



**Left: Tony Cragg, installation view (left to right) *Formulation (right turning, left turning)*, 2000; *Ein Wucht in Tüten (a power in a bag)*, 2000; *Finnish Totem*, 2000; *I'm Alive*, 2000; *Hollow Stone Grey*, 2000; *One Way or Another*, 2000. Below: Tony DeLap, *Tango Tangles and Modern Times*, 1966. Aluminum and enamel, 13 x 13 x 24 in.**

different planes. And it is also fair to say that there is a hint of a reference to the human form; it is possible to see the sculpture as a bone with joints.

*Can-Can* has a thick skin, which adds to its nearly monumental gravity. In *Hollow Stone Grey* (2000), the skin is created by horizontally attaching thin strips of Bardiglio marble in succession; the forms are built gradually, piece by piece, and the strips can vary in tone from light to dark gray. One end of the work bulges outward and then becomes narrow, while the other forms a kind of lip; both ends have openings. The middle component is separated from the ends by partial openings; next to one of the openings are strips that culminate in small, curved edges. In this work, the relationship between the outer form, the skin itself, and the space within is made clearer by the larger openings both on the sides and at the ends of the sculpture; the interior space is less defined, more free flowing. *Hollow Stone Grey* looks like a large container of some sort, its side broken by age or use. Again Cragg suggests the silhouette as a form, approaching it from different angles and seeing the kinds of shapes made by different viewing points.

Cragg has been interested in stacking for a long time, and he created *Finnish Totem* (2000) by

placing several pieces of kurtu wood on top of one another. The composite construction looks like a chess piece; rounded forms fit into one another with a ball-like shape protruding at the top. The glossy surface reflects light. *Finnish Totem* is an organic work created with industrial wood, and the hybrid of form and material is very much indicative of the way Cragg works. In *I'm Alive* (2000), the artist uses carbon and kevlar to create a high-tech, glossily smooth surface, olive green in color; one can see the exterior seamed together. The work is almost anachronistically organic in shape, reminding the viewer of the bio-

morphic furniture forms popular in the 1950s. But *I'm Alive*, in its artificiality, refers to a brave new world in which industrial materials have deeply influenced the way we see and experience what lies around us; these forms are the product of processes that are very much a part of our lives. Cragg, one of our foremost sculptors, does remarkable things with his chosen vocabulary.

—Jonathan Goodman

#### Newport Beach, CA

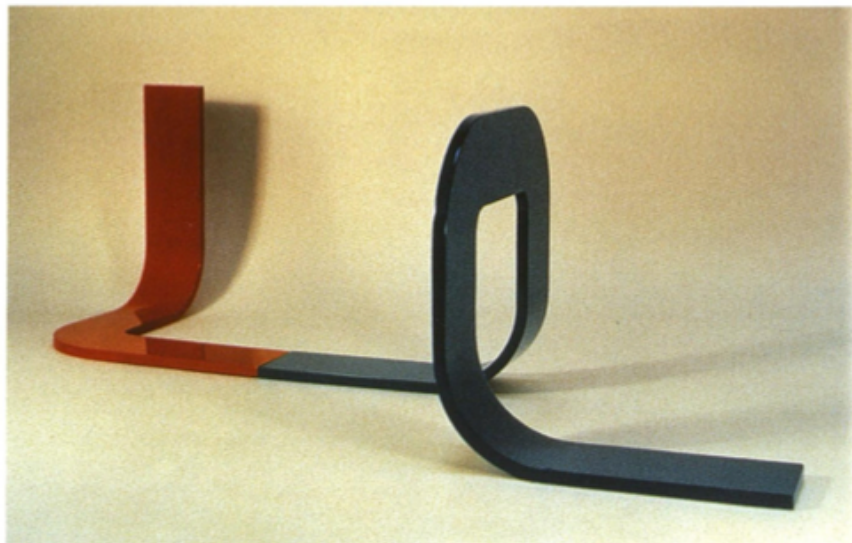
##### Tony DeLap

Orange County Museum of Art  
In an age of ultra-baroque narratives, Tony DeLap continues to explore formalist themes. Now in his 70s and feted with a 40-year retrospective, DeLap remains one of Minimalism's quintessential, irreverent poets. Rather than insisting that art is solely

an object, this California artist became interested early on in the shadows of illusion that always haunted and eventually trumped the didactic, non-illusionist rhetoric of Minimalism. Playing with optical illusions, DeLap's reductive objects are more complex than Frank Stella led everyone to believe when he quipped of Minimalism, "What you see is what you get."

While often marginalized in canonical accounts of Minimalism, despite having been included in MoMA's "The 1960s" exhibition of 1967, DeLap has spent a lifetime exploring reductive form. Though his unwavering commitment to formalism's rigors and encrypted silences recalls that of the late Donald Judd, his images differ considerably. Whereas Judd's mature works endlessly and compulsively reify the cube, DeLap's works investigate interrelations between forms, and between form and space. *Faro Fool* (2000), for example, presents an ellipse impacted by a perfect square, while *Blue Equivoque* (1977) presents an ellipse graced with a curious triangular "clam's leg" by which it clings to the wall.

Like Richard Serra and Ellsworth Kelly, DeLap simultaneously adopts and challenges Minimalism's



TOP: JOHN ARBETT; COURTESY OF MARILYN GOODMAN GALLERY, NEW YORK

premises, defining and destabilizing the relation between art and industrialization. On one hand, his sleekly finished objects bespeak the perfection of industrial surfaces. But unlike Judd and Carl Andre, who extended abstraction mathematically and mechanically while focusing almost exclusively on rectilinear shapes, DeLap never stops inventing forms. Exploring circles and ellipses rather than merely squares and rectangles, he constructs works that combine rectilinear and curvilinear forms. This opens paths to an array of iconographic musings, including the Greco-Roman belief that the square and the circle represent micro- and macrocosmic spheres respectively. With the exception of some early '60s works, however, one looks in vain here for completed or perfected forms. Rather, DeLap presents parts of such wholes, be it a slice of a circle or the arc of an ellipse, conversing with Postmodernism's uncertainties regarding knowledge and truth.

Often DeLap underscores the uniqueness of his objects with colors that bear no definitive names. There is, for example, an entire exhibition room filled with gray works that toy with the concept of institutional gray. The violet-gray *Caesar's Palace at 4 AM*, for example, alludes to morning light, while the dusty green-gray *Florine, Child of the Air* recalls the color of the sea at dusk. Customized rather than standardized in form and color,



DeLap's works challenge Minimalism's dogmatic fixation on the industrial world.

It is this inventiveness that makes DeLap's work simultaneously poetic and subversive. Underscoring the ongoing dilemma of the handmade object's validity in the postindustrial age, his images project a rarefied presence because of their nonconformist yet reductive appearance. Paradoxically interjecting illusion into the non-illusionistic creed of Minimalism, DeLap evolves a formalist oeuvre that is poetically enigmatic, lyrical, and lithe.

—Collette Chattopadhyay

#### Irvine, CA

##### Jason Rogenes

Irvine Fine Arts Center  
(Heritage Park)

Jason Rogenes's installation *project chimera* (2000) measured 32 feet long, 23 feet wide, and 21 feet high at its peak. Covering a good portion of the ceiling and a section of the wall of the first room of the gallery, it included at least a truckload of expanded polystyrene, plus cardboard, fluorescent lights, extension cords, and electrical parts. The polystyrene and cardboard formed a cup that transformed the conventional flat ceiling into a skewed dome. Perception of the rectangular room was dramatically altered and rendered disproportionate by the construction, which keenly proved the point that space is a primary material of sculpture.

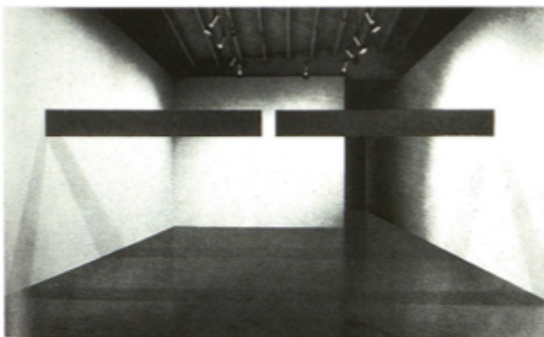
The irregular Styrofoam and cardboard construction clung to and reshaped the ceiling, with dangling extension cords and taped seams enlivening the view. The materials were neither traditional nor precious—mostly expanded Styrofoam packing and cardboard boxes that Rogenes

Above: Jason Rogenes, *project chimera* (detail), 2000. Mixed media, 21 x 32 x 23 ft. Below: Tony DeLap, *Floating Lady III*, 1974. Plexiglas and wood, 24 ft. long.

reportedly finds in dumpsters outside electronics stores such as Circuit City.

The ethereal presence of the eerily lit form made its title visual. A chimera, according to *Webster's Dictionary*, is both a grotesque hybrid creature and a fancy, a dream, or an imagining. The installation appeared to be stilled in the act of crawling up the wall and across the ceiling. This, coupled with the light that washed through the porous preformed packing containers, generated a biologic warmth and reinforced the impression that this could be a living (though chimerical and thus alien) organism. Reason was jettisoned in exchange for immersion in an illusion, at least for a moment.

The method of production—the assemblage of preformed pieces into a unit in conjunction with the theatrical use of site and light—places this work in a category



Sculpture April 2001