

Roland Brener / THREE SCULPTURES AT THE PENDER STREET GALLERY

Three sculptures by Roland Brener composed the opening show of the Pender Street Gallery, January 19 to February 8, 1976. The director of this new gallery, Willard Homes, intends to exhibit work by experimental artists, younger artists and to provide performance space for conceptual art events.

IMAGES

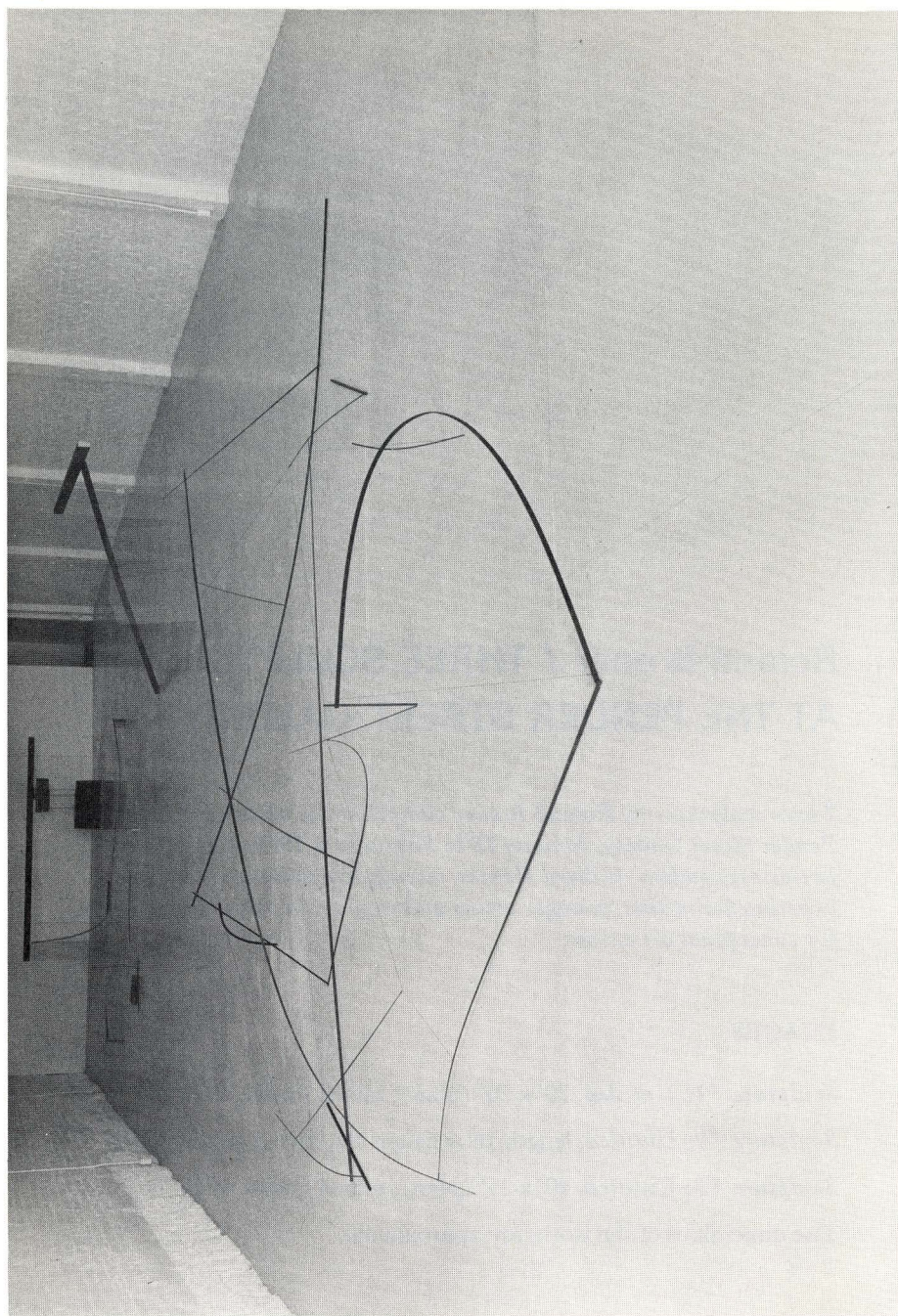
Sculpture #1: Untitled, 20' x 20' (plan), mixed media, 1975.

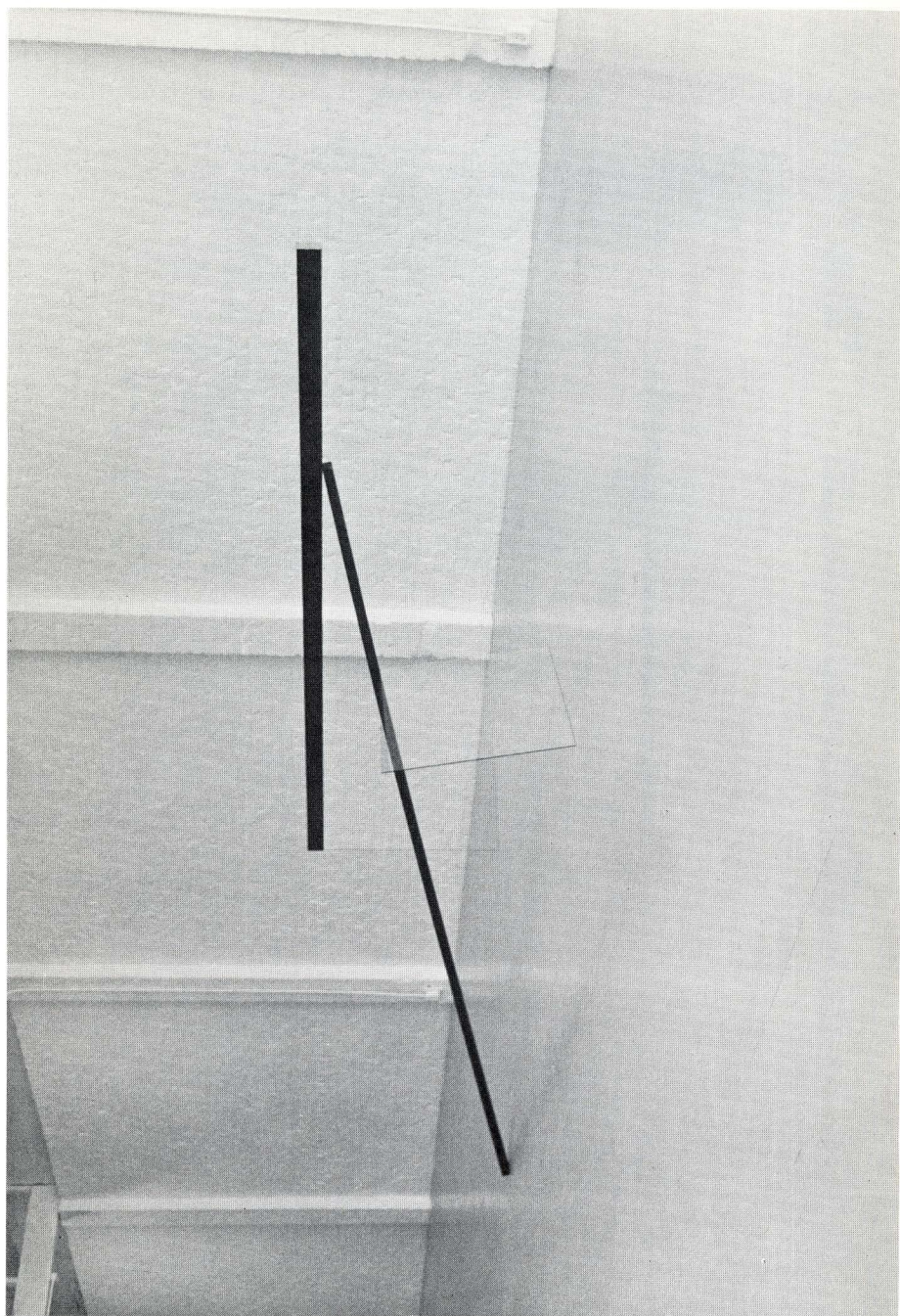
Sculpture #2: Untitled, length 16' x height 10', mixed media, 1975.

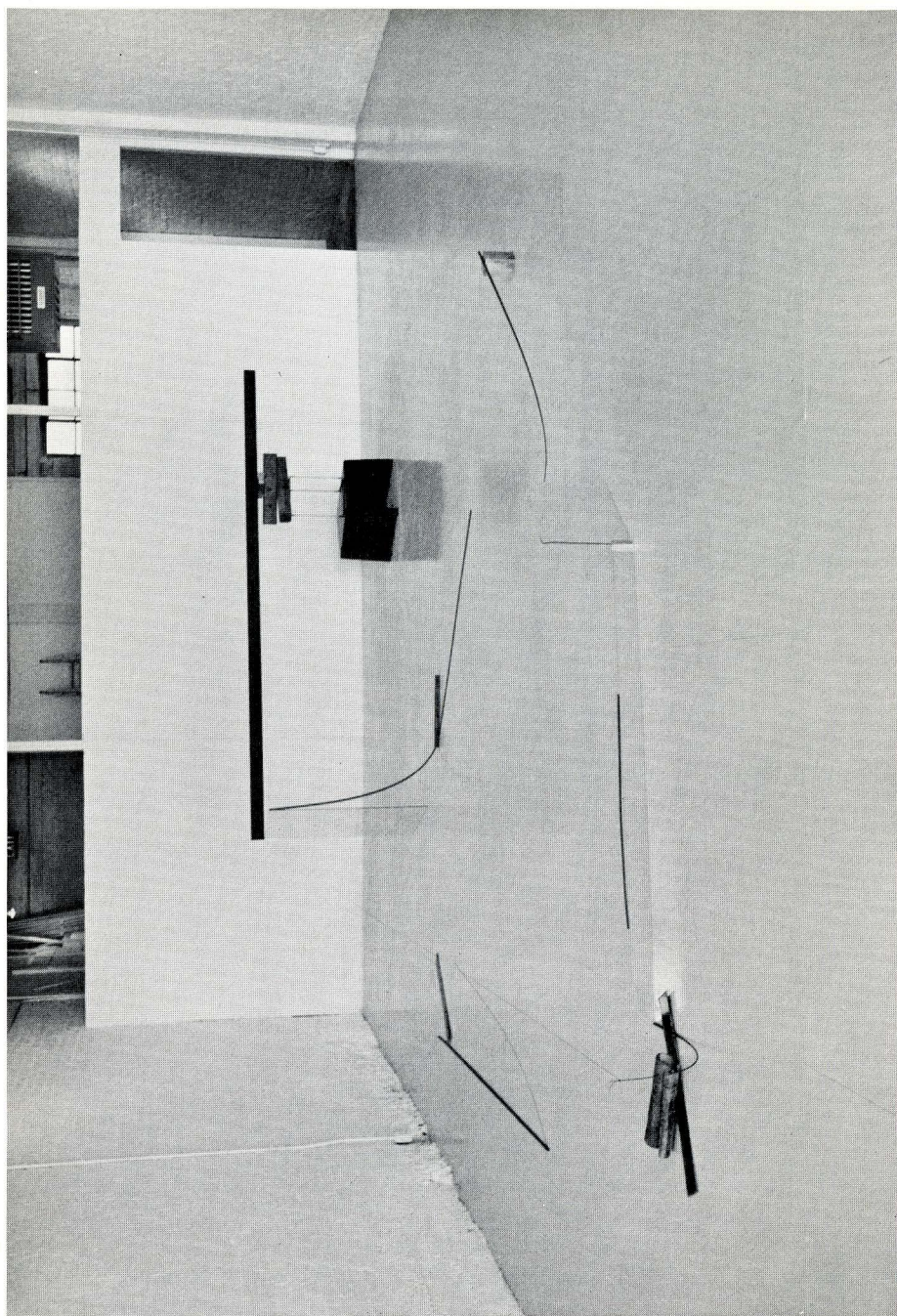
Sculpture #3: Untitled, 20' x 25' (plan), mixed media, 1975.

The dimensions of the works are approximate.

Photography: Fred Douglas







The three sculptures exhibited at the Pender Street Gallery during January encompassed a risky proposition as far as I was concerned. They were the first works of mine for several years which did not relate to a specific space, and this return to an object-oriented art could be interpreted as a regressive move, contrary to the mainstream of art activity. However, my intentions remained exploratory: the work should affect the viewers in a very physical manner while at the same time suggesting some rather cerebral notions. This was achieved by the works' emphatically delicate and tenuous nature: by situating these works in the "gallery context" I ensured their physical survival for the duration of the exhibition by associating them with the sense of worth characteristic of that situation. By respecting this association the viewers assumed a cautious, self-conscious and attentive attitude towards the work. Even if, in many cases, this was initially a matter of being careful not to damage something of "value" while exploring the space, a self-conscious awareness was the condition I presumed as desirable in absorbing the work. The work was quite honest about this "device" in that all elements were located in a temporal manner, visibly using their weight, flex or rigidity to hold each other up or together. By so doing I was able to depend on the viewers' consideration to ensure structural security, rather than any system of fabrication or inherent strength. Also by being aware of the obvious physical relationships between the various elements, which were of a variety of materials unmodified by me, the viewer could readily identify with the process of making this work and the work could only be considered to be exclusive of people who have never had the good fortune to use both their heads and their hands simultaneously.

I intended these three works to be shown together, though they could not really be thought of as one. Sculpture #1 (1975) was really an exercise in working in a fluid, intuitive manner, as opposed to the modular, planned nature of my previous works. Sculpture #3 was simply a confirmation that a change in sensibility had occurred since #1. Sculpture #2, in my opinion, is the only good sculpture in the show as it is now apparent that what is significant within both the

others is contained within this one work and the marriage of two disparate intentions produces a third effect of a more profound nature. Briefly, this sculpture (#2) is a horizontal linear work which could be seen as a loose narrative with different events and excursions along the way. Mid-way in the work a radical change in scale and mood takes place and the work continues, from that point, just long enough to imply the potential for further change while at the same time affirming the visual cohesiveness of the work as a whole. This change is effected by using a large sheet of glass which can be seen in one way to relate to the tenuous linearity of the first half of the work by emphasizing the only visible aspect of the glass as being the edge, which "reads" as a thin linear rectangle. The work is then "continued," establishing the actual physical dimensions of the sheet of glass in terms of its "real" scale. The allusion to a window through which a metamorphosis occurs is implicit but not overtly apparent. The sculpture cannot be dealt with from a fixed vantage point and the viewer must move from one intersection to the next. By following the dictates of the work, the viewer is invited to participate in a slight shift in attitude and idiom through the window, that may in turn have connections and repercussions elsewhere.

— ROLAND BRENER