



Eduardo Paolozzi

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ART & DESIGN

Review: Eduardo Paolozzi's Sculpture and Prints Visit Brooklyn

By MARTHA SCHWENDENER SEPT. 10, 2015

The gap between art and life might best be summed up as the difference between public sculpture and playground equipment. Despite the seemingly obvious disparities between those objects, the Internet brims with stories of people — primarily children, but adults, too — who have climbed a sculpture and become stuck in it. In the best Pop Art tradition — that is, blurring the boundary between art and life — the three Eduardo Paolozzi sculptures here actually did time as playground equipment.

You don't see this British artist's sculpture in New York often. Mr. Paolozzi (1924-2005) was best known for his surreal 1940s collages and as a founding member of the Independent Group, a precursor to Pop. But he made anthropomorphic "Robot" sculptures and abstract works like the ones here, created with aluminum parts gathered from factories and welded together. These three works were originally installed outside a building designed by Alison and Peter Smithson, fellow Independent Group members, and later moved to a playground, before being stripped of paint by Mr. Paolozzi and turned into more minimal gray metal sculptures that resemble uncanny machine beings.

The show also includes screen prints from two series. The bright, hallucinogenic "Z.E.E.P. (Zero Energy Experimental Pile)" series, made from Paolozzi collages from 1969 to 1970, includes images of astronauts, pinup girls, circuit boards and things that illustrate Cold War fears and manias. (The sci-fi-



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sounding title of the work is named after a Canadian nuclear reactor. Mr. Paolozzi was also friendly with the science-fiction author J. G. Ballard.) The muted and pastel “Calcium Light Night” (1974-6) series responds to musical compositions by Charles Ives, but also mirrors the repeating curves and mechanical patterns of the sculptures.

The work here looks fairly contemporary. You can't climb the sculpture (unless you buy it, perhaps), but Clearing's new ground-floor space accommodates a show like this well. Barely a block away from the blue-chip Luhring Augustine, which mounts similar historical shows, Clearing is also another sign of how Bushwick has gained serious traction as a gallery district.

EDUARDO PAOLOZZI

'Horizon of Expectations'

Clearing

396 Johnson Avenue, at Morgan Avenue, Bushwick, Brooklyn

Through Nov. 1



Eduardo Paolozzi's sculptures "Trishula," left, and "Suwasa," both from 1966, are on view at Clearing in Brooklyn. Eduardo Paolozzi/Artists Rights Society (ARS), New York, C L E A R I N G, New York, via Brussels