

Flash Art

GROUP SHOWS



The title “Elephant Cemetery” might allude ironically to the place where ancient and massive animals go to die, but more presumably to the threshold of civilization: a place which requires a long journey to be reached but from “whose bourne no traveler returns,” and one that can actually be looted by poachers or easy money makers.

The exhibition, curated by Christian Rattemeyer, allows for an imaginative reading of contemporary sculptural practices in a conversation that departs from the conventional grounds of historical

monumentality and commemoration. As stated in the catalogue “‘Elephant Cemetery’ is an exhibition about objects and our relationship to them (...) it is about the mechanisms we devise when the objet is missing and we are faced with its void.” In other words, it necessitates an active participation for a reactivation of the space between the object and its viewer. In that sense, the exhibition favors a transformation of “how things can turn into others things,” not the plain remembrance of things lost or nostalgic archives. It acknowledges “an expanded notion of sculpture in relation to the audience and its surroundings,” a sculpture reanimated by inventions and whose formal elements constitute a skeleton, not the full body. It admits the practice of personal and collective narratives in the shaping of objects and space, and includes imagination as a positive actor.

In the “Fontana Modern Masters” series based on the colorful design

Elephant Cemetery

ARTISTS SPACE, NEW YORK

of a collection of books from the late '70s, Jamie Shovlin perpetuates the planned but ultimately discontinued final ten titles with her own watercolor graphics. Falke Pisano's video proposes a sculpture turning into a conversation in which discursive and interpretative elements legitimize a more suggestive form of sculptural production. Via an email correspondence and the use of an open iconography, Terence Gower and Pedro Reyes worked on the reappraisal of modern architectural language (mainly in Mexico) and call for the evaluation of its structural influence on local residents. Kerry Tribe's color DVD presents an existing geography, Florida, as seen through the eyes of senior citizens. Pia Rönicke's installation *Without a Name* evokes the unfortunate story of a late Danish designer who was dispossessed of her identity and work by her own family. Rönicke investigates the legacy of Le Klint, exploring

ownership and namelessness through the re-creation and temporary making of Le Klint's ephemeral folded objects.

The show invites an affirmation of human scale, for a dialogue never petrified but inspired by the need to remember. Memory might be a room for a renewed engagement with sculpture and the initiator of a reconfigured and dynamic spatial narrative.

—Armelle Pradelier



Terence Gower and Pedro Reyes, *New Monuments for New Neighborhoods*, 2005-07. Text, photographs, models, books, vinyl wall text. Left: View of the exhibition, Elephant Cemetery. Photo: Bill Orcutt. Courtesy Artists Space, New York.