

glass

The UrbanGlass Art Quarterly

Anjali Srinivasan Concocts
Recipes for Destruction

Curators Take On Joyce J. Scott's
Fascination with Translucence

Aboriginal Artist Jenni Kemarre
Martiniello Flips the Script on
Cultural Appropriation

Would Venice Have Been Better
for the Big 2018 Conference?

COVER

Hiromi Takizawa: Barely There

SG13

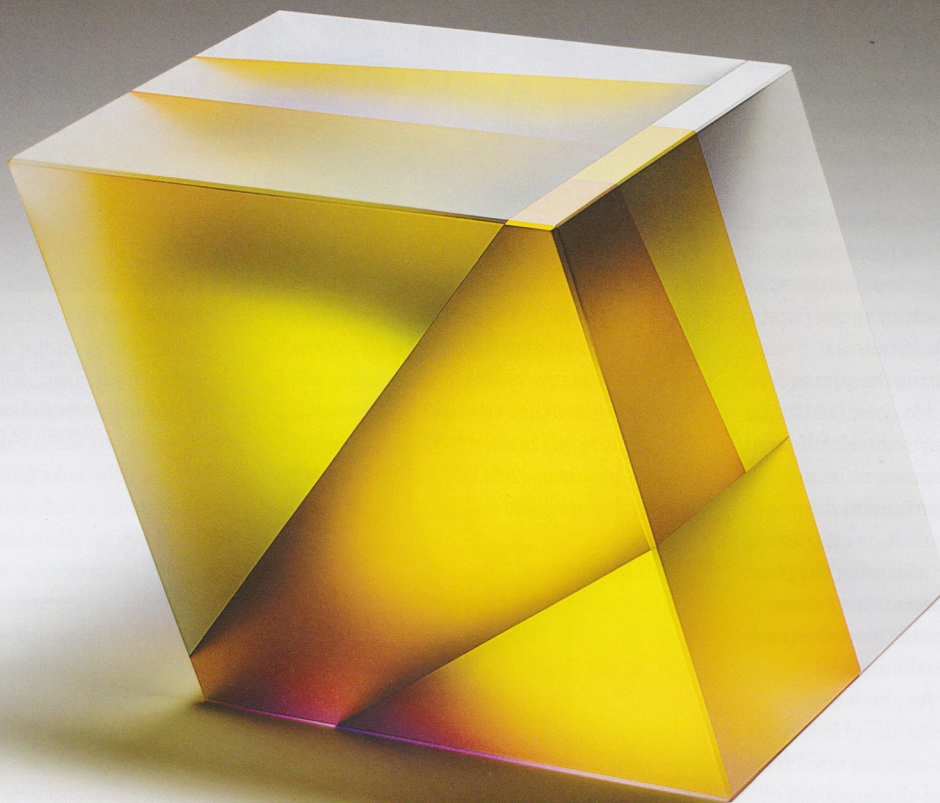
US \$11 | Canada \$12
Display until June 30th, 2018



No 150, Spring 2018

Parallelepiped Segmentation,
2017. Cast and cut glass.
H 9, W 12, D 9 ¼ in.

COURTESY: THE ARTIST



Jiyong Lee

"IMAGINATION OF MICROCOSM"
DUANE REED GALLERY
ST. LOUIS, MISSOURI
OCTOBER 20–DECEMBER 9, 2017

The Czech glass master Stanislav Libenský used to tell his students, "Abstraction in art is like an egg; you could have a very clean, minimal shape on the outside, but it has to be enlivened by something warm and mysterious inside of it." For more than a decade, Jiyong Lee has been making, for his "Segmentation" series, works that embody

this dictum. While the artist at times has made more literal shapes referencing chromosomes or cell division, the nine pieces recently on view in St. Louis, at the Duane Reed Gallery, are perhaps more powerful, with forms that are far more indeterminate. Even among his sculptures with *seed* or *embryo* in the title, the capsule or paraboloid forms are more evocative than explicit. In the rigid geometries of works such as *Yellow Blue Cuboid Segmentation* (2017) and *White Green Cuboid Segmentation* (2017), Lee inserts contrasting inner planes that evoke

Libenský's life within. These presences (blue and green, respectively) look like germs surrounded by cellular structures, and Lee has often cited biology and medicine as inspirations for the "Segmentation" series.

Other compelling phenomena inform the liveliness of these objects, notably the optical shifts that occur from a viewer's varied perspectives. Lee's sculptures make little sense in photographs (compelling as they may be), as they deaden the facets' ever-shifting expressions. *Parallelepiped Segmentation* (2017), for instance, appears

to be a completely different work depending on one's point of view—from one angle, a composition in browns and violets; from another, a study in yellow and mossy green. Certain viewing situations even neutralize the colors and reveal a material truth about these works: that they are comprised mostly of optically clear glass. It's surprising that the intense coloration in these works comes from thin layers of pigmented laminate that separate some of the sculptures' cut facets.

While these objects are intensely spatial, they are evocative of Cubist painting, namely how each of the “cubes” can seem illusionistically contradictory to the facet alongside of it—cf. the multitude of geometric shapes fracturing the picture plane of Pablo Picasso's *Ma Jolie* (1912). In Lee's work, a segment may seem highlighted at the top while the space next to it expresses a competing, unexpected chiaroscuro from right to left—as if there is no singular light source informing the play of shadows. Lee's “Segmentations,” even more so than his Cubist and Constructivist predecessors, suggest mathematical multi-dimensionality. As elusive as tesseracts and Dalí crosses, the colors and materials do not seem to express what we would expect in our three-dimensional world. Because the “there-ness” of both the glass blocks and the pigmented planes is fleeting, they seem incredibly present, but then dislocate or etherealize with a slight change of view. The nonspatial dimension of time comes into play as viewers activate competing optical phenomena by shifting positions.

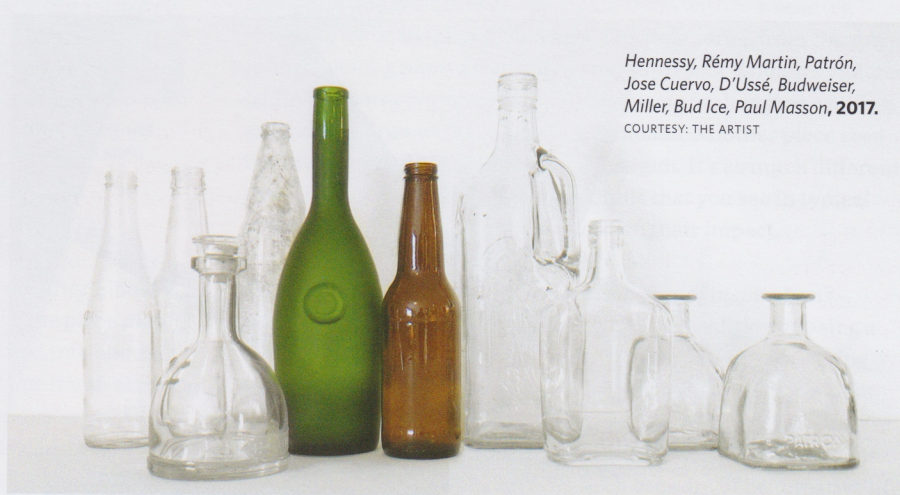
While entirely dependent on looking, the sculptures are also an exploration of the limits of human perception. Lee's philosophical objects demonstrate paradoxes of existence and phenomena that not only vivify the work through mystery, but link beautifully to his cellular references, which are ultimately synecdoches for life, becoming, and being.

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Photo documentation, found bottles on 9-4-17, East Garfield Park, Chicago, 2017.

COURTESY: THE ARTIST



Hennessy, Rémy Martin, Patrón, Jose Cuervo, D'Ussé, Budweiser, Miller, Bud Ice, Paul Masson, 2017.

COURTESY: THE ARTIST

Edra Soto

“OPEN 24 HOURS”
MUSEUM OF CONTEMPORARY ART
CHICAGO
OCTOBER 21, 2017 - FEBRUARY 25, 2018

This project by Chicago-based conceptual artist Edra Soto began while she took her dogs for walks through her neighborhood, Chicago's East Garfield Park. It's a wonderful and historic West Side neighborhood that has seen better days, with better days beginning to come again as artists and the like move into it. For two years, as Soto and her dogs crisscrossed the streets and boulevards near her home, she observed a proliferation of trash. She began to pick up empty liquor bottles,

carry them home, wash and remove all their identifying labels, and keep them for some potential future art project.

The bottles are beautiful after cleaning, returned by Soto to a kind of pristine stateliness. Since these remnants were probably bought at 24-hour liquor stores and consumed near where they were tossed, most are pint-sized, smallish, green, brown, and clear bottles. Of course, through Soto's intervention they make that always-intriguing transition from an object of use to an art object. It's a kind of recycling, not reclaiming a material for reuse, but for a repurposing rooted in what it reminds us about issues of class and race, of alcohol as the actual opiate of the masses, of the pattern of addiction and