

and the viewer can do nothing but watch from a prescribed distance. Here lies the tension in Stewart's work and also its brilliance.

Stewart is best known for having been included in "Sensation," but her work is hardly scandalous. In fact, its very adherence to tradition makes it disquieting and fresh. Evoking comics, British New-Wave films, and Freud, Stewart's solid sense of sculpture's traditional relationship with space creates the complex foundation of her art. British in every way, Stewart's work is filled with a traditionally English sense of common unhappiness and humor, as well as a stiffened Surrealism. Her figures might have the most simplified features and basic colors, but they register as characters in a narrative so powerful that it doesn't need to be explained further; viewers willingly fill in the gaps with their own allusions and associations.

In the gallery's main room, a life-size sculpture of a woman stands in the center of a black metal rug made to resemble fur. Her shoulders are weighed down with emotion, her arms slack by her sides and her knees slightly curved. Dressed in a little black dress and black pumps so classic they seem to erase rather than enhance her identity, she evokes the stance and emotional timbre of every dressy fight and feeling of being rejected when looking one's prettiest. She is not Elizabeth Taylor wearing a black slip in *Cat on a Hot Tin Roof*, Cythnia Lennon, a John Cheever or Raymond Carver character discarded at a party: she is all of these women by virtue of being narrowed down to the strongest emotional references.

In the final piece, a young man stands drenched in rain. The gate behind him is made of the same aged elaborate metal through which the couple could be spotted, but here the viewer can maneuver around it. The boy stares ahead of him to a simplistic profile of a woman painted on the wall. Standing straight, he holds a knap-

sack over one shoulder; his face is blank, but he seems almost to breathe with need. A sad, wild, but noble character stuck in a rigid collegiate environment where his emotional and creative needs are not met, he could be Malcolm McDowell, Tom Courtney, or Harold from *Harold & Maud*. Reading into the narrative, one could deduce that he is projecting the woman's image out of his own unfulfilled desire. Perhaps he is a homesick student, cold and wet, wishing for his mother, or maybe the face he longs for is his sweetheart's. Regardless of the specifics, Stewart has mapped out a compelling and emotionally charged story with a few lines and a few more textures and made a character who is compelling, sympathetic, and knowable.

—Ana Honigman

San Antonio

Rivane Neuenschwander, Shahzia Sikander, Tony Villejo

ArtPace

Transcending habit was an unstated theme linking recent projects by ArtPace residents Rivane Neuenschwander, Shahzia Sikander, and Tony Villejo. In keeping with the foundation's goal to "incubate"

new art, the three residents challenged categories, mediums, and prior personal styles. The results were labor-intensive works that, despite their material richness, emphasized process over object.

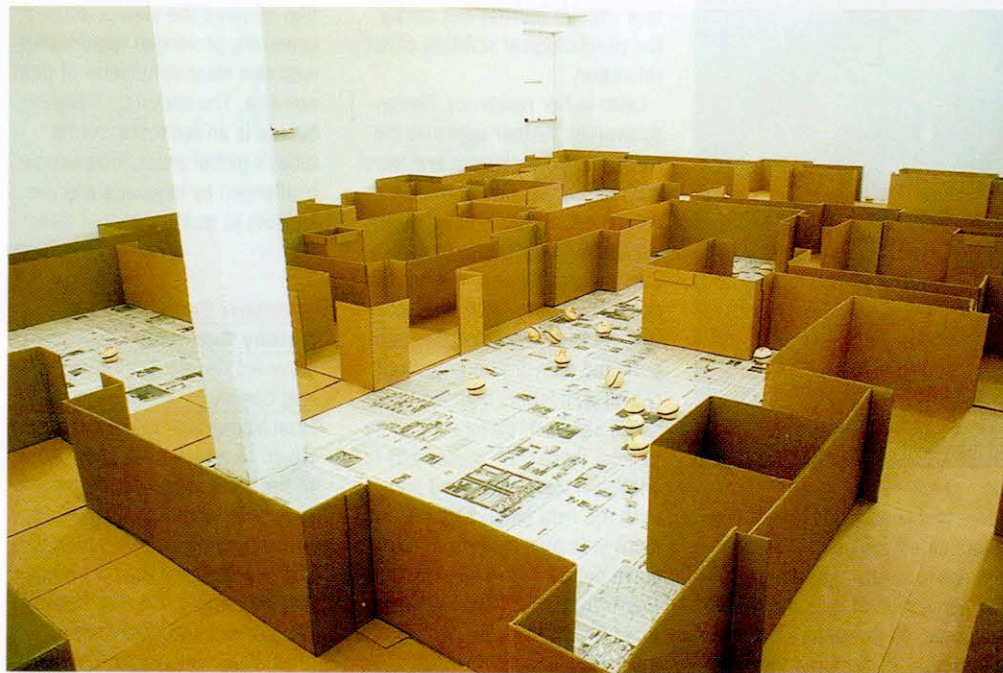
Villejo converted his share of the exhibition space into a welding studio for much of the two-month residency. Substituting steel bar for pen and paper, Villejo produced four large objects that are more comic book than macho sculpture. Suspended in front of a yellow wall, *Barroom Ballet* and *Yarddog Ballet* depict cartoon-style men and dogs in circular brawls. Looming shadows of these flat constructions were produced on the wall with theatrical lights, where they snapped to life as crisp, graphic line drawings. In other suspended works such as *Steel Fish*, the San Antonio artist exposed the skeletal under-form of his trade as a parade float maker, adapting the structural device to new descriptive ends.

Sikander, a Pakistani artist known for her contemporary adaptation of Indo-Persian miniature painting, used her residency to experiment with new digital media. Painting and scanning simultaneously, Sikander produced two miniatures

of equal size, one in watercolor on handmade wasli paper, the other constructed in animated layers on an iMac. The digital piece, while echoing the traditional imagery of the loosely composed painting, added stroboscopic spirals and sampled photographs to an unfolding lexicon of culturally hybrid images that appear, merge, and dissolve over time. The works were presented in simple frames and hung opposite each other in a narrow corridor formed by two freestanding walls. Intimate but open-ended, the narrow space mimicked the fine line Sikander walks between tradition and iconoclasm.

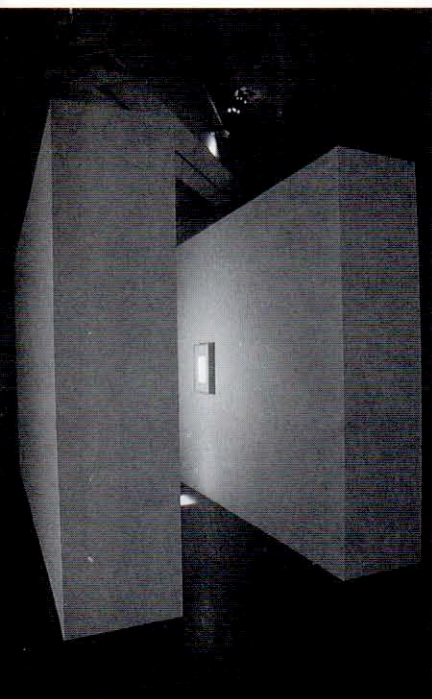
In her first major U.S. exhibition, Brazilian artist Neuenschwander realized two discrete projects with simple, poetic contrasts. *Omission Points* was a temporary architectural intervention of small holes drilled into the doors, walls, and windows of one of ArtPace's large, second-floor galleries. At eye

Rivane Neuenschwander, *Scrabble*, 2001. Cardboard boxes, newspaper, peeled and dehydrated grapefruit, and electrical tape, dimensions variable. Work shown at ArtPace.





Left: Tony Villejo, view of installation, 2001. Welded steel, theatrical lights with gels, and 4-track audio system. Below left: Shahzia Sikander, untitled installation, 2001. Two walls 48 in. apart, 4-minute Quick Time digital file, high resolution flat front color monitor, and iMac painting on handmade paper. Both works shown at ArtPace.



level, this continuous row of dots demarcated the perimeter of the room, subtly heightening the perception of it as a concrete container. At the same time, the elliptical dots conjured the feel-

ing of an invisible plane bisecting the space, a palpable presence created from absences along a perforated "horizon." Additionally, the bits of Sheetrock, metal, glass, and dust from the project were collected in a box and mailed to ArtPace, subjecting the room to a circular journey not unlike the psychological scrutiny of self-reflection.

Later in her residency, Neuenchwander further explored the concepts of containment and travel with an installation entitled *Scrabble*. Cardboard boxes were cut and reassembled to form an intricate path across the gallery floor. The spaces between were covered with San Antonio newspapers and dehydrated grapefruit carved with letters from the Portuguese alphabet. Visitors were free to enter these open spaces and engage in their own word games with the fruit balls. This playful spirit was also present in the small collaborative works called *Involuntary Sculptures (speech acts)*, displayed on the walls around the gallery.

At the end of the cardboard path, visitors stepped into a darkened room where *Inventory of Small Deaths (Blow)*, a video projection, showed a large soap bubble floating across various landscapes. Edited so the bubble never bursts, Neuenchwander's film allowed the viewer an unusually prolonged relationship with this most ephemeral of phenomena. The enduring, traveling bubble is an apt metaphor for today's global artist, increasingly challenged by language and the logistics of an international career.

—John Ewing

Wiltshire, England

Antony Gormley

New Art Centre Sculpture Park and Gallery

From his earliest hollow bodyworks, which he refers to as body-cases, to the later solid body-forms, concretes, and expanded works, Antony Gormley has negotiated and renegotiated the body's edge. A 1979 drawing, *Exercise between Blood and Earth*, traced lines around and within a running man,

diminishing inward from the outline to the finest geometric shapes within head, chest, feet and expanding outward, becoming more and more rounded—the individual blood, the smallest enclosed shapes within the depicted body, merging with the breadth of the surrounding shape, the encircling world. This twin impulse to expansion and contraction has defined Gormley's sculpture over the past 10 years.

His recent works—the *Domains* and *Quantum Clouds* (1999–2001)—have exploded the dilemma, doing away entirely with articulated surfaces. But before he arrived at these works, he passed through the *Insiders*, a group of which are on display in Roche Court's new glass-walled gallery. These works represent the inward terminus of the dynamic of expansion and contraction. They are all reduced by 60 percent from the body's natural width, though they retain the height of Gormley's own body, which is their basis.

The manufacture of his first very large public work, *The Angel of the North* (1997), required that the mold of his body be reduced all over by 12.5 millimeters to allow structurally necessary radial ribs to be placed half within and half without the surface of the body. From this experience, Gormley made *Under My Skin* (1997), which was similarly reduced by 12.5 millimeters and then covered by thousands of pins of exactly that length, so that the surface of the body was removed and its outside edge defined by the pins' ends.