

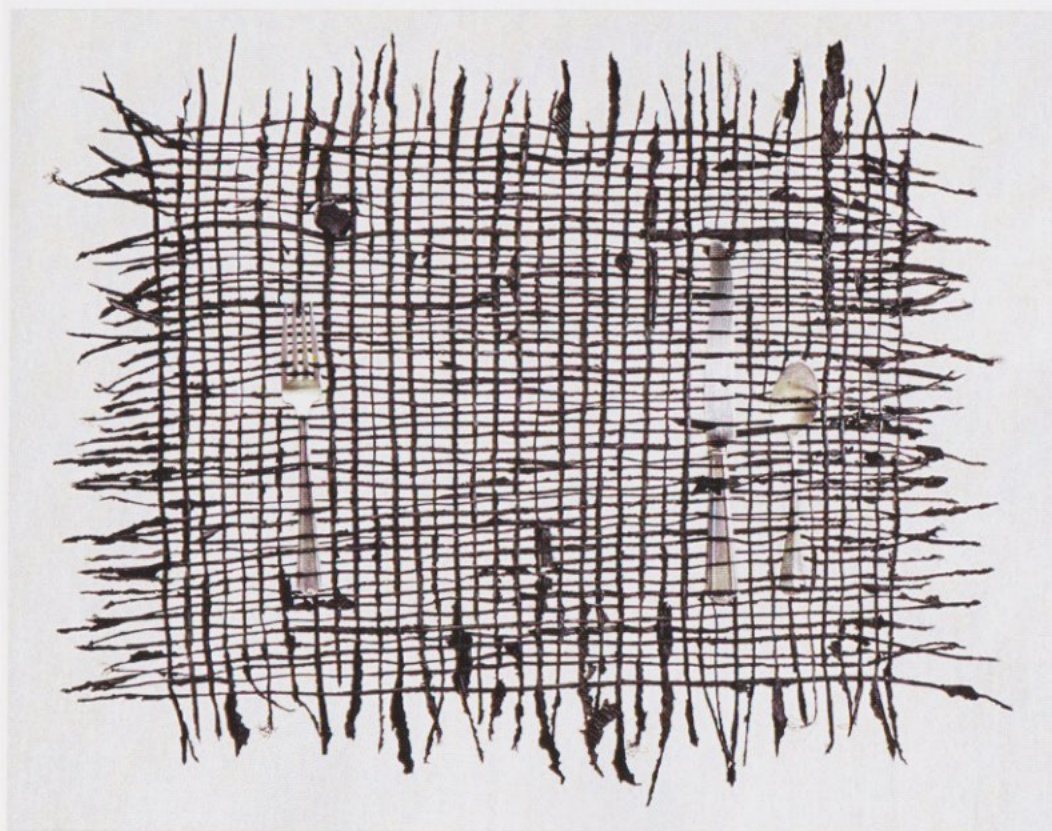
MAGIC CARPET RIDE



**San Francisco Bay Area Sculptors
Meet Athenian Sculptors**

ekfrasi-yianna grammatopoulou gallery

I am struck with ways in which humans are swept up in mindless consumption, waste and depletion of our resources. Since 2000, I have gathered fragments of exploded tires from highways for my body of work in which I challenge this lifestyle. I enjoy this material for its flexible qualities, ripped textures and especially for its metaphorical richness. Playing with new possibilities and creating new forms out of torn fragments gives me a momentary sense of hope that a new ideology can be created from our current predicament, providing a more balanced means for human survival.



Peter Hiers

Food Chain | Found highway tire steel belt fragments, silverware | 48 x 66 x 5 cm | 19 x 26 x 2 in | 2014

JUROR

San Francisco Bay Area Sculptors

Sculpture by its nature is metamorphic: the sculptor transforms organic matter such as stone, wood, clay, bronze into objects of symbolic meaning. Largely communal in most cultures, a work of sculpture became increasingly an individual endeavor since the Renaissance.

In his book on Rodin, the German poet Rainer Maria Rilke wrote that sculpture "had to distinguish itself from other things, the ordinary things which everyone could touch. It had to become unimpeachable, sacrosanct, separated from chance and time, through which it rose isolated and miraculous." Rarely has this been achieved, but modern sculpture has had its heroic innovators: Rodin, Brancusi, Gonzalez, Picasso, Lipchitz, Giacometti, Calder, Chillida, David Smith, stand out. It is difficult to find sculptors of this stature now.

This is a period signaled by confusion. The old definitions no longer hold. In the 18th century the German dramatist and philosopher G.E. Lessing pronounced the distinction between the plastic arts which exist in space and the temporal arts which develop in time. But the kinetic sculptor employs time just as the painter works with color.

Traditionally the visual arts consisted of painting, sculpture and drawing. Now we have installation art, conceptual art, happenings and performance art, process art, land art, multimedia and digital art. Furthermore, we have witnessed the break-up of the barrier between the fine or high arts and the popular or low arts.

But sculpture, i.e. form in space, has been with us since the beginning of civilization and, like painting, will survive. The end of History -- Pace Francis Fukuyama -- is not upon us. Furthermore, a major change from previous periods is the absence of an art center. No more Paris and New York. The latter remains the center of the art market, but the production of art has become globalized. This is clearly evident by comparing the outstanding and highly varied sculptures produced by the Pacific Rim Sculpture Group and the Greek Sculpture Group.

This essay was written in Berkeley for the exhibition at the distinguished ekfrasi--Yianna Grammatopoulou Gallery in Athens, showing parallel concerns of contemporary American and Greek sculptors.

Peter Selz

Professor Emeritus

University of California, Berkeley

An international collaboration
between
Athenian Sculptors
and
San Francisco Bay Area Sculptors*

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