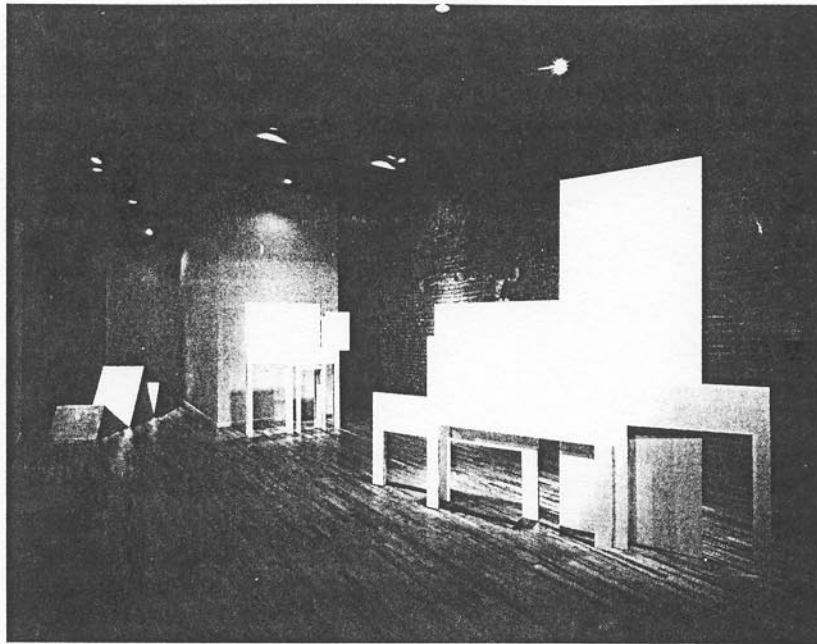


Marta Chilindron: Dimensions; Cecilia de Torres • New York, New York



Marta Chilindron, UNTITLED, 1997, enamel on wood, photo: Leonardo Barreto

In perceiving the physicality of shape, artist Marta Chilindron has replaced the knowable aspects of objects with an unnameable quotient—the volume of space, shadow, and line. In her solo showing of eight constructions from the mid-'80s to early '97, Chilindron references Minimalism while parrying the elemental aspects of sculptural form. The small and large maquettes and fully blown constructions are essentially the known elements of chairs, tables, beds, and shelves, elongated and stretched into abstracted (unknown) piecemeal components.

UNTITLED 101, at 112" high x 132" wide, has an imposing 15" depth jutting and crossing its rhomboids and cosines into an architecturally windowless skyline of serenely painted white enamel. The angular placement of this narrow-legged hollow wood structure amplifies the compacted forms of a home office into a contrary and suggestive shape. UNTITLED 102 is a compressed table and chair with a free-floating "picture" frame, buoyantly offsetting the flatness of a rectilinear panel. Once again, uniformity of color (or neutrality) organizes the alternate angles into the allusion of shadows as an extant of line and the drawing of that line in space. The least recognizable object in the room is UNTITLED 103, a three-piece triangular segment that seems to protrude from the floor. Its upturned chair, shelf, and desk now jut exterior angles, plastered with a "faux concrete" veneer to give a weightiness to the otherwise hollow wood framing underneath.

Four bass wood scale models are good lab foreshadowings of the fully realized works Chilindron has gone on to produce. Though grasping geometric means with proportional fluidity, Chilindron allows the arbitrary to underscore the exponential complexities of both her technique and execution.

Max Henry
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