



interplay

October 5 - November 11, 2004

Katherine E. Nash Gallery

Department of Art, Regis Center for Art
University of Minnesota

photographs using appropriated footage of film, dance, and boxing legends. Of note is a series of photographs in which the artist has digitized and manipulated still images of Marlene Dietrich performing on stage, (*The Last Concert of Marlene Dietrich No. 1 – No. 4*, 2004), where Kosmalski has rendered the chanteuse in pink from head to toe, blurred against a black background. In each progressive image, Kosmalski zooms in on Dietrich until she and her microphone are ghostly elongated abstractions. Gregory Scranton has also appropriated film footage, specifically home movies, and a dance performance in which he has translated these characters into matrices of red dots interacting on a white grid. In Scranton's hands, figures twirl, embrace, and kiss, merging into and out of each other in a charming abstracted dance.

Within this group are artists who manipulate everyday objects into enigmatic constructions and sculptures. Scott Shapiro arranges old cathode light tubes into a wall-mounted work, with the emitted light controlled and modulated by a found transformer. Seho Park's small, novel works are made through seemingly cavalier constructions using paper, cardboard, and, occasionally, acrylic paint. His work *IU5* (2002) is a delightful, undulating form made from strips of paper held together with staples.

Cheryl Gilge's sculptural installation, *Constructed Utopia* (2004) features repeated forms of archetypal earthenware houses set upon a printed plat of winding suburban streets. The monotony of the house forms in conjunction with highly unnatural streets and plot forms reveals this utopia, like all others, to be a fabrication, stilted and flawed from its inception.

Similarly, Andy Messerschmidt's bawdy sculptural tableau *Weed Seeds* (2003) creates an unusual tension between figure and ground. The work features a banal garden gnome, sporting an apron scrawled with the word "weed," set in front of a flat, vertically oriented rag rug, upon which are collaged photos of scantily clad female "elves."

Messerschmidt's wonderfully complex work takes full advantage of colorful and novel juxtapositions, with the viewer seeking meaning between the objects, leading one to interpret the gnome's manufactured visage as chagrined and titillated at the same time.



ANDY MESSERSCHMIDT
WEED SEEDS (detail), 2003

acrylic, mixed media
48" x 24" x 12"