

April 2009
Vol. 28 No. 3

International Sculpture Center
www.sculpture.org

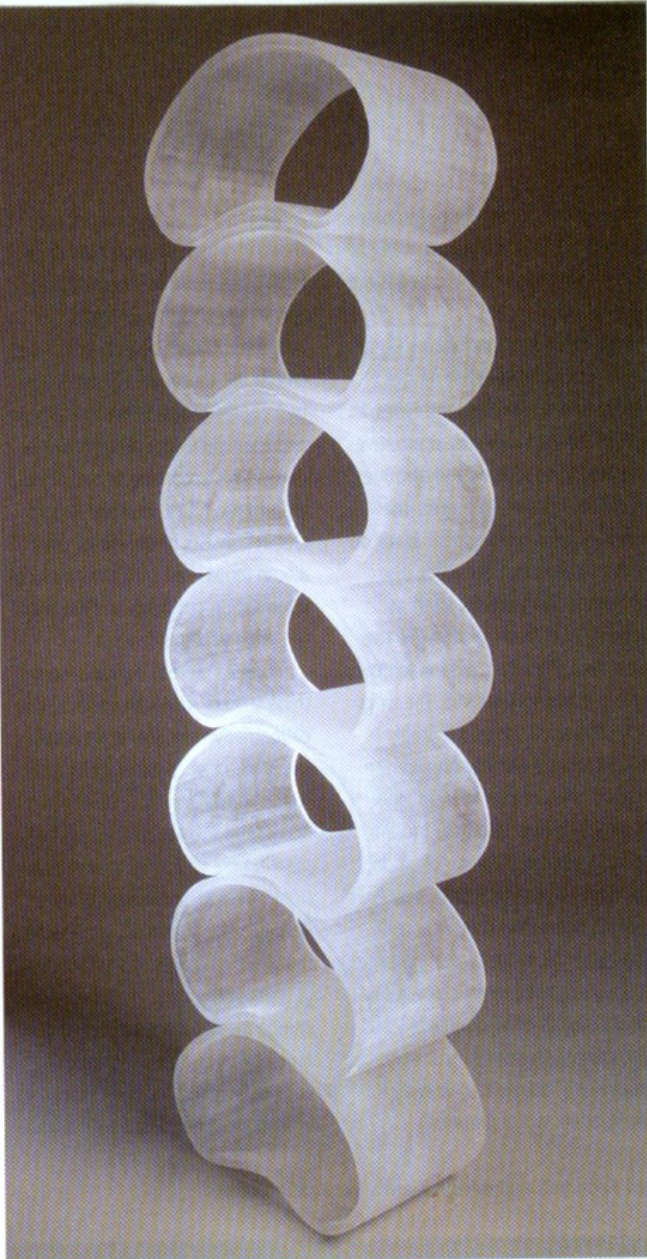
sculpture

DALLAS

Joan Winter

Holly Johnson Gallery

Joan Winter makes provocative work that seems more complex than it is. For example, two untitled photogravures of undulating forms appear to be X-rays of nested intestinal worms. In actuality, they are carefully crafted photographic images of a resin sculpture. Light passes through the intermingling, almost-clear white



Above: Joan Winter, *Still Water*, 2008. Cast resin, 12 x 26 x 15 cm. Right: Cordy Ryman, *Wave*, 2006. Enamel on wood, 95 x 17 x 15.5 in.

loops of Winter's *Counterpoint Two*. Eight bean-shaped elements overlap in this hard, yet diaphanous form, mingling as though in mid-orgy. The dancing loops that characterize Winter's sculptures and works on paper create sheer abstract form—beautiful objects of delectation, quiet and contemplative.

Yet the background story begins to bristle with intrigue. The forms featured in "Counterpoint," her recent show, have a figural quality, one inspired by dancing human bodies, though they are more pod-like and vegetal. Winter embarked on these works after seeing a performance of

Push by the English dance company Sadler's Wells. While bodies slither and writhe in *Push* (perhaps as though in an orgy), it was the lighting by Michael Hulls that triggered Winter's formal interest. The lighting added an extra dimension of pattern and movement to the bodies as they slunk and bumped in point and counterpoint. The play of light against the dancers created a template for light-refracting objects such as *Still Water* and *Among Us*.

Made from Baltic birch and quilted maple, *Together* is perfectly crafted. Two roughly three-foot wooden loops fuse as though in an armless

embrace. Like *Counterpoint 1*, which is made of birch and burl, *Together* fingers the fault line between architecture and sculpture, not so much in a Minimalist fashion like Martin Puryear's wooden objects, but in the sense of the carefully tailored interiors designed by Office dA and Lewis.Tsurumaki.Lewis, two architecture firms that use a variety of materials, including bentwood panels, cut and delivered by way of a CNC cutting device that enables the mass manufacturing of software-designed forms. Similarly, the cleanliness and perfection of the objects in "Counterpoint" make the work feel charged by an acute sense of decoration.

—Charissa Terranova