



## Sculpture

Michael Heizer  
Roni Horn  
Tom Joyce  
Donald Judd  
Sherrie Levine  
Richard Long  
John McCracken  
Ken Price  
Kiki Smith  
Robert Wilson  
Fred Wilson

Opening Reception: Friday, August 10, 2007, 5:00-7:00 pm  
Exhibition Dates: August 10 - October 6, 2007  
Contact: Hannah Hughes: [hannah@jameskelly.com](mailto:hannah@jameskelly.com)

Above left: Richard Long, *Untitled*, 2004, Cornish china clay on Umpqua River drift wood, 71-1/2 x 2-7/8 x 3-1/4 inches.

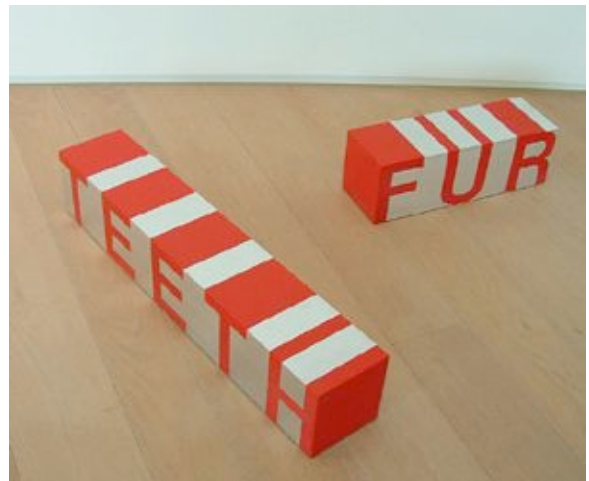
**James Kelly Contemporary** is pleased to announce an exhibition of sculpture with work by Roni Horn, Michael Heizer, Tom Joyce, Donald Judd, Sherrie Levine, Richard Long, John McCracken, Ken Price, Kiki Smith, Fred Wilson and Robert Wilson. The show is diverse in media and approach, ranging from minimal to figurative, from porcelain to plastic.

*Untitled (89-49 Ballantine)* by Donald Judd is a classic work with four plywood box units installed on the wall. Each box is the same size and open to the room, but they are partitioned differently within. The piece is an example of Judd's "specific object" which is three-dimensional yet non-anthropomorphic and non-referential, involved with real space rather than illusion. Roni Horn's floor piece, *Kafka's Complaints, Selected (Fur & Teeth)*, holds to some tenets of minimal art, while contradicting others. It consists of two rectangular blocks composed of plastic and aluminum in which the red plastic spells out "fur" in one block, and "teeth" in the other; both words being among the most frequently cited complaints from *Letters to Felice* by Franz Kafka.

*Oof* is a new example of Ken Price's sensual and humorous work with "blob" forms whose source, according to Dave Hickey, is "in primal soup where the surfer's ride begins and ends." In *Oof*, the blobs are bunched together, suggesting growth and multiplication of form. *Berg XIII*, forged from a massive scrap iron ingot by Tom Joyce, is also suggestive of organic form. The title refers to the fact that this sculpture is only the visible portion of a much larger piece of iron that has been used in an industrial

context. Joyce performs a series of actions that result in the form of the sculpture. In this case, after forging the remnant into a large square bar, it is cut almost all the way through on each of its four faces, clamped, twisted 120 degrees, turned on end, and squeezed almost to the breaking point. Also on view will be Joyce's *Stacked*, an outdoor sculpture composed of eight stacked forged iron pieces 87 inches high.

Kiki Smith's work, *Jupiter and Io* exemplifies the artist's interest in re-interpreting the mainstream Western tradition and reclaiming the relevance of figurative sculpture to contemporary art. In Smith's piece, a porcelain figure of Io is holding a silver metal cloud before her. The cloud can also be removed and worn as a pin, thus activating the sculpture in a new way. The piece refers to the mythological tale in which Zeus created the cloud to shield his lovemaking with Io from his jealous wife Hera. Levine's piece, *Steer Skull*, is also figurative, with rich mythological references, though her approach is more mediated than Smith's because she reproduces an already existing form.



Ken Price, *Oof*, 2007, Acrylic paint on fired ceramic, 11-1/2 x 13 x 11-1/2 inches. Roni Horn, *Kafka's Complaints, Selected (Fur & Teeth)*, 1992-2000, plastic and aluminum, two parts: 5 x 15-3/4 x 5 inches and 5 x 27-3/4 x 5 inches. Tom Joyce, *Berg XIII*, 2006, forged iron, 26-1/2 x 30 x 29 inches. Kiki Smith, *Jupiter and Io*, 2005, porcelain, silver, silver wire, 13 x 6 x 10 inches.

James Kelly Contemporary is located at 1601 Paseo de Peralta, Santa Fe, NM 87501. Gallery hours for the duration of this show are Tuesday through Friday from 10:00-5:00 p.m. - Saturday from 12:00-5:00 p.m. - Monday by appointment. Please call the gallery at 505.989.1601 - email [hannah@jameskelly.com](mailto:hannah@jameskelly.com) for more information. HIGH RESOLUTION IMAGES AVAILABLE UPON REQUEST.