

O B J E C T S

SIXTEEN L.A. SCULPTORS

ALYCE DE ROULET WILLIAMSON GALLERY

ART CENTER COLLEGE OF DESIGN

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The definition of something occurring in the arts as an "object" (as opposed to, for example, a "sculpture" or a "conceptual work") is an indication of historical difference. It is an indication of a time in which neither the history of sculpture as forms in space nor the various visual and written responses reacting to that history are completely satisfying.

The identity of the object as the result of actions to materials, understandable in both an art context and an everyday context, is its source of interest to me. Objects have the potential physically to occupy space with the same peculiarity as sculpture. At the same time their usefulness and recognizability give objects preexisting meanings—a strong contrast to the questions raised by formless sculpture. Objects [therefore can] include the categories sculpture, readymades, and household things.

Objects are created in order to elicit responses to a specific modification of materials. The orientation of objects in a situation or, more formally, in a composition places them in different lights. Processes of various types inform the viewers only of the maker's most obvious intentions. The mysteriousness of objects stems from the need for each viewer to establish a causal, interpretive connection with them.

