

## New Image Sculpture

Organized by the McNay's Chief Curator and Curator of Art after 1945, *New Image Sculpture* assembles works by emerging and mid-career artists who freely appropriate from art history, ethnographic artifacts, fashion, folk art, hobby crafts, popular culture, and the world of do-it-yourself. These artists transform widely available materials, many found on the shelves of hardware stores and building suppliers, into fanciful re-creations and interpretations of ordinary and mundane things. Styrofoam, corrugated cardboard, and duct tape replace marble and bronze as primary materials, while ersatz tractors, musical instruments, sofas, and suitcases take the place previously held by portrait busts or minimalist cubes.

Drawing on art movements including Dada, Nouveau Réalisme, Arte Povera, and Pop art, as well as various other developments in realism, these disparate artists all use recognizable imagery and common materials. Often fabrication techniques are conspicuous as an element of the finished work. Some artists employ labor-intensive and obsessive approaches, emphasizing craft and the handmade with obvious evidence of the artist's process, despite the use of ephemeral materials.

The 13 artists and artist collectives in *New Image Sculpture* create unique visions of the world we encounter on a daily basis. Regardless of what they make or how they make it, in the end these artists transform ordinary stuff into objects of extraordinary engagement.

A full-color, 128-page book surveying the work of these artists, with text by the exhibition's organizer René Paul Barilleaux and critic Eleanor Heartney, accompanies the *New Image Sculpture* exhibition.

This exhibition was organized by the McNay Art Museum.

As of December 6, 2010, funding is provided by the Flora Crichton Visiting Artist Fund, The Ewing Halsell Foundation Endowment for Visiting Artists, the King Ranch Family Trust Endowment for Visiting Artists, the Nathalie and Gladys Dalkowitz Charitable Trust, and the Director's Circle.

Conrad Bakker

Libby Black

Tom Burckhardt

Margarita Cabrera

Chris Hanson and Hendrika Sonnenberg

Dennis Harper

Kiel Johnson

Kevin Landers

Jean Lowe

Okay Mountain

Kaz Oshiro

Mark Schatz

Jade Townsend

Adjacent page:

Margarita Cabrera, *Arbol de la Vida (John Deere Tractor, Model #790)* (detail), 2007. Ceramic, slip paint, and steel hardware. Courtesy of Walter Maciel Gallery, Los Angeles, California.

Page 6, clockwise from upper left:  
Conrad Bakker, *Untitled Project: EAMES TABLE [Studio]* (detail), 2009. Oil on carved wood. Courtesy of the artist and Lora Reynolds Gallery, Austin, Texas.

Tom Burckhardt, *Kunztruk* (detail), 2008. Enamel on cardboard, wood, and Variform. Courtesy of the artist.

Kiel Johnson, *Point and Shoot*, 2009. Chipboard, tape, glue, and acrylic sealer. Courtesy of the artist and Davidson Contemporary, New York, New York.

Kevin Landers, *Chip Rack* (detail), 2005. Wire, electrical conduit, epoxy, polypropylene, vinyl, Mylar, metallic tape, and Styrofoam. Courtesy of the artist and Elizabeth Dee, New York, New York.

Libby Black, *You Never Call, You Never Write* (detail), 2008. Paper, hot glue, acrylic. Courtesy of Marx & Zavattero, San Francisco, California.

Kiel Johnson, *Costume for Flying Lotus* music video, 2010. Mixed media. Courtesy of the artist and Davidson Contemporary, New York, New York.

Page 7, clockwise from upper left:  
Kaz Oshiro, *Trash Bin #7*, 2004. Acrylic and bondo on stretched canvas. Courtesy of the artist and Artist Pension Trust, Los Angeles, California.

Kiel Johnson, *Survival Vest*, 2008. Chipboard, cardboard, tape, glue, wire, and acrylic sealer. Courtesy of the artist and Mark Moore Gallery, Santa Monica, California.

Jean Lowe, *The Loneliness Clinic* (detail), 2004. Enamel on papier-mâché and enamel on canvas. Courtesy of Rosamund Felsen Gallery, Santa Monica, California, and McKenzie Fine Art Inc., New York, New York.

Dennis Harper, *Super Mega Colossus* (detail), 2010. Foam board, paper, and wood. Courtesy of the artist.

Chris Hanson and Hendrika Sonnenberg, *Soap Box* (detail), 2004. Polystyrene and hot glue. Collection of Robert Speyer.