



PHAIDON

Many sculptors, curators and dealers have helped me with ideas and information about contemporary sculpture, far too many to mention personally, so this can only be a general expression of my gratitude. Three people at Phaidon Press have been of special assistance: David Anfam; Emmanuelle Peri, for tracking down the most recondite illustrations; and Julia Rolf, forester extraordinaire, who stayed calm when all about her was agitated. The biggest thank you goes to Barbara Lloyd, for walking every step of the way with me.

Judith Collins

Phaidon Press Limited
Regent's Wharf
All Saints Street
London N1 9PA

Phaidon Press Inc.
180 Varick Street
New York, NY 10014

www.phaidon.com

First published 2007
© 2007 Phaidon Press Limited

ISBN 978 0 7148 4314 8

A CIP catalogue record for this book is available
from the British Library

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Designed by Sonya Dyakova
with Bianca Wendt and Ingrid Arnell

Typeset in *Paper Alphabet* (designed by Sonya Dyakova)
and *Simple* (designed by Noem)

Paper Alphabet photographed by Edward Park

Printed in China

ENDPAPERS

Wolfgang Laib, *Pollen from Hazelnut*, 1993. Pollen
from hazelnut tree. 320 x 360 cm (138 x 141 ½ in)

Alexandra Bircken, *Gewachs*, 2005. Plaster, wool,
wood, stones, fabric, plastic, thread. 130 x 80 x 64 cm
(51.5 x 31.5 x 25 in)

Eva Rothschild, *Diamond Day*, 2003. Powder coated steel,
wood. 200 x 200 x 200 cm (78 ¾ x 78 ¾ x 78 ¾ in)

Richard Deacon, *What Could Make Me Feel This Way 'A'*, 1993.
Bent wood, cable ties, screws. 28.6 x 56 x 48.3 m
(93 ft 10 in x 183 ft 9 in x 158 ft 5 in).
Sprengel Museum, Hannover

All works are in private collections unless otherwise stated

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91 Rona Pondick, *Monkey with Hair*, 2002-3. Stainless steel, modacrylic hair. 36.8 x 111.7 x 81.3 cm (14 ½ x 44 x 32 in)



92 Liz Craft, *Foxy Lady*, 2003. Brushed stainless steel. 188 x 160 x 140 cm (74 x 63 x 55 in)



93 Rosemarie Trockel, *Creature of Habit - Drunken Dog I*, 1990. Bronze. 12 x 68 x 32 cm (4 ¾ x 26 ¾ x 12 ½ in). De Pont Museum of Contemporary Art, Tilburg, The Netherlands

Rona Pondick began her career with scattered assemblages of body parts and gradually moved to making hybrid creatures, animals with human features. She has since started to work in stainless steel and bronze, making sculptures that combine her face and hands with that of a monkey (91), a dog, a marmot and a cougar. These bizarre beings not only address genetic engineering, but take a skewed look at the self-portrait, calling up psychological comparisons between human and animal, between consciousness and instinct. She also made a self-portrait by entering a cast of her head into a computer programme that allowed her to scale it up or down with complete fidelity. In such works, Pondick combines the cyborg with the hybrid.

Liz Craft, who lives and works in Los Angeles, also created a hybrid self-portrait with *Foxy Lady* (92), an amalgam of her own body with a dog's head, presented with multiple arms that twirl the lead attached to the collar around its neck. The figure is both controller and captive on its lead. The many arms link it to Indian deities such as Kali. Craft has said that she wanted to make a confrontational sculpture 'using myself and the dog next door to create a bitch -- in all the meanings of the word'.

In 1989 Rosemarie Trockel began to make works that were collages or new configurations of things; one was a hybrid, a disembodied human-animal head. In 1990 she made three animal bronzes -- two dogs and a deer. The most expressive is *Creature of Habit -- Drunken Dog I* (93), which lies on the floor in an alcoholic stupor, still wearing its party hat. The dog appears to be either deeply asleep or even dead, and in fact, it was cast from an actual dead dog. What Trockel has done here is to give the dog human traits, to anthropomorphize it, and to lend it a tender vulnerability. It is subject to the gaze of any viewer, and in its drunken state appears to have no control over its situation.

Daisy Youngblood's low-fired clay sculptures conflate human and animal imagery, and her common subjects are gorillas, goats and horses, usually with male faces, and elephants and hawks with female attributes. Works such as *Romana* and *Tied Goat* (95, 96) hark back to an archaic world of centaurs and fauns. Their small scale and their twisted poses give her works a strong sense of vulnerability or melancholia, as though they had been forgotten or rejected by the world. She herself works far away from the mainstream art world, recently in South Arizona and now in Costa Rica.

Jane Alexander is also very much a product of her environment. Her hybrid creatures relate to the social politics of the southern part of the African continent where she lives and works. She began to combine human and animal forms at the beginning of her career in the early 1980s, and her major presentation of this mode is the group called *Bom Boys* (97), created from a variety of materials -- fibreglass, synthetic clay, wood, acrylic paint and clothing. In most cases, an animal's head is transposed onto the figure of a boy, thus hiding his race and personality. She deals with binary oppositions in her work: good versus evil, strength and weakness, children and adults, oppressors and victims, and these children are a mix of confidence and vulnerability.

Erick Swenson makes hybrid baboons, deer and sheep from rubber and polyurethane, and acknowledges that his work is inspired by his fascination with dioramas, special effects in films, and prosthetics. He anthropomorphizes his animals, with the result that they resemble a cross between an escapee from a science-fiction film and a reject from a natural-history museum diorama. *Edgar* (98) looks like an amalgam of a large poodle, a sheep and a small horse, posing in a soulful way on a snow-covered, rocky outcrop.