

Wangled Tebs

Curated by Kóan Jeff Baysa

What sounds like a title in jaberwocky is actually a spoonerism drawn from the original Shakespearean reference appropriated in Edward Albee's "The Play about the Baby," a tale of convoluted remembrances. The transposed phrase entitles this exhibition which brings together the works of two remarkable artists who have commingled their interests and lives for more than a decade, yet whose individual works retain their integral, fresh and discrete interior dialogues.

Ruth Hardinger came out of a painting background, and with interest in the earth, earth powders and pigments, created increasingly three-dimensional paintings that evolved into her critically acclaimed sculptures. She empowers her heavy cast concrete installation components to transcend their materiality and to appear effortlessly stacked, scattered, and suspended in spatial

gestures, clusters and constellations. She deploys these dense units to invoke articulations of language or code. The lithic structures bear surface nuances and interstices that hint at layered complexities.



One Wangle, 2004
branches, hemp, linen, plaster
110 x 72 x 72 inches

C. Michael Norton came out of a sculpture background, turned to painting for many years, then, motivated by this exhibition, returned to sculpture. The physicality of gathering, the materiality of emotion, and the concretization of thought are all germane to his exceptional sculptures. The gestural painterly structures invoke anthropomorphic readings and are worked from a matrix of space, plaster-covered tree limbs, and hemp. Weathering and settling in the garden, painted with organic dusts, they are provocative, poetic, abstracted interlocutions.

The sculptures of Norton and Hardinger rise above the issues that problematize site-specific works by interweaving highly individualistic visual statements at play within the terraced, stone garden setting. —*KJB*