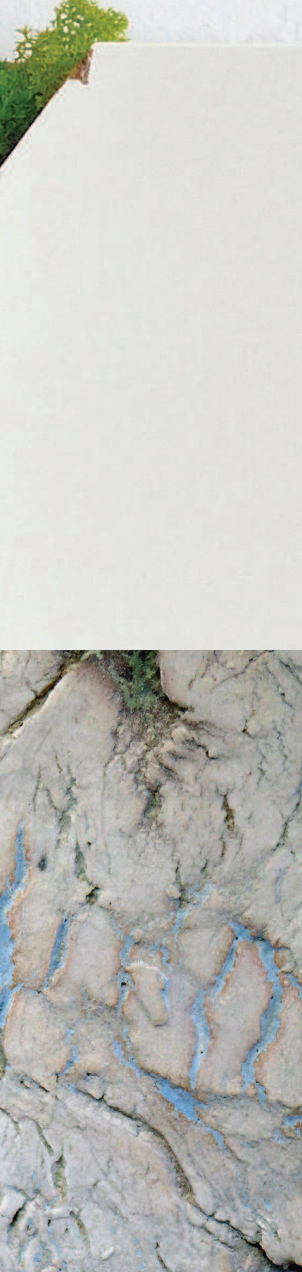


Ivan Stojakovic & Paula Winokur
WILDSCAPES





Wildscapes

Ivan Stojakovic & Paula Winokur

February 24 – April 23, 2016

CHRISTIAN
DUVERNOIS
/GALLERY

Ivan Stojakovic

born: Belgrade, Serbia

Photo by Sanja Stojakovic



TG: You grew up in a big city like Belgrade but you seem to have such a strong established relationship with nature. Where did that come from?

IS: It came from an obvious love of nature as a child, this fascination I had with watching insects and plants and just wanting to cross the boundary of known territory. When Yugoslavia was falling apart, the cultural climate was so harsh and not inspiring for me. I'm not the kind of artist who is inspired by the culture of breakdown. I was inspired by the breakdown but not the culture of it. I was still a student and I had strong opinions, but the artist in me, and the individual creator, was more interested in something else. I found refuge in going further into nature, almost as an escape, but also I found that another world existed, regardless of cultural political breakdowns or successes. Simply, I went on many hikes for many days and nights. What was fascinating was that natural beauty was juxtaposed to the fresh state of being part of a society that was falling apart. These realizations opened a door for me to engage in my life long passion to explore nature as a theme in cultural context and ways in which both nature and culture are fabricated.

TG: You spoke about the fact that you studied painting in school. Do you consider yourself a painter, even though your present work is more sculpture-based?

IS: I consider myself more of a sculptural painter. I make wall art, but it's very sculptural. Even when I was painting, the texture of paint was reaching out. I was sculpting already. I always liked the materiality of the paint. In the way that an artist is considered today, I feel much more like a maker and producer of images and visual experiences. I choose to make wall art because it is a sustainable way to make art. On the other hand I produced few freestanding sculptures that merge my sculptural painting process with furniture design. These sculptural tables are part of the same body of work. They come to life first as wall pieces that later end up being positioned horizontally on a table frame.

TG: How has your work been influenced by art historical references, techniques, and materials?

IS: Thematically, my work explores environmental topics and the relationship between water, vegetation and architecture. I create environmental wall art installations, incorporating vertical gardens with live and preserved plants. They come to life as paintings and they pay equal tribute to the institution of painting and wall relief. My sources include environmental maps, Arte Povera, and contemporary architecture and design. While drawing from these sources, I foster a formal painterly balance between abstraction and representation. In this way, I simulate a vision of ecological (dis)balance between the natural and the man made world. One strain in my work, which is closer to representation, draws visual information from the storm water zones and aerial maps of specific landmasses such as Manhattan or New York State. The other strain in my work is closer to abstraction, drawing conceptual strategies and visual influences from Arte Povera artists, such as Alberto Burri and Lucio Fontana, and from landscape architects and designers such as Robert Irwin and Patrick Blanc. I see the early cave paintings as environmental artworks. I find that ecstatic landscapes by Van Gogh have a spiritual environmental component. I view the "Garden of Earthly Delights" triptych by Hieronymus Bosch as an environmental work that explores three forms of relationships with the environment. All these works deeply influence my practice in different ways. I am also fascinated with the aesthetics of Modernism, while simultaneously critical of the modernist legacy. My way of resolving this conflict of taste and intellect is to always have nature re-claim modernist-looking structures in my work.

TG: Is there a conceptual difference between your work with live plants and your work with preserved plants, which you now often display in plexiglass vitrines?

IS: My works with live plants encompass a full span of growth and change through a metamorphosis of live plants and human interaction. The works that contain preserved plants explore natural environments in the context (and future) of natural history. I display these archived and conserved artworks in vitrines so they appear as if on display in a natural history museum. I position my work so that the viewer is confronting nature and facing it head on. The verticality and surface of the wall allows for that. In a way these are maps of environments, territories and topographies. The plants often refer to forested areas.

TG: You say that you want your work to be sustainable. Does this mean you want your work to live and to be kept alive, or is it meant to decay naturally?

IS: I designed my work with live plants to be long term sustainable. Natural growth, decay and replacement are all part of the sustainable model. On the other hand, my work with preserved plants relies on a different kind of sustainability – the preserved plants are conserved to be archival and they are meant to last. Sustainability is a hot topic globally, as we are in transition from the oil based economy to renewable resources. My work thematically addresses this kind of sustainability in environmental context.

Thais Glazman is a visual artist, writer, and curator based in Hudson, NY
(First version of the interview published online by Wave Hill, NY)





Ashes to Ashes, Plastic to Green, 2015

River E, 2015

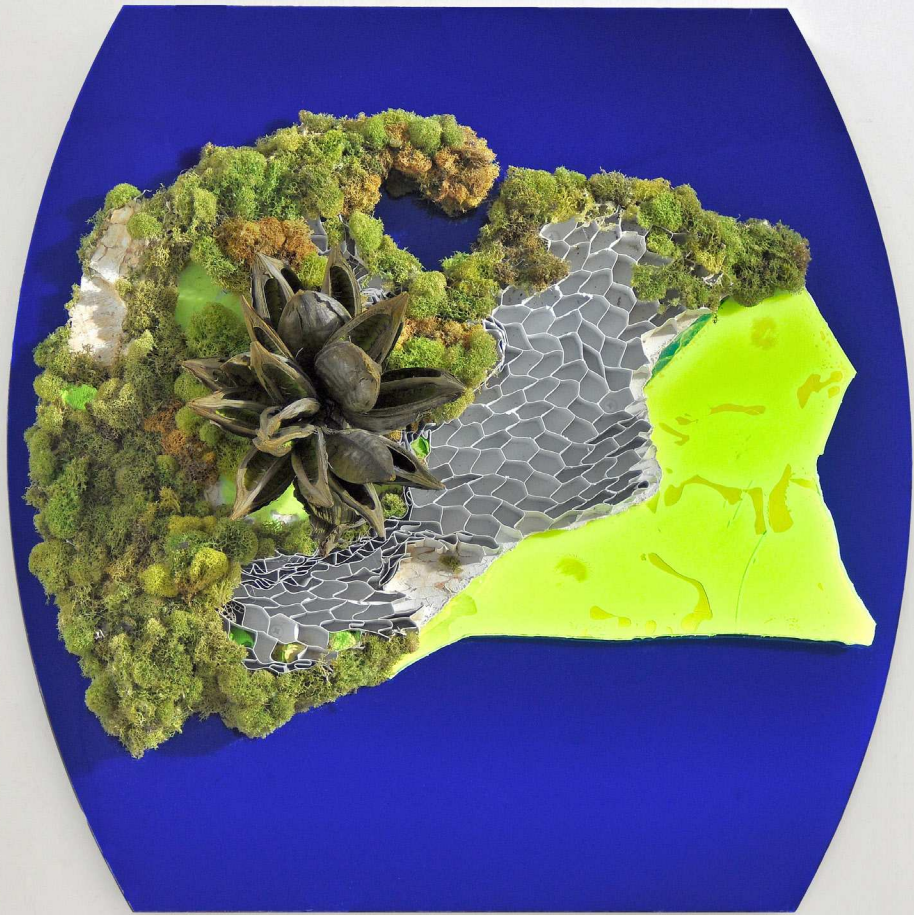




Plastic Skyline, 2015

White - Hot, 2015





Island X, 2016

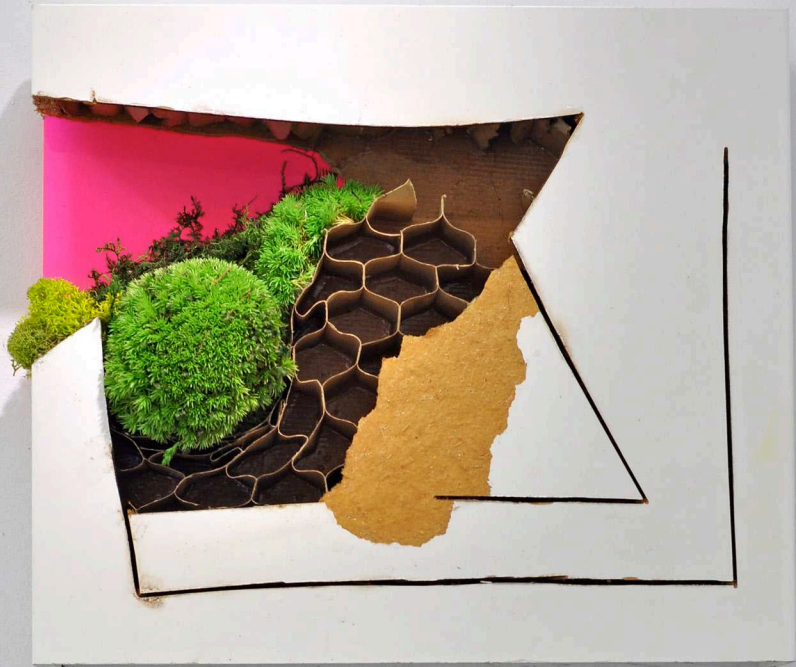
Metamorphosis, 2016





Battery Park, 2015

Green Point 55, 2015





Green Stage I, 2015

CHECKLIST

Ashes to Ashes, Plastic to Green, 2015

48" x 48" x 2"

Archival quality preserved plants, honeycomb core, wood, melamine, mixed media/paint

River E, 2015

21 ½" x 21 ½" x 2"

Archival quality preserved plants, honeycomb core, wood, melamine, plexiglass, mixed media/paint

Plastic Skyline, 2015

21 ½" x 21 ½" x 2"

Archival quality preserved plants, honeycomb core, wood, melamine, plexiglass, mixed media/paint

White-Hot, 2015

48" x 48" x 4"

Archival quality preserved plants, honeycomb core, wood, melamine, mixed media/paint

Island X, 2016

30" x 30" x 9"

Archival quality preserved plants, honeycomb core, wood, melamine, plexiglass, mixed media/paint

Metamorphosis, 2016

24" x 24" x 7"

Archival quality preserved plants, honeycomb core, wood, melamine, plexiglass, mixed media/paint

Battery Park, 2015

32" x 38" x 8"

Live succulent plants (sustainable vertical garden), archival quality preserved plants, wood panel, plexiglass, corrugated plastic, honeycomb core, and mixed media/paint

Green Stage I, 2015

48" x 24" x 21" (frame dimensions)

Archival quality preserved plants, stainless steel and regular steel, wood, melamine, honeycomb core, wire grid, plexiglass, mixed media/paint

Green Point S5, 2015

12" x 10" x 3"

Archival quality preserved plants, honeycomb core, wood, melamine, plexiglass, mixed media/paint



SELECTED SOLO AND TWO PERSON EXHIBITIONS

- 2016 "Wildscapes," Christian Duvernois Gallery, New York, NY, USA
- 2015 "Battery Park," Site-specific public installation, Art-in-Buildings-Program, New York, NY
- 2014 "Urban Wild," Honey Ramka Project Space, Brooklyn, NY
- 2012 "GARDEN X," Consulate General of the Republic of Serbia, New York, NY
- 2009 "Wetware," Belgrade Public Library, Belgrade, Serbia
- 2007 "Global Nature," Bridgette Mayer Gallery, Philadelphia, PA
- 2002 "Red Shift," Gallery 401, Toronto, Canada

SELECTED GROUP EXHIBITIONS

- 2015 X-Contemporary Art Fair, The Hollows Art Space, Miami, FL
- 2015 "the 2% precipice," BronxArtSpace, Bronx, NY
- 2015 "WILD," Gallery Nine5, New York NY
- 2015 "Flux Art Fair," Harlem, New York, NY
- 2014 "TD Forests: Art for Trees," Vanderbilt Hall at Grand Central Station, NYC Highline, NY
- 2014 "Playdate," ARPNY's bcs gallery, Long Island City, NY
- 2012 "On the Edge," Cheryl Hazan Gallery, New York, NY
- 2012 "Nature's Return," Arsenal Gallery, New York, NY
- 2011 "Blossom II, Naples Museum of Art, Naples, FL
- 2010 "Heavy Metal," Boston Children's Museum, Boston, MA
- 2009 "Mother/mother," A.I.R. Gallery, Brooklyn, NY
- 2007 "Things Fall Apart," Rush Arts Gallery, New York, NY
- 2005 "Closed Circuits," Belgrade City Museum, Serbia

SELECTED AWARDS AND RESIDENCIES

- 2015 Wave Hill Winter Work Space artist in residence, Bronx, NY
- 2014 Work commissioned for 'Million Trees NYC partnered with TD BANK, pop up exhibitions in Grand Central Station, Brooklyn Botanical Gardens and Highline, New York, NY
- 2012 Bernard Bierman award / 1st place Haym Salomon Arts Awards Competition, for artist collaborating with children (Model City from recyclables), New York, NY

EDUCATION

- 2001 OCAD University, Toronto, Canada, BFA
- 2005 Pratt Institute, Brooklyn, NY, MFA

SELECTED PUBLIC COLLECTIONS

- Temple University – Alter Hall, Philadelphia, PA
- US Department of State, US Embassy, Belgrade, Serbia
- Boeing, Seattle, WA; City Library of Belgrade, Serbia

SELECTED PUBLICATIONS

- 2015 Village Voice: Nomadic Existence by Alanna Schubach, NY
- 2015 SciArt in America: 'Artist Ivan Stojakovic's Mixed Media Ecology' by Danielle Kalamars, NY
- 2014 Inhabitat.com: 'Tiny Forest in a Suitcase Pops Up at Grand Central Station' by Yuka Yoneda
- 2014 Art Rated's Picks: Bushwick Open Studio 2014 by Jon Beer, Art Rated, NY,
- 2010 "Alter Hall Art Collection at Temple University", hardcover book with essay by Gerard Brown, Philadelphia, PA
- 2010 "Heavy Metal: Reclaimed and Recycled Artwork", The Boston Globe, Event Pick of the week by Junn Wulff, Boston, MA
- 2007 Philadelphia Weekly, editor's pick: Ivan Stojakovic: 'Global nature' by Roberta Fallon, Philadelphia, PA

Paula Winokur

born: Philadelphia, USA

Photo by Paul Smith



Paula Winokur's Poetic Earth

Though Paula Winokur's work alludes to the long and fascinating traditions of craft and useful objects, she explores questions of space, place and form with a sculptor's eye. Engaged with the history of her medium (for 30 years, she was a professor at Beaver College, now Arcadia University), Winokur is as much influenced by geological, meteorological and culture transformations of landscape as by porcelain's own functional past.

Winokur stresses the importance of travel in the development of her imagery. The landscapes she observed in her travels to the American Southwest, Scotland, Alaska and elsewhere have been absorbed into her work. Her sculptures do not report on the landscape, but rather condense it into a new, miniaturised form. These reduced, distilled landscapes retain considerable force as if their defining traits were now visible in concentrated form.

It is important to stress that Winokur's engagement in the landscape as subject matter is not a process of mimesis but of reinvention. Winokur is emphatic in her effort to avoid imitations of the natural world, and her works are "made to look natural". Surfaces with smoothness that evokes the erosion undergone by stone over eons of rain are contrasted in other works by drier surfaces whose smoothness suggests wind-blown plains.

Tears and fractures evocative of rock formations ripped apart, erupted through or shattered in layers and reassembled are present in unexpected combinations. These are as much statements of the material possibilities of porcelain as allusions to landscape. Suggestive of the details of a given place, each of these specificities has been absorbed, synthesised and re-imagined as sculpture using porcelain as a vehicle.

Scale and point of view are significant issues in Winokur's sculpture, which maximises the strangeness we experience through variations of placement and implied scale. By setting work on the floor, on pedestals, on the wall, or on tables, and by shifting back and forth between works that appear to come out of a vessel tradition and others which describe aster spaces, Winokur subtly tweaks our idea of the size of the worlds she invents. Looking at sculpture on the floor- a table

or pedestal, one often has the feeling of flying over a landscape that is tiny and far-removed. This sense that one is outside of normal time - like the sensation a traveller experiences in transit - is part of the package. Works that barely exceed a few feet in any direction imply a vastness that hints at the sublime.

In its engagement with the landscape and sense of the sublime, Winokur's work reveals her interest in a rich vein of 20th century sculpture. It calls to mind the Earth Artists of the late 1960s and early 1970s, especially Michael Heizer: Heizer's colossal quasi-archeological works have a curious miniature analogue in Winokur's sculpture. She also utilises the Minimalist vocabulary of pure geometric forms and interest in repetition. Works such as the *Repetitions (Wasp Ledges)*, 2003, and *Segments Erraticus I and II* (both 1999) display a post-Minimalist sensibility in step with much current sculpture and installation.

Despite such echoes of Minimalist and Earth Art, Winokur feels closer to the earlier generation of Abstract Expressionists whom she admires for their elegance rather than their aggression. Painter Clifford Still, in whose wide-open canyon-like spaces one can detect a precursor to Winokur's work, and sculptor Stephen DeStaeble, whose works allude to the actions of erosion on ancient art, are important influences.

Paula Winokur's re-inventions of the landscape, with their allusions to the impact of culture on the natural sphere, are powerful and timely works in an age where the influence of humanity on its environment is overwhelming.

Gerard Brown

(First version published in *Ceramics: Art and Perception* No. 59, 2005)



Segments Erraticus, 2000

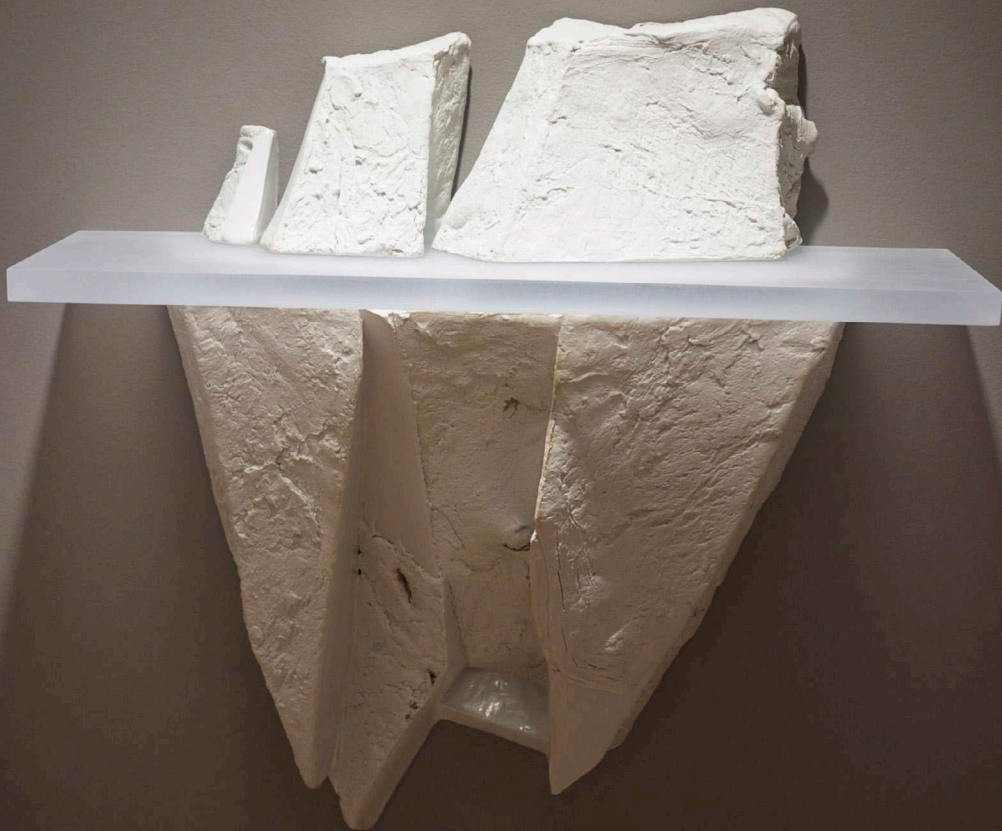
Black Ice Interruptions I, 2005





Ice Core Column with Rock, 2005

Above and Below, 2009





Four Globes in a Box, 2006

Iceberg / Split, 2015





Glaciers Edge: Section II, 2015



CHECKLIST

Segments Erraticus, 2000

Each part 20 × 22 × 6"

Porcelain

Black Ice Interruptions I, 2005

21 × 32 × 5"

Porcelain

Ice Core Column with Rock, 2005

33 × 3 3/4"

Porcelain

Above and Below, 2009

38 × 24 × 8"

Porcelain; Lucite shelf

Four Globes in a Box, 2006

4 × 14 × 13" (each globe 5" diameter)

Porcelain

Iceberg / Split, 2015

20 × 24 × 5"

Porcelain; Lucite shelf

Glaciers Edge: Section II, 2015

20 × 24 × 6"

Porcelain

SELECTED SOLO AND TWO PERSON EXHIBITIONS

- 2016 "Wildscapes," Christian Duvernois Gallery, New York, NY, USA
- 2015 "Material Legacy," Philadelphia Art Alliance, Philadelphia, PA
- 2008 Goggleworks Art Gallery, Reading, PA
- 2006 Art Gallery: Arcadia University, Glenside, PA
- 2005 Design Museum, Helsinki, Finland
- 2004 The Contemporary Museum Honolulu, Hawaii
- 2003 Clay Art Center, Port Chester, New York
- 1999 Helen Drutt Gallery, Philadelphia
- 1995 Long Island University, Southampton, N.Y.
- 1992 Helen Drutt Gallery, Philadelphia
- 1991 Napa Valley College, California
- 1990 Helen Drutt Gallery, Philadelphia
- 1980 College of William & Mary, Williamsburg, V
- 1976 Contemporary Crafts, Portland, OR

SELECTED GROUP EXHIBITIONS

- 2010 "Beyond Sublime: Changing Nature," Walton Art Center, Fayetteville, AR
- 2010 NCECA Invitational: Earth Matters, Moore College of Art & Design, Philadelphia, PA
- 2010 Three Person Exhibition during NCECA 2010, Rosenfeld Gallery, Philadelphia, PA
- 2004 "Standing Room Only," 60th Scripps Ceramic Annual, Claremont, CA
- 2003 Poetics of Clay: Houston Center for Contemporary Crafts, TX
- 2001 International Biennial, Ichon, Korea
- 2000 "Color & Fire: Defining Moments in Studio Ceramics," LA County Museum of Art, Los Angeles, CA
- 1998 NCECA Honors & Fellows Exhibition, Fort Worth Museum of Modern Art, Fort Worth, TX
- 1997 "Ceramic Still Life: The Common Object!," California College of Arts and Crafts, Oakland, CA
- 1997 "Ceramics from the International Ceramics studio (Keskemet Hungary)," Aberystwyth Arts Centre Wales
- 1996 NCECA Endowment Exhibition, Strong Museum, Rochester, NY
- 1996 "East & West & South: International Ceramics Symposium," Tolgyfa Gallery, Budapest, Hungary
- 1996 "Architectural Clay: The Clay Studio," Philadelphia, PA
- 1992 "A Decade of Craft: Recent Acquisitions," American Craft Museum, NY
- 1992 "Contemporary Ceramics," Philadelphia Museum of Art, Philadelphia, PA
- 1990 "Contemporary Philadelphia Artists," Philadelphia Museum of Art, Philadelphia, PA

- 1986 "Craft Today: Poetry of the Physical," American Craft Museum, New York, NY
- 1984 "Porcelain '84," Liberty Gallery, Louisville, KY
- 1980 "American Porcelain," the Renwick Gallery of the Smithsonian Institute, Washington, DC

EDUCATION

- 1958 BFA, Tyler School of Art, Temple University Philadelphia, PA
- 1958 SUNY Alfred, College of Ceramics, Graduate Study Summer

GRANTS & AWARDS (selected)

- 2005 Visual Arts Fellowship, Pennsylvania Council on the Arts
- 2003 Professor of the Year Arcadia University
- 2002 Fellow, American Crafts Council
- 1998 Faculty Development Award: conference in China
- 1994 Faculty Development Award: International Symposium, Hungary
- 1988 Visual Arts Fellowship, National Endowment for the Arts
- 1983 Fellow, National Council on Education in the Ceramic Arts

COLLECTIONS (selected)

- 2013 Racine Art Museum, Racine, WI
- 2010 Houston Museum of Fine Arts, Houston, TX
- 2005 Design Museum, Helsinki, Finland
- 2004 The Contemporary Museum, Honolulu, HI
- 2000 Mint Museum of Crafts & Design, Charlotte, NC
- 2000 Los Angeles County Museum of Art, CA
- 1998 Jingdezhen Ceramic Art Institute, China
- 1994 Renwick Gallery, Museum of American Art, Washington DC
- 1993 Montreal Museum of Decorative Arts, Montreal, Canada
- 1992 American Craft Museum, New York, NY
- 1976 Utah Museum of Art, Salt Lake City, UT
- 1972 Delaware Museum of Art, Wilmington, DE
- 1970 Philadelphia Museum of Art. Philadelphia, PA



CHRISTIAN
DUVERNOIS
/GALLERY

648 Broadway, Suite 804
New York, New York 10012

212.268.3628
info@ChristianDuvernois.com
Tue - Sat, 10AM to 6PM