 in. **Right:** Ursula von Rydingsvard, *LUBA*, 2009–10. Cedar, cast bronze, and graphite, 205 x 59 x 59 in. From “5+5.”

parts they resemble by speckling their surfaces.

She divides some forms in two or doubles them and adds a connecting mass—a flaring cylinder that suggests a mushroom stem, a shape like an ice cream cone leaking through the bottom, or posts that separate the doubled forms

vertically or horizontally. She colors these pieces red, letting the acrylic drip down some and covering others completely. There’s wonderful variety in Anderson’s new direction, as well as an exuberant sense of discovery.

—Victor Cassidy

MOUNTAINVILLE, NEW YORK “5+5: New Perspectives” and “The View from Here: Storm King at Fifty”

Storm King Art Center

Home to more than 100 works by the leading voices of 20th-century sculpture, Storm King is celebrating its 50th anniversary and expanding its dialogue with the Hudson Valley through “5+5: New Perspectives.” Five artists with an established relationship to Storm King (Alice Aycock, Chakaia Booker, Mark di Suvero, Andy Goldsworthy, and Ursula von Rydingsvard) returned to the park



TOP: COURTESY THE ARTIST / BOTTOM: JERRY L. THOMPSON