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Above left and detail: Margery Amdur, *Floor Carpet*, 2005. Mixed media, 4 x 144 x 96 in. **Above right:** Margery Amdur, from the series "Paradise #2" (detail), 2004–05. Mixed media, 12 x 12 x 2 in. **Right:** J.E. Pepper, *Stream*, 2005. Mixed media, installation view.

an independent artwork, but in a group, remnants of the literal (fragments of old fabrics) overlapped dream-like images of distant landscapes and amorphous shapes to evoke a deeper psychological terrain.

Embellishment and ornamentation remain visually at center stage, but the inclusion of strands of subtext allows Amdur's work to develop an identity rooted in both art history and contemporary viewpoints. Sharing Matthew Ritchie's outlook that the visual image of a map reflects a physical landscape as well as an internal state, Amdur strives to "bring different conceptual and aesthetic vocabularies together within one pictorial landscape." Whether it is a landscape or a map of a new world, Amdur's work makes the viewer do the traveling.

—Leslie Kaufman

Cazenovia, New York

J.E. Pepper

Chapman Cultural Center Gallery, Cazenovia College
Stream, Jennifer Pepper's recent installation at the Chapman Cultural Center Gallery, continues her career-long exploration of the connection between language and the physical body. The stream in

Pepper's work holds many meanings, challenging us to use all of our consciousness to take it in completely. Built on two levels, the gallery seems ideal for this exhibition, but it is Pepper's use of the space that makes it work. Walking in on the higher level, you are quickly drawn to the aquatic blue lettering around the wall at floor level, which is above your head once you descend to the lower floor—the experience is like walking beneath the surface of a body of water. The lettering ripples like the surface of a lake as it quotes Meret Oppenheim, in both French and English, announcing that "Il y a d'excellents jets sous ce paysage" and "There are excellent streams beneath this landscape" (1933). And indeed, below the landscape, there is excellence in abundance, as the viewer allows his or her own stream of consciousness free rein.

Pepper's principal "stream" is the eruption of an undulating curtain made from small, connected steel rings, raised slightly off the floor. Its texture and implied movement allude to birthing and growth. The ground-like color of the floor suggests a riverbed, and the steel form suggests an actual stream—the source of life—as well as the evolution of language and the human form.

Fertility and growth are echoed in the black sunflower seeds muting the white I-beam that transects the open space—the implied surface—between levels of the gallery. The beam is also representative of land, and it is inter-

rupted by a twisting, blue cord that descends to riverbed level. Close examination reveals that the cord is Pepper's artist statement, crocheted in nylon and dipped in cerulean blue rubber, suggesting that language is man's ladder up the evolutionary scale. Pepper's use of found materials is ingenious. The viewer is struck by the clean lines of the entire



installation: each element stands alone, yet melds cohesively with the next and the work as a whole.

On the walls, enlarged digital prints of pages from "Field Notes of Engineering Students (1925–1937)," exercises in physical measurement, re-emphasize the terrain of the earth and the geography of language. Whereas Pepper incorporated found words and

