

ARTNEWS

March 2015



Ursula von Rydingsvard, *Bent Lace*, 2014, bronze,
112" x 69" x 40".

URSULA VON RYDINGSVARD

GALERIE LELONG
OCTOBER 23 - DECEMBER 13

Ursula von Rydingsvard's powerful modular constructions resemble accretions produced by nature: meandering patterns in bark, or mountain ranges carved by glaciers.

"Permeated Shield," an exhibition of 14 works from 2012 to 2014, included several of the artist's familiar assertive cedar-and-graphite constructions and four mixed-media pieces that revealed a more delicate dimension of von Rydingsvard's persona.

While not overtly feminist, these works advance the conversation begun by women sculptors of the late 20th century, focused on sustenance, biology, vulnerability, and critique of the modernist credo.

The huge floor pieces seemed ancient, built in a gravity-defying crescendo from the ground up, widest at the top. Suspended spoon and ladle wall pieces looked ready to feed some oversize maw. The hollow, punctured top of *Bent Lace* (2014), a large form in bronze, flops over like a fabric sack, making the center of gravity hover.

Standing back as far as possible, looking straight at *Crossed Mirage II* (2014), one could view the lines of a grid, but the cuts and undulations that roiled the sculpture's surface actually confounded the structure that holds it together. Permanent as they may seem, von Rydingsvard's works appear always about to become something else.

JOHANNA RUTH EPSTEIN