



The Institute of Fine Arts
New York University
Great Hall Exhibitions



EXPAND//FOLD//COLLAPSE//

SCULPTURES BY MARTA CHILINDRON

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EXPAND//FOLD//COLLAPSE//Sculptures by Marta Chilindon
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Designed by Katharine J. Wright
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INSTITUTE *of* FINE ARTS

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Marta Chilindron with Hexagon Spiral, 2013.

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A STATEMENT FROM THE CURATORS

The Great Hall Exhibition Series was founded in 2013 as a new forum for the study of contemporary art at the Institute of Fine Arts, New York University. Installed in the historic setting of the Great Hall in the Institute's landmark James B. Duke House, the exhibitions in this series endeavor to foster fresh parallels between avant-garde artistic practices in the present and established art historical narratives of the past. Last year the program was inaugurated with exhibitions of the work of renowned artists Lynda Benglis and Rachel Harrison; this fall we welcome the opportunity to showcase the work of sculptor Marta Chilindron.

Chilindron, a master at creating manipulable sculptures, has been an established artist for over three decades. Her work has been exhibited internationally at such wide-ranging venues as Art Basel Hong Kong, the Fokus Lodz Biennale in Poland, the VCQU Gallery in Qatar and the Museum of Latin American Art in Long Beach, California, as well as at such local institutions as the Queens Museum, the New Museum and El Museo del Barrio. Chilindron's art has also been collected widely, and is notably housed in the permanent collection of the Jack S. Blanton Museum, Cisneros Fontanals Art Foundation, the Library of Congress and CUNY York College, in addition to numerous private collections. Honoring an already illustrious career, we are pleased to open this year's Great Hall Exhibition program by presenting a wide range of Chilindron's recent work.

One of the greatest challenges presented by this exhibition series is its manifestation in the Institute's main point of circulation: the Great Hall. Yet installing works in this ornate Beaux Arts atrium can also be seen as one of its greatest opportunities. It provides a

uniquely historic backdrop in which to situate an artist's contemporary concerns while simultaneously offering a setting that encourages a maximal level of visitor interaction. Chilindron's work in particular—at once vivid, varicolored, geometric—has been presented, de facto, in spare white galleries. With the exhibition **EXPAND//FOLD//COLLAPSE//** we aim to play upon the contrasting aesthetic styles of the artist's minimal work and the decorated interior to draw forth dialogues on their shared considerations: construction, proportionality and visitor interaction.

This year, eager to establish the Great Hall Exhibitions as a tangible, public manifestation of the innovative, collaborative scholarship being developed at the Institute, we are publishing a digital exhibition catalogue for **EXPAND//FOLD//COLLAPSE//**. Designed by Katharine J. Wright, the catalogue features a curatorial essay written by Susanna V. Temkin that situates Chilindron's art in a historical framework, explores the development of her artistic practice, and questions classifications about the artist's work based on her Latin American background. The publication also includes a comprehensive chronology, exhibition checklist, and illustrations.

Both this exhibition and its concomitant catalogue would not be possible without the generous contributions of a number of people. Foremost among those to thank is the artist Marta Chilindron for her enthusiasm in exhibiting at the Institute, and the team at the gallery Cecilia de Torres, Ltd.: Cecilia de Torres, Dan Pollock, Melanie Breitman, and Arturo Sanchez. In addition to providing the financial support that made this exhibition possible, the gallery played a fundamental role in providing documentation for the catalogue and in assisting with installation of the artworks. We would also



like to thank Patricia Rubin, Judy and Michael Steinhardt Director and Professor of Fine Arts, and Robert Slifkin, Assistant Professor of Fine Arts, for their sage academic advisement throughout the planning process. Additionally we are grateful to Hope O'Reilly, Director of Development, and Development Officer Christina Trippi for their unwavering production assistance, providing vital guidance in all practical manners involving the conception and completion of this project. Finally, we would be remiss to go without acknowledging the enthusiastic encouragement and deft technical accomplishments of webmaster and digital media expert Jason Varone. Jason crafted promotional videos, spearheaded social media campaigns and served as a technical advisor for the preparation of this catalogue. We could not be more appreciative of his magnanimous help.

We hope you enjoy **EXPAND//FOLD//
COLLAPSE//Sculptures** by **Marta Chilindron**,
on view at the Institute of Fine Arts from
November 3 through December 5, 2014.

Susanna V. Temkin
Katharine J. Wright

Co-Curators,
2014-2015 Great Hall Exhibitions
The Institute of Fine Arts,
New York University



EXPAND//FOLD//COLLAPSE// SCULPTURES BY MARTA CHILINDRON

Artist Marta Chilindron creates manipulable sculptures that elegantly reveal the constancy of change. Constructed from acrylic and other plastics-based materials, Chilindron's artworks are charged with transformative potential. Connected by hinges, the various component panels of her sculptures are subject to movement. When activated by the viewer, the works change shape, shift from two to three dimensions, and grow and contract in space. These kinetic transformations are magnified by chromatic variations caused by the effects of light on the sculptures' transparent and colored surfaces. The resulting changes reflect the instability of perception and form, and underlie the artist's investigations into the dynamic nature of life. According to Chilindron, her work is the visual expression of her search "for the engine of life; what keeps everything together and functioning. I use movement because it implies instability and illustrates the continuous change of our uncertain realities."¹

For the Fall 2014 Great Hall Exhibition, sculptures by Marta Chilindron will be installed in the lobby and vestibule of the Institute of Fine Arts, New York University. Executed between 2006 and 2014 and ranging from small tabletop objects such as **Helix** (2011, Plate 6) to the large-scale, immersive **Cube 48 Orange** (2014, Plate 3), the works on view belong to Chilindron's series derived from basic geometric shapes such as spheres, cubes, and pyramids. Controlled by the viewer yet circumscribed by their hinged forms, these works contain the potential to expand, fold, and collapse. Taking these movements as inspiration, this essay will introduce Chilindron's artistic practice by investigating her contributions to the art historical canon (expand), examining the material processes informing her artistic

practice (fold), and reconsidering her status as a 'Latin American' artist (collapse).

EXPANDING THE CANON

As noted in a recent interview, the geometric and interactive nature of Chilindron's artworks recall a diverse range of modernist practices.² Perhaps foremost among these art historical precedents is [Constructivism](#). Links between Chilindron's art and the original Russian founders of this early twentieth century movement is formally evident via a shared emphasis on geometry and technologically advanced materials.³ Thus, hung in a corner of the vestibule at the Institute, Chilindron's **Wall-Cube** (2014; Plate 2) references Vladimir Tatlin's [Corner-Relief](#) (1915) as well as [the original hanging](#) of Kazimir Malevich's [Black Square](#) (1915). Chilindron's use of transparent plastic as the basis of her artworks can be understood as a continuation of [Naum Gabo's](#) investigation of the material's sculptural possibilities. In fact, although Chilindron does not claim to adhere to any particular aesthetic tradition, these aspects of her work situate her as a contemporary heir to International Constructivism.

With its own connection to Constructivism, [Minimalism](#) serves as another historical link to Chilindron's oeuvre. Indeed, arriving in New York from in 1969, Chilindron's artistic formation occurred as the Minimalist movement drew to a close. Some of Chilindron's early work, such as the monumental **Opus I** (1987) erected on CUNY's Queensborough College campus, seems to echo Robert Morris's [Bodyspacemotionthings](#) (1971), while her more recent geometric forms reference the pared-down, elemental vocabulary associated with the moment (Figure 1). However, although the industrial sheen and large scale of works like



Chilindron's **Cube 48 Orange** (2014; Plate 3) call to mind the early production of Donald Judd, their transparency and physical malleability departs from the static solidity of Minimalist forms. Further, although both Chilindron and those artists associated with Minimalism share an interest in heightening the viewer's sensitivity to the embodied nature of visual perception, the goals of their investigations differ. Whereas Minimalist artists were interested in asserting the fixed, concrete physicality of the art object, Chilindron emphasizes the instability of our perception through her transparent, transformable sculptures.

The manipulable nature of Chilindron's artworks has also provoked comparisons to Brazilian artist Lygia Clark and her **Bichos** (Critter) series. Yet even though Clark and Chilindron's sculptural works both invoke participation from the viewer, the conceptual and philosophical intention informing their practices differs. Invented in Brazil during the 1960s, Clark's **Bichos** stem from a desire to deconstruct the traditional boundaries of

FIGURE 1

Opus I, 1987
Wood
14 x 15 x 14 ft.

Installation:
Queensborough College,
Bayside, NY



painting and sculpture. Also foregrounded in Clark's practice is the active participation in the viewer, whose interaction with the **Bichos** reflected Clark's socially engaged practice and commitment to merge art into life.⁴ Such political ideals are not relevant to Chilindron's practice, which instead centers on a conceptual exploration of change. While viewers are encouraged to reconfigure Chilindron's sculptures, the resulting forms demonstrate the inherent mutability of structure, rather than underscore political or societal implications. This critical difference between Clark and Chilindron is perhaps best revealed in each artist's exploration of the Mobius strip, an infinite and non-orientable form. Clark's work, **Caminhando** (1964), is a social action, rather than a physical object. Existing as a set of instructions, Clark guides her viewers to create their own versions of the Mobius strip using paper and scissors, her words leading them through a participatory, almost meditative act. In contrast, Chilindron's **Mobius** (2013; Plate 5) is a large, multi-colored sculptural incarnation of



FIGURE 2
Cuerpos pintados, 1994
 Acrylic painted garments
 Dimensions variable
 In collaboration with Eduardo Costa

the shape made from panels of plastic acrylic. Although physically possible to manipulate, the work's size and heft makes such an action difficult; accordingly, Chilindron's Mobius becomes a conceptual exercise, an intellectual investigation in which the viewer is forced to imagine the work folding constantly inwards upon itself. This possibility of continuous, repeated movement thus compels the viewer to consider the concept of infinity embedded within the structure of the work.

Chilindron attributes the conceptual aspect of her practice to her studies with artists [Luis Camnitzer](#) and [Liliana Porter](#), early mentors in her career.⁵ Her collaborations with artist Eduardo Costa in the 1990s also resulted in a body of conceptual works that, although conceived independently of her sculptural practice, share in certain performative qualities (Figure 2). Responding to these various historical and contemporary associations, Chilindron admits yet resists the categorization of her work. Citing that her artistic practice opposes

classification, she explains, "since my explorations inevitably lead me to examine the infinite interpretations of reality, I have a natural resistance to define my work; given that one limits the meaning by eliminating other possible interpretations. But I can say that I welcome the elements of many different art languages and disciplines, like math and physics."⁶

FOLDING MATERIALS

Over the course of her career, Chilindron has worked in a variety of mediums that in addition to sculpture, include painting, installation, and performance. However, throughout her oeuvre, Chilindron's interest and questioning of perception has been sustained. Critical to these investigations are Chilindron's discoveries about perspective and the folded form, both of which can be traced throughout her career.

Among her earliest artworks are a series of painted self-portraits depicting the artist engaged in quotidian activities, such as





opening a door or descending stairs (Figure 3). Executed with dramatic foreshortening, these realistically rendered paintings force the viewer to adopt Chilindron's personal perspective. By fusing her own corporeal experience with that of the viewer, Chilindron's paintings thereby combine multiple experiences of everyday events via the viewer's act of looking.

In the 1980s, Chilindron began applying her experiments with acute foreshortening to her emerging sculptural practice. Still taking inspiration from daily life, the artist created three-dimensional tableaus of her surrounding domestic environment through the construction of such basic wooden furniture as beds, tables, and chairs. However, conceiving the plane of the floor in real space as akin to a line on the canvas, Chilindron shifted her works into extreme angles, thereby "perverting" traditional spatial perspective (Figure 4).⁷ Resulting in enigmatic, unstable forms, the resulting furniture forms are devoid of their original function. Unable to sit in her chairs, lie in her

FIGURE 3

Artist with
The Stairs, c. 1980
Acrylic on canvas
48 x 24 in.



beds, or otherwise use her furniture for their traditional purposes, viewers of Chilindron's works are thus compelled to reconsider their preconceptions of everyday environments.

Fully dedicating her artistic practice to sculpture, Chilindron continued to construct increasingly schematic shapes in both representational and abstract modes. In 1987 the artist expanded the scale of her sculptures to create the monumental outdoor installations **Opus I** (temporary installation; destroyed) and **Opus II** (temporary installation; currently re-installed in the library of York College, Jamaica, Queens) (Figure 5). By virtue of their large size and compartmentalized structures this series allowed viewers to interact with Chilindron's work on a direct, and corporeal level.

In the mid-1990s, Chilindron's sculptural work shifted as a result of her experimentation with new materials. Whereas Chilindron's earlier works had been executed in various types of wood, she began creating pieces using foam-based Gatorboard (Figure 6).



FIGURE 4
 Untitled No. 1, 1980
 Painted wood
 37 x 22 x 22 in.



FIGURE 5
 Opus II, 1986
 Wood
 82 x 48 x 144 in.
 Installation:
 York College, CUNY,
 Queens, NY

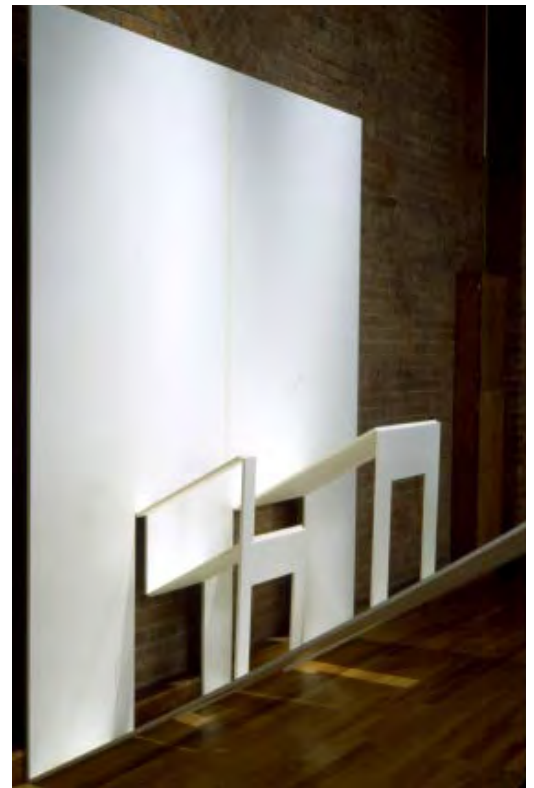


FIGURE 6
Untitled No. 114, 1998
Gatorboard
Dimensions variable
Open: 96 x 96 x 96 in.

More malleable than wood, this lightweight material allowed the artist to add movement to her work for the first time by incorporating cuts and folds. Constructed like a pop-up book, Chilindron's Gatorboard-based works open and close, oscillating between flat panels and three-dimensional representations of objects like tables, chairs, and desks.

Although the material properties of Gatorboard allowed Chilindron to create her "Pop-Out" works, it was their ability to fold that provided the critical breakthrough for her subsequent work. Exploring this kinetic effect, Chilindron began applying hinges to connect the various component parts of her sculptures. Facilitating her exploration of material and scale, the use of hinges afforded Chilindron with greater control over the manipulation and movement of her sculptural forms.

In 1999, Chilindron created her largest work to date with the realization of **Cinema Kinesis** (Figure 7; destroyed), installed at El Museo del Barrio, New York. When opened,

this nearly life-size sculpture resembled a theater, complete with a screen and seating for the audience; when closed, the work contracted to lay flat against the floor. Constructed from PVC and reinforced by aluminum girders, the sheer size and weight of **Cinema Kinesis** required that the sculpture be controlled by a motorized mechanism. Exceptional in her oeuvre, Chilindron's need to use a motor to power her works was subsequently abandoned as she began working in plastic materials.

Since 2000, Chilindron's use of acrylic and other polycarbonates has become a ubiquitous aspect of her artistic production. Indeed, the combination of lightweight plastics and the mobility afforded by hinges has enabled the artist to move beyond the simple construction of her Pop-Out works and to create more complex, kinetic sculptures. Whereas the earlier Pop-Out pieces existed in either an open or closed state, these more recent artworks are more malleable, containing the potential to unfold, turn inward, lay flat, and otherwise be reconfigured into myriad forms.

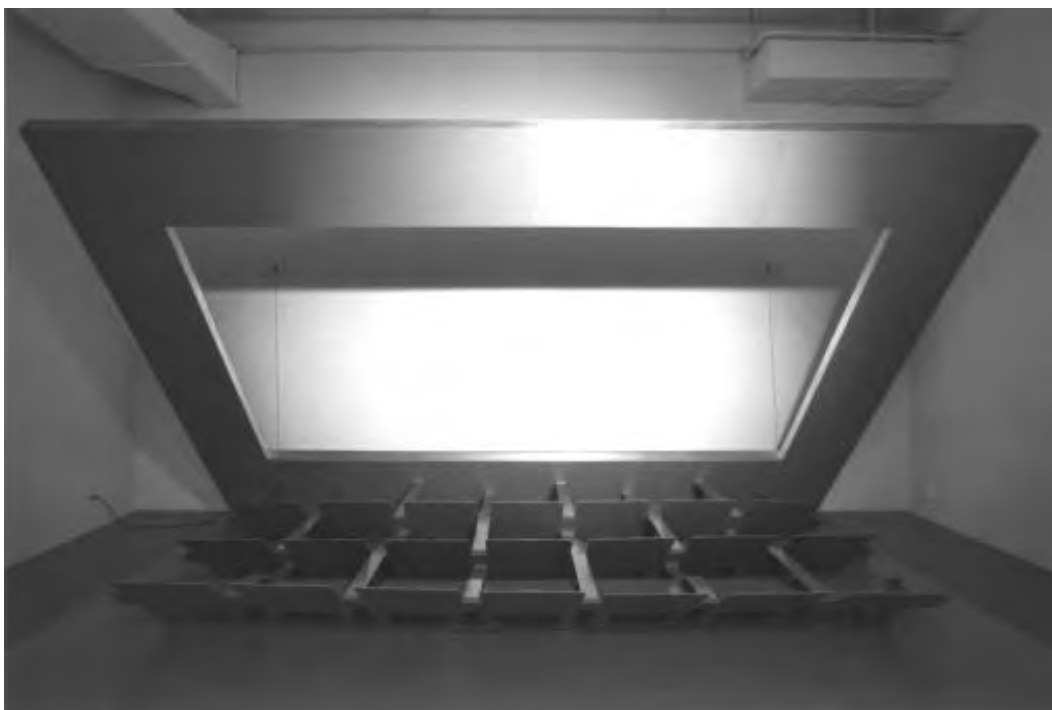


FIGURE 7

Cinema Kinesis, 1999
Sintra/PVC, aluminum,
cable, motor
Open: 11 x 16 x 11 ft.

Installation:
El Museo del Barrio,
New York, NY

[Video](#)

This range of movement is suggested by the sculptures themselves, which are most often executed in transparent colors, their hinges visible, yet unobtrusive. Exposing their capacity for movement, the presence of Chilindron's hinges demonstrates Chilindron's commitment to facilitating an open exchange with her audience: by exposing how her sculptures are physically constructed, Chilindron invites the viewer to touch, move, and alter their forms.

Insisting that viewers consider how her sculptures physically function, Chilindron explores the underlying structures of not only her sculptural forms, but also of life itself. Following her work derived from furniture forms, Chilindron sought inspiration in nature and the world around her. Discovering patterns in waves, observing how clovers open and close, and even admiring the plastic "grass" adorning her sushi plate, Chilindron applies details observed from daily life into her artistic practice (Figure 8). Even at her most geometric Chilindron makes references to patterns and natural structures of our world by utilizing advanced mathematical principles, such as the Fibonacci sequence and the Golden Section

(Figure 9). In this way, the folds and hinged sections of Chilindron's artwork prompt viewers to contemplate the instability and constant change inherent in the structures of our universe.

COLLAPSING BOUNDARIES

From her original studio on the Bowery to her new studio in uptown Manhattan, Chilindron's artistic career has been spent exclusively in New York City. Perhaps life in this busy city has influenced Chilindron's seemingly impossible quest to "capture the state of flux of everything."⁸ Yet, despite her New York location, Chilindron is usually classified as a Latin American artist on account of her Argentinean background. In recent years, booming interest in Latin American geometric and abstract art has served to underscore this categorization, as Chilindron's geometric sculptures appear to conform to this tradition in the Latin American canon. Yet, as Chilindron recently declared, "I didn't know I was a Latin American artist until someone told me."⁹

Chilindron's skepticism at being labeled a Latin American artist is much different from



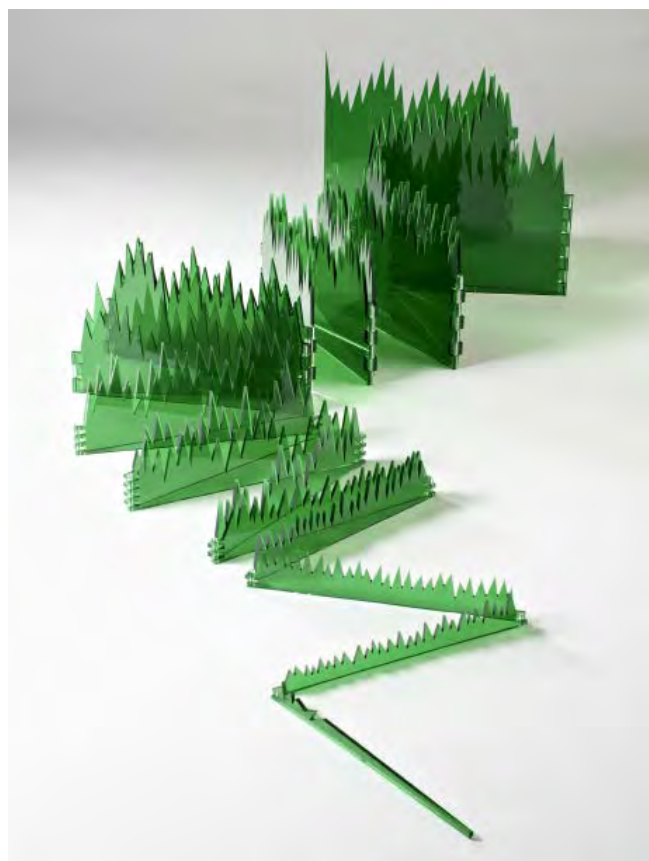


FIGURE 8
Grass, 2010
Acrylic
Dimensions variable
Closed: 13 1/2 x 13 1/2 x 7 1/2 in.



FIGURE 9
Fibonacci Triangle, 2004
Vinyl
Dimensions variable
Closed: 31 1/2 x 15 3/4 in.
Open: 55 x 15 3/4 in.

her reticence to align her sculptures with art historical precedents. While the latter hesitation reflects her desire to stake a claim to her unique artistic practice, it is precisely this independence that is elided by geographically-based classifications such as “Latin American.” This problem, faced by many artists coming from the place of the “other” (be they Latin American, queer, or even women) often obscures individual intellectual ambitions and philosophies in favor of vague, imposed, collective identities. For an artist like Chilindron, whose works are neither created in a Latin American context nor reference particular “Latin American” politics or heritage, this status can be particularly problematic, yet difficult to overcome.

Unlike previous exhibitions of her work (held at Latin American institutions or included in group exhibitions of Latin American artists) Chilindron’s solo exhibition at the Institute of Fine Arts presents her work in a location reinforcing her association with the city she has lived in for many years. Yet, the historical interior of the building’s Great Hall creates a striking juxtaposition against Chilindron’s colorful, geometric aesthetic. Subtly transposed against the decorative staircase and marble landing of the ornate space, the transparency of the artist’s work nevertheless engages both the sculptures and their environmental surroundings in a subtle yet invigorating manner. Accordingly, the exhibition *EXPAND//FOLD//COLLAPSE//* offers new perspectives onto both Marta Chilindron’s sculptural works and the interior of the Great Hall of the Institute of Fine Arts.

Susanna V. Temkin

1. MARTA CHILINDRON: *Constructions*, exhibition catalogue (New York: Cecilia de Torres, Ltd., 2011), 12.
2. [*Integral Geometries: an Interview between Associate Curator Selene Preciado and Marta Chilindron*](#), exhibition brochure (Long Beach, CA: Museum of Latin American Art, 2013).
3. Although geometry informs all of Chilindron’s work, it should be noted that she also creates artworks with representational forms. For more information about this aspect of Chilindron’s career, please see Eleanor Heartney’s essay, “Natural Geometries” in *MARTA CHILINDRON: Constructions*, 13–28.
4. This aspect of Clark’s career was highlighted in the exhibition, [*Lygia Clark: The Abandonment of Art, 1948–1988*](#) at the Museum of Modern Art, held just before Chilindron’s Great Hall Exhibition in summer 2014. For more information, see: *Lygia Clark: The Abandonment of Art, 1948–1988*, exhibition catalogue (New York: The Museum of Modern Art, 2014).
5. Chilindron studied at the artists’ Valdotavo Studio in Italy in the late 1970s.
6. *Integral Geometries*, n.p.
7. Ana Tiscornia, “[Regina Silveira, Marta Chilindron, y Teresa Serrano: Pervertiendo el ‘Objeto Especifico,’](#)” *Atlantica Internacional Revista de las Artes* no. 15 (1996), p. 68–73.
8. “Marta Chilindron,” *Abstraction in Action*, <http://abstractioninaction.com/marta-chilindron>.
9. Artist, in conversation with the author, October 1, 2014.



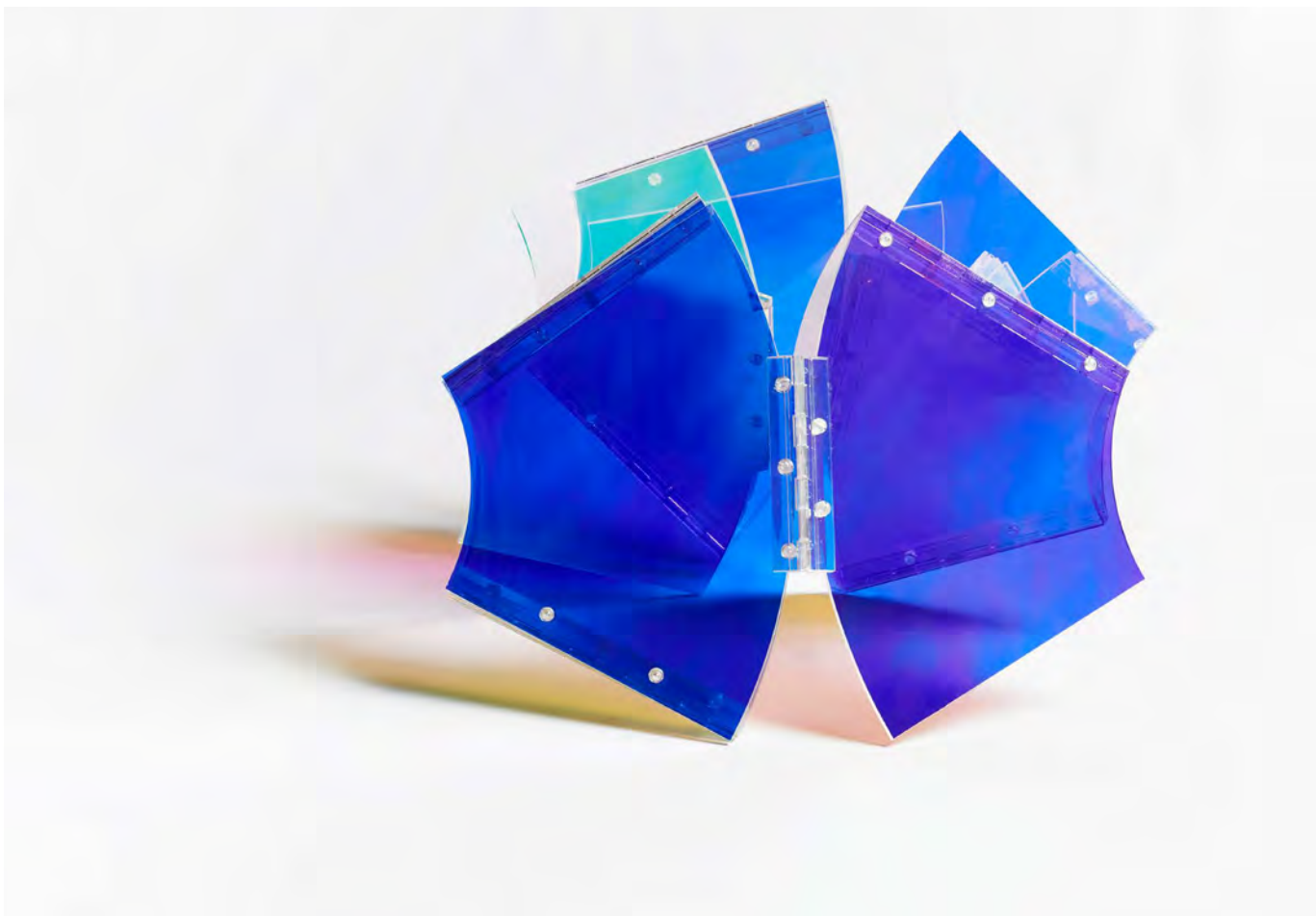
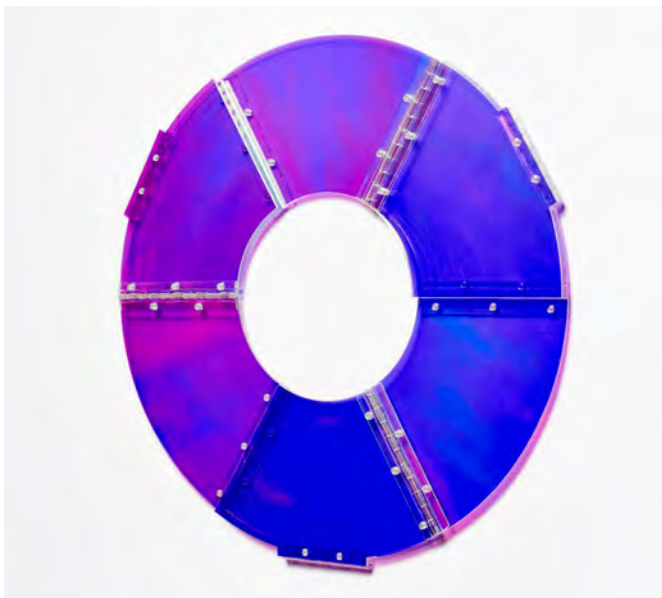


PLATE 1
 Ring, 2013
 Acrylic
 Dimensions variable
 Diameter: 30 in.

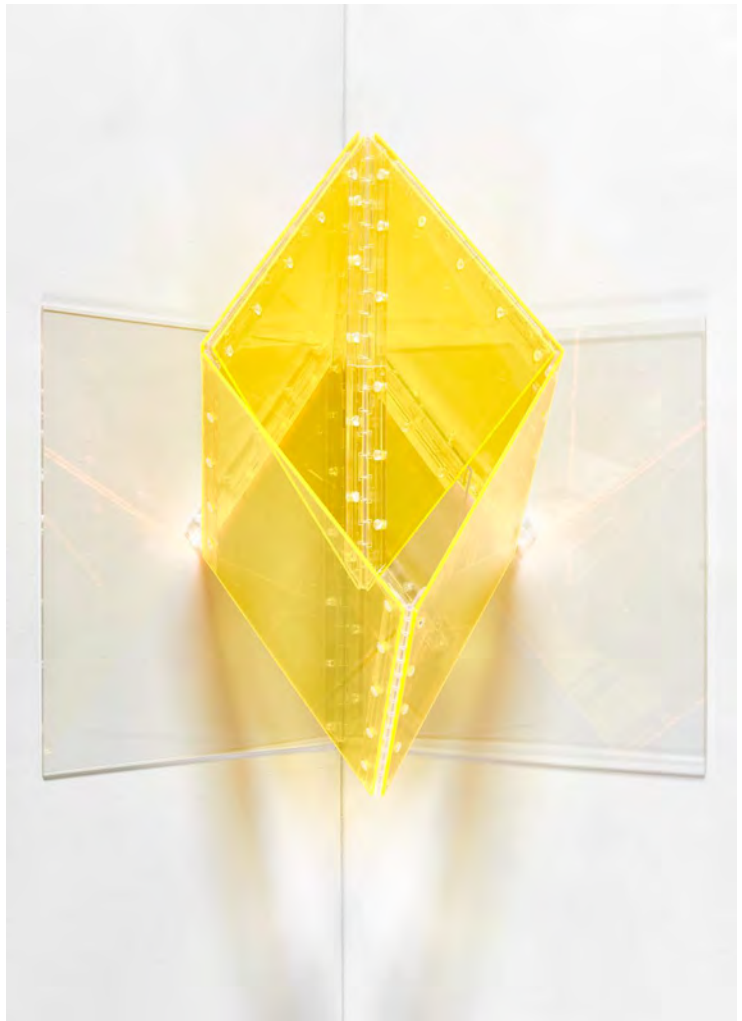
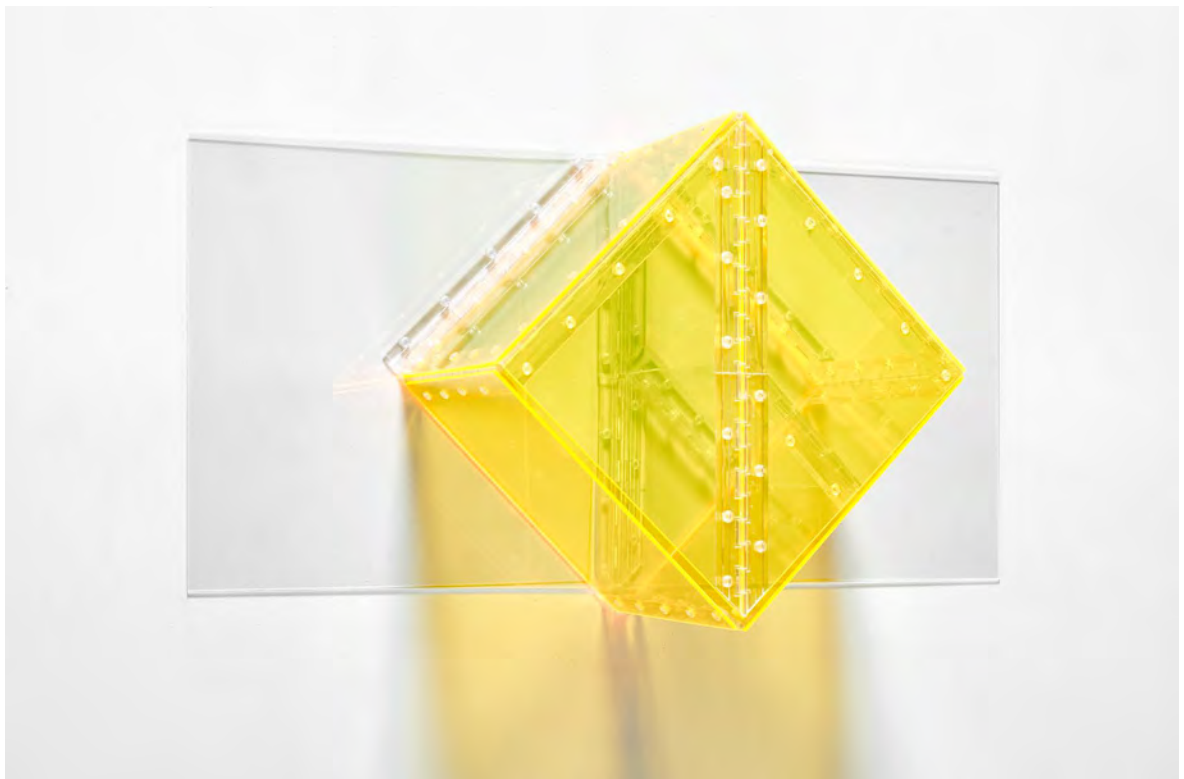


PLATE 2
Wall Cube, 2006
 Acrylic
 Dimensions variable
 Open: 15 1/4 x 31 x 11 1/2 in.



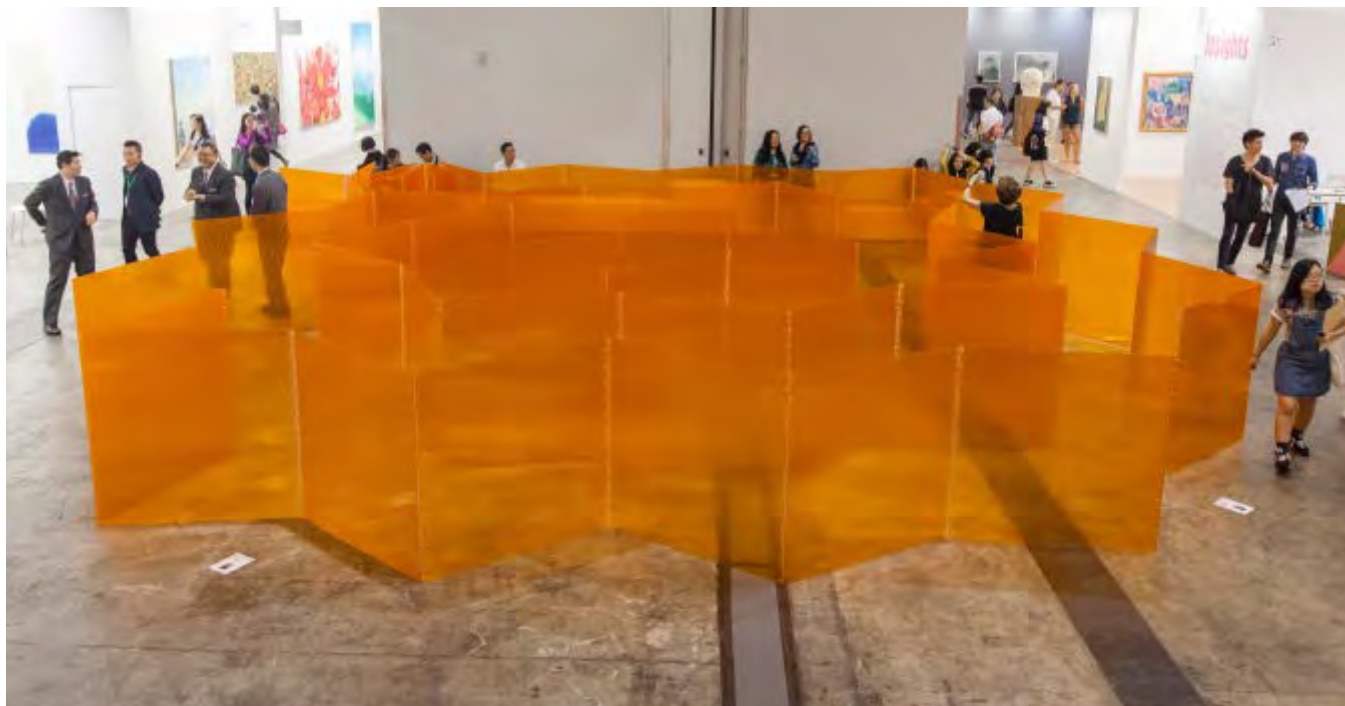


PLATE 3

Cube 48 Orange, 2014

Twin wall polycarbonate

Dimensions variable

Closed: 48 x 48 x 48 in.

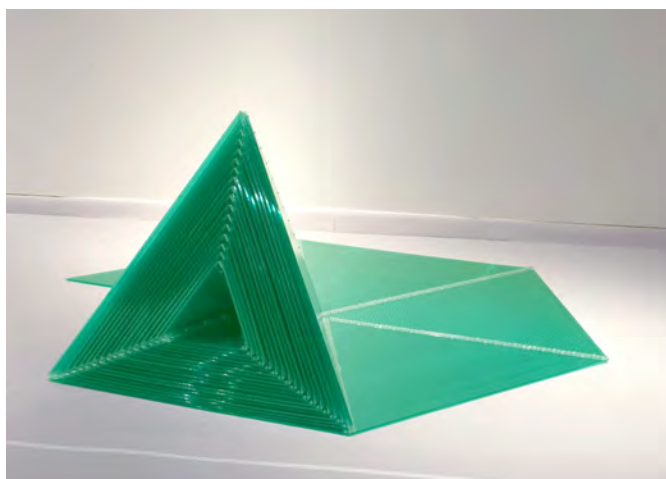
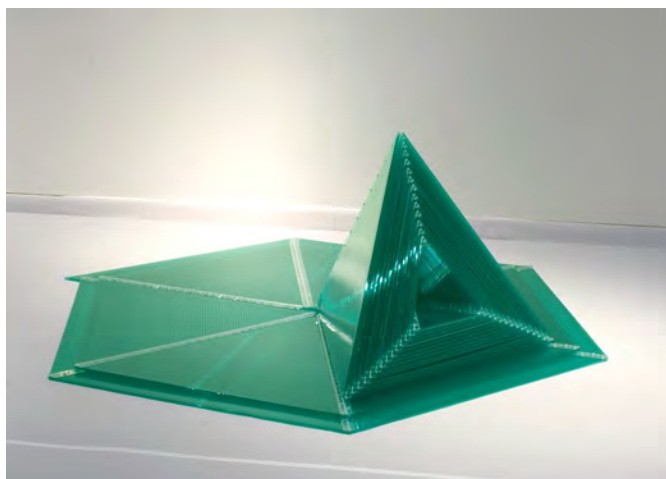
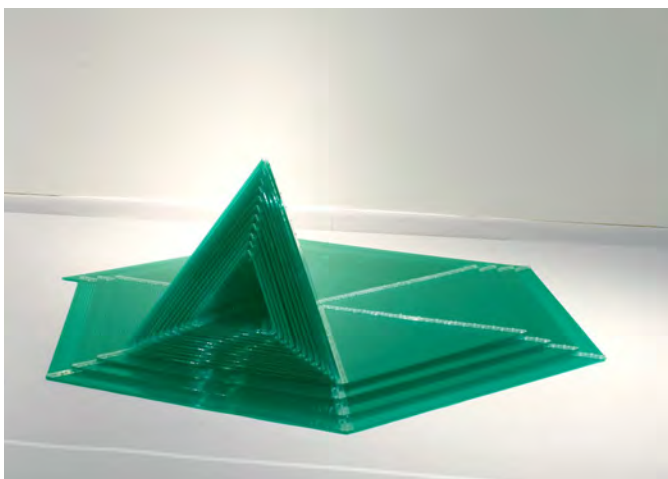
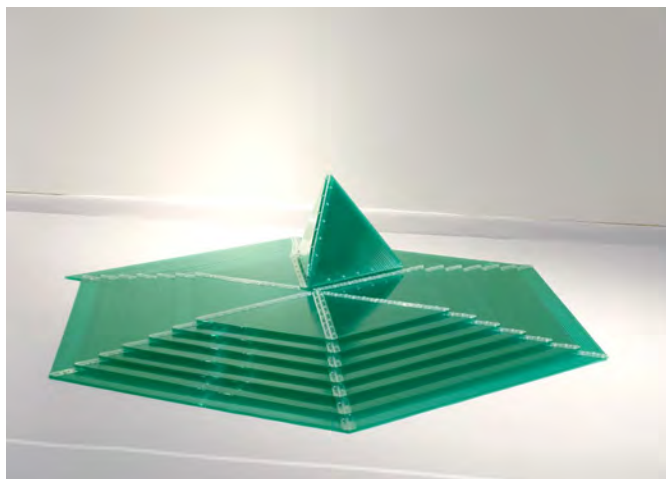
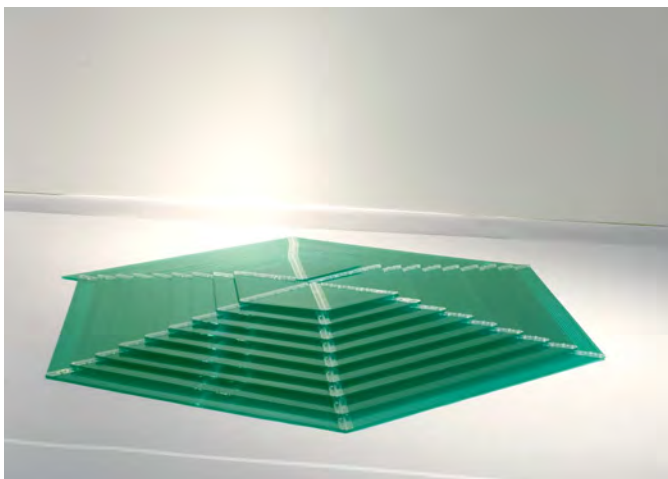


PLATE 4
Green Pyramid, 2006
 Twin wall polycarbonate
 Dimensions variable
 Closed: 48 x 41 1/2 x 39 in.
[Video](#)

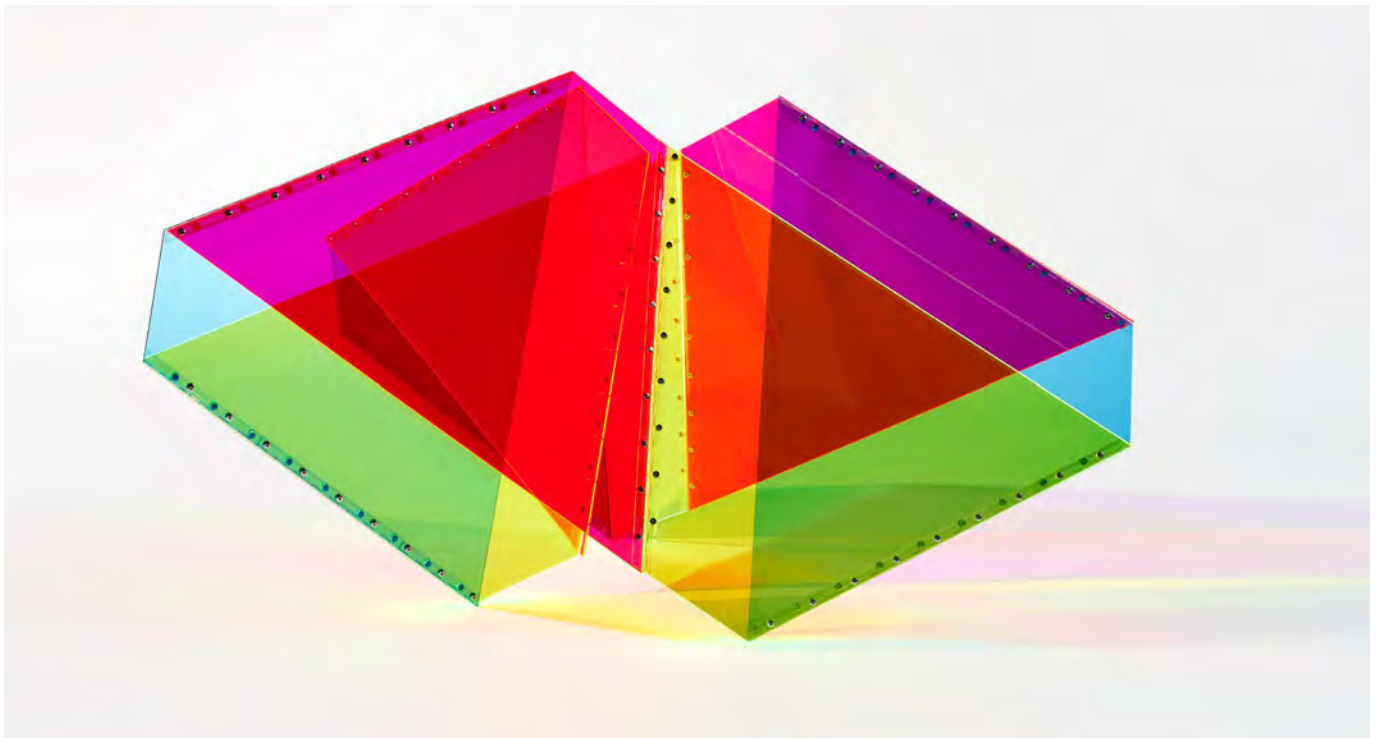


PLATE 5

Mobius, 2013

Acrylic

Dimensions variable

Closed: 36 x 64 x 63 in.





PLATE 6

Helix, 2011

Acrylic

Dimensions variable

Closed: 9 1/2 x 11 x 24 in.

[Video \(maquette\)](#)



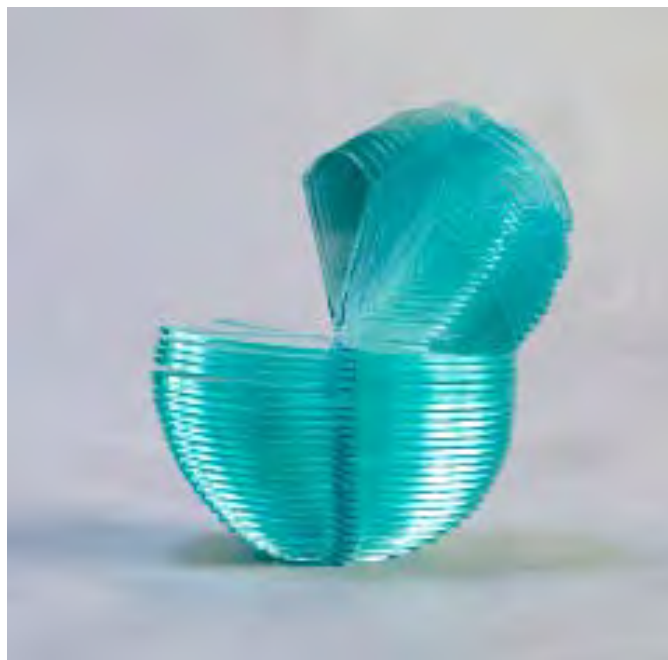


PLATE 7
Sphere, 2008
 Acrylic
 Dimensions variable
 Diameter: 12 in.

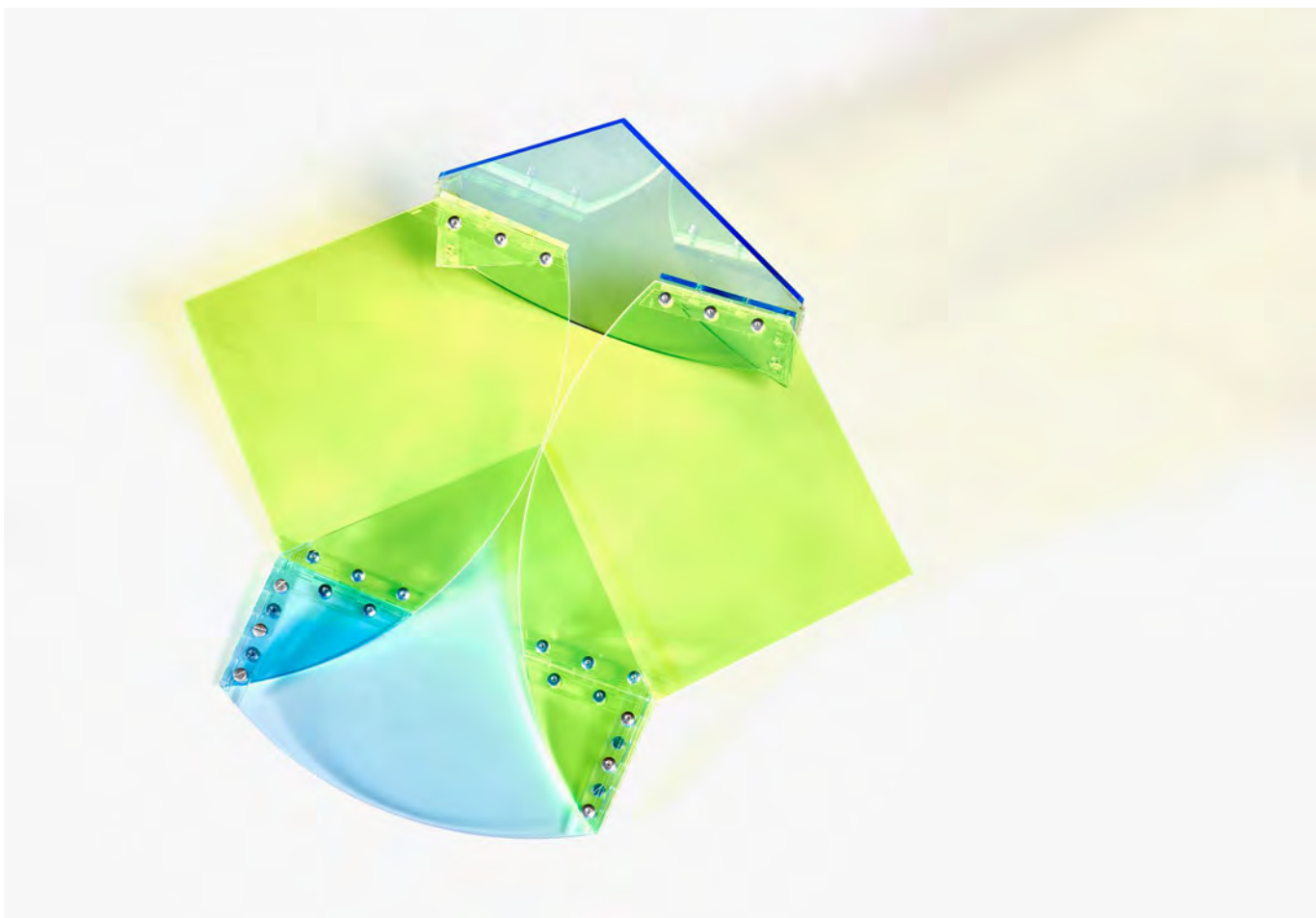
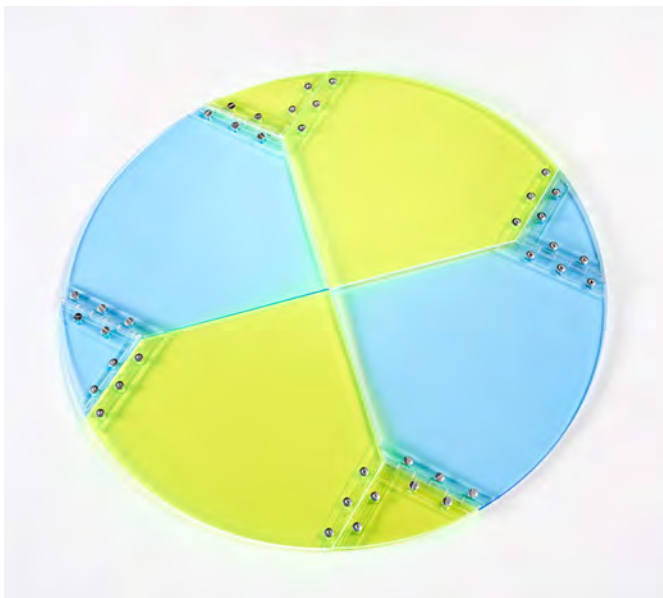


PLATE 8
Convertible Circle, 2009-2014
Acrylic
Dimensions variable
Diameter: 24 in.
[Video \(maquette\)](#)

SELECTED CHRONOLOGY

Marta Chilindron was born in Buenos Aires, Argentina in 1951, grew up in Montevideo, Uruguay, and has lived in New York since 1969. She received a BFA from the State University of New York in 1980 and studied at the Valdovino Studio Camnitzer-Porter for two summers in 1977 and 1978.

Her first series of works are paintings that realistically depicted familiar settings—food cooking on her kitchen stove, the stairs of her apartment building—but painted from her own perspective, so as to present a drastically foreshortened scene to the viewer. Although she doesn't include her face in these works, Chilindron calls the paintings “self-portraits” because they include whatever body part is integral to the scene.

1980

Continuing with the perspectival experiments laid out in her early self-portraits, Chilindron begins to create sculptures out of pieces of furniture that had been manipulated to represent a distorted vanishing point. In **Untitled Perspective 1**, for example, the legs of a chair and table have been modified to form acute angles, suggesting a viewer looking down from above towards a vanishing point situated below ground. With these works the artist proffers an alternative representation of domestic life, literally and figuratively positing a different perspective on the quotidian spaces and objects found in the home.

1983-85

Chilindron is granted an Artist Residency PS1, Long Island City; there she again explores the use of furniture and forced perspective in real space. These works experiment with perspectival lines that convene where the wall and the floor meet with a presumed viewpoint from the side. Artist and writer Ana Tiscornia

described them in this way: “Chilindron works in three dimensions in order to construct her ‘objects-situation,’ which in turn, using their physicality, allude to the frontiers between two dimensional flatness and three dimensional spatiality. In this border zone it is not known if the objects are growing out of the plane and building themselves up, or if, to the contrary, they move toward the plane folding themselves and disappearing. This ambiguity, while suggesting narrative metaphors, underscores the discursive emphasis placed on the processes.” (“Marta Chilindron and Teresa Serrano: Perverting the ‘Specific Object,’” *Atlántica Revista de las Artes, Las Palmas* (1996): 164.)

1986

Receiving the Pollock-Krasner Foundation grant allows Chilindron to begin making large wooden pieces. **Opus I**, created for the campus of Queensborough College in Bayside, N.Y. (now destroyed), is crated from fourteen foot lengths of wooden two by fours and plywood sheets. Chilindron is also commissioned by New York State to build a site specific sculpture for the new CUNY campus at York College, Jamaica, N.Y.

Attends Julio Alpuy's drawing classes in his Soho, New York studio.

1991-1992

In the 1990s Chilindron works in collaboration with the Argentine conceptual artist Eduardo Costa. In 1992, their project **Touched by Light** receives considerable attention. The performative work entails the largescale projection—approximately ten meters by seven meters—of an image of a hand onto the façades of Manhattan buildings from a moving truck. Driving the truck through the streets of New York, Chilindron and Costa discover



a surprisingly engaged body of viewers who see the hand as a symbol of humanity (in stark contrast to the riots raging in Los Angeles at the time) and salute it as it passes.

Chilindron and Costa are invited to participate in **The Art Mall** exhibition at the New Museum, New York City.

1993

Chilindron shows at Fairfield University Gallery in Fairfield, Connecticut.

1994

Chilindron travels to Rio de Janeiro with Costa to present two multimedia exhibitions, entitled **Talking Paintings** and **Dreams**, at the IBEU (Brazil-United States Institute). **Talking Paintings** consists of a series of assemblages featuring fashion magazine spreads that have been laminated into a grid and equipped with a soundtrack that speaks to the viewer or responds to an adjoining piece. The installation for the exhibition titled **Dreams** consists of several beds with a different paintings hanging above them. The paintings feature images culled from magazines in an effort to demonstrate the myriad ways the mass media tap into our subconscious and affect our dreams. The public is invited to lie down on the beds to view the works suspended overhead.

Chilindron and Costa travel to Chile to participate in **Cuerpos Pintados** (Painted Bodies). The project is spearheaded by the Chilean photographer Roberto Edwards and involves photographing the nude bodies of models painted by artists from Latin America and other parts of the world. Instead of painting directly on the the subject's body, however, Chilindron and Costa decide to clothe her in garments actually constructed from acrylic paint. The photos of models wearing these "paint garments" will eventually be included in **Sinopsis II**, a book published by the Cuerpos

Pintados Workshop in 2003.

At this time, Chilindron also begins a photographic project that documents her latest experimentation with manipulating the viewer's spatial conceptions of familiar forms. The resulting images depict a fusion of distinct shapes—in particular the combination of a (cylindrical) banana and a (spherical) apple—in an effort to confound our perceptions and question our visual categorization of everyday objects.

1995

Chilindron is invited to participate in **65 Years of Constructivist Wood, 1930-1995**, a group exhibition at Cecilia de Torres Ltd. There she installs a group of sculptures based on generic domestic furnishings. Unlike her earlier works in this vein, these furniture-like forms are stripped of embellishment, painted a stark matte grey, elongated, foreshortened and eventually shown flat on the gallery floor.

1997

Granted a solo exhibition at Cecilia de Torres entitled [Dimensions](#), Chilindron further explores the potential for distortion in domestic environments. Although she compressed the depth of a stylized table, chair and sideboard, the artist leaves their other dimensions—the height and width—untouched. Mónica Amor in her review of the show for the magazine [Art Nexus](#) (no. 25, July-September 1997), described Chilindron as a, "spatial trickster, she undermines the certainty of the three dimensionality of objects upon which architecture and furniture are predicated and aims to experiment beyond the functional requirement . . . Hers is a project located at the border between imagination and 'reality,' between perception and conception. So these pieces remind us in a certain way, of a 'poetics of space.'"



**1998**

Chilindron begins making a collapsible sculpture she names **No. 114**, consisting of a table and chair cut out of white Gatorboard (a form of rigid, durable foam core). As it is opened, the table and chair materialize in three dimensions; when closed flat, the furniture transforms into a large abstract composition. The use of hinges to facilitate movement in this work proves to be a breakthrough for Chilindron, allowing the viewer to witness consecutive configurations of the work as the piece is unfolded. In a review of the exhibition, Robert C. Morgan wrote of **No. 114**: "It is a purist work, that is, a highly refined form of constructivism. It carries the lightness of a De Stijl painting, but without all the sturm und drang . . . Chilindron serves us a more stark version of reality, a Neo-Platonic exegesis that circumscribes the everyday world, yet is firmly entrenched within it. Her work distills the everyday hard edge, domestic environment into a vision of simplicity and ecstatic delight." (Robert C. Morgan, [Review Magazine](#) (June 15, 1998).)

1999

Chilindron makes the large site specific installation **Cinema Kinesis** for New York's Museo del Barrio's program entitled **Contemporánea 1999**. The installation includes a 'pop up' movie theater complete with three rows of seats and an eleven by sixteen foot screen supported by aluminum girders and grey PVC piping. Powered by hydraulic motor, **Cinema Kinesis** seamlessly transitions back and forth between a flat nondescript plane on the floor to a full-sized theater, its large screen awaiting projection against the wall.

2000

Chilindron starts working with translucent and colored acrylics. For the artist the use of transparency brings with it the intriguing potential to reveal both the sculpture's overall

form and its component parts simultaneously to the viewer. Chilindron will continue to utilize see-through plastics to further expand upon this idea for years to come.

Awarded a Joan Mitchell Foundation grant, in support of her exceptional sculptural work.

2001

A solo show at Dot Galerie in Geneva, Switzerland debuts the new transparent acrylic works. The work **Table and Chair** is purchased from the exhibition by the Geneva city council. Several pieces then travel to The Netherlands for a show at Kapel Central in Nijmegen.

Receives the Anonymous Was A Woman Award, given to prominent female artists over forty years old to support their ongoing work.

2002

Chilindron participates in **Reactions**, a group exhibition organized by Exit Art in New York. As a memorial to September 11th, Chilindron etches the skyline of downtown New York onto the surface of a clear sheet of vinyl, cutting out the void of the disappeared Twin Towers.

2003

Chilindron is awarded a Civitella Ranieri Artist Residency in Umbria, Italy. There she begins a series of self-standing hinged acrylic sculptures based on her observations of nature.

2004

Chilindron is invited by curator José Roca to participate with Eduardo Costa in **Up and Coming**, an exhibition to be held at ARCO, a major art fair in Madrid. The artists craft a installation titled **Psychogeometries** for the show that showcases their groundbreaking work in geometric abstraction.

The Blanton Museum of Art acquires Chilindron's **Fibonacci Triangle**, 2004.

2006

Chilindron travels to Doha, having been invited to show her work at the Virginia Commonwealth University School of the Arts in Qatar. The exhibition includes work that studies the intersection between real and mental space and the way in which our minds process experience.

Chilindron exhibits her work at **Sites of Latin American Abstraction**, held at CIFO (the Ella Fontanals-Cisneros Collection) in Miami, Florida; the show is curated by Juan Ledezma, and features seventy works by modern Latin American masters (including Cruz-Diez, Ferrari, Gego, Oiticica, Otero, Paternosto, Soto, etc.). It goes on to travel internationally. At the same time, CIFO acquires the work **Black Triangle**, 2005.

Chilindron participates in a two-artist exhibition entitled **Sculpture in Four Dimensions**, held at the Amelie A. Wallace Gallery at SUNY in Old Westbury, New York. The artist shows three large pieces made in 2004: **Pyramid 48-Green**, **Cube 48-Blue**, both made of twin-wall polycarbonate, and **Yellow Circle**, crafted from translucent acrylic.

Discussing the SUNY show, Jonathan Goodman details the changeable construction of Chilindron's works: "**Cube 48-Blue**, 2006, is composed of seventy-six 48 x 48 inch panels, which expand to a length of 304 feet if displayed sequentially in a line; if folded down, the panels create a cube 48 inches in all dimensions. Inevitably the piece turns [in] on itself because gallery spaces cannot contain it. In this show, the blue synthetic squares, translucent and capturing light, were folded in some places like an accordion to conform to the dimensions of the space. **Pyramid 48-Green** consists of seventeen sets of three equilateral triangles, ranging in size from 12 to 48 inches. The triangles close into a pyramid, structured

so that they can be configured into tighter and tighter versions of the same form. The work can also function as a leveled polyhedron, with all the triangles lying flat. **Pyramid 48-Green**, structurally the most complicated of Chilindron's three pieces demonstrates her unusual ingenuity and stylistic flair. The sea green material is inviting as is the work's susceptibility to change." ([Sculpture Magazine](#), 26, no. 5 (June 2007).)

2007

The artist travels to Athens, Greece to collaborate in **Shoot**, a project by the Swiss artist and photographer Anne Laure Oberson.

Chilindron is awarded the Excellency in Art Award by the Alumni Association of the State University of New York.

2008-2009

Chilindron travels to Rio de Janeiro for a solo exhibition at the Laura Marsiaj Arte Contemporânea Gallery.

By invitation of the Point of Contact Gallery in Syracuse, New York, Chilindron creates a work to be included in an exhibition celebrating Jorge Luis Borges' poem **El Golem**. The work consists of a six foot tall black acrylic figure that spreads its arms and lifts its head as it rises from a bent position to its full height.

2010

Chilindron is granted a solo exhibition at Alejandra von Hartz Gallery in Miami.

The artist is invited to present a project at the Fokus Lodz Biennale organized by the Museum of the City of Lodz, in Poland, entitled **From Liberty Square to Independence Square**. The works created in situ by the participating artists are exhibited along Piotrkowska Street, the town's historic main thoroughfare. Chilindron describes her project for Focus Lodz



thusly, “I decided to take Piotrkowska Street, the stage of the Biennale, as my subject and make it portable. I used the Lodz skyline as a focal point, in order to reveal through its exquisite architecture, its extraordinary mixed heritage, and cultural diversity. I arrived at this idea because of my continuous interest in the contrast between perception and actual experience. I folded Piotrkowska Street block by block allowing for an endless re-arrangement of its geography and history.”

2011

Chilindron speaks at El Museo del Barrio with curator Deborah Cullen and artist Vargas-Suarez, on the intersection of math, science, and the visual arts.

Chilindron begins a series of work she calls **Nature Geometries**, focused on the innate proportionalities found in all natural forms. The sculptures **Fire** and **Water** are realized in large scale to be exhibited on the floor in a solo exhibition at Cecilia de Torres Ltd.

2014

Selected to show in the **Encounters** section of Art Basel Hong Kong, Chilindron displays her expansive interactive sculpture **Cube 48 Orange**. The work stretches across sixty square meters of exhibition space, hinging together like an accordion to form a perfect cube when closed. Visitors are invited to unfold the cube, transforming the piece from its originally solid geometric form into a labyrinthine network of lines that fill the cavernous space.

Chilindron's work is showcased in **EXPAND//FOLD//COLLAPSE//Sculptures by Marta Chilindron** at the Institute of Fine Arts, NYU.

Edited by Katharine J. Wright

Modified from original version as published in
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New York: Cecilia de Torres, Ltd., 2011.

For more information visit [the artist's website](#).



EXHIBITION CHECKLIST

VESTIBULE

Ring, 2013

Acrylic

Dimensions variable

Diameter: 30 in.

Plate 1, Page 12



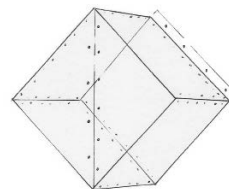
Wall Cube, 2014

Acrylic

Dimensions variable

Open: 15 1/4 x 31 x 11 1/2 in.

Plate 2, Page 13



GREAT HALL

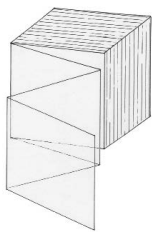
Cube 48 Orange, 2014

Twin wall polycarbonate

Dimensions variable

Closed: 48 x 48 x 48 in.

Plate 3, Page 14



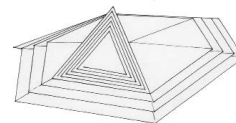
Green Pyramid, 2006

Twin wall polycarbonate

Dimensions variable

Closed: 48 x 41 1/2 x 39 in.

Plate 4, Page 15



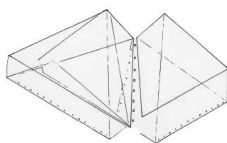
Mobius, 2013

Acrylic

Dimensions variable

Closed: 36 x 64 x 63 in.

Plate 5, Page 16



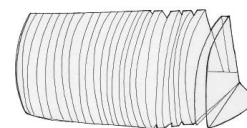
Helix, 2011

Acrylic

Dimensions variable

Closed: 9 1/2 x 11 x 24 in.

Plate 6, Page 17



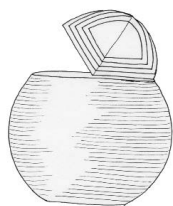
Sphere, 2008

Acrylic

Dimensions variable

Diameter: 12 in.

Plate 7, Page 18



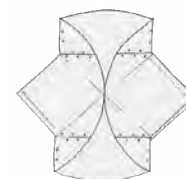
Convertible Circle, 2009-2014

Acrylic

Dimensions variable

Diameter: 24 in.

Plate 8, Page 19



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The Great Hall Exhibitions

ABOUT THE CURATORS

SUSANNA V. TEMKIN

Susanna V. Temkin is a PhD candidate at the Institute of Fine Arts, New York University, where her research focuses on modern art in the Americas. Temkin is currently working on her doctoral dissertation about the artist Marcelo Pogolotti, a key figure from the first generation of modern artists in Cuba and a participant in the international avant-garde during the 1930s. In addition to her academic work, Temkin is currently a research assistant at Cecilia de Torres, Ltd., where she is involved in the production of the catalogue raisonné of Uruguyan artist, Joaquín Torres-García. She has written articles that have appeared in various publications including the **Journal of Curatorial Studies** and the **Rutgers Art Review**, and has held positions at such museums as El Museo del Barrio, New York, NY and The Wolfsonian-Florida International University, Miami Beach, FL.

KATHARINE J. WRIGHT

Katharine J. Wright is a PhD candidate at the Institute of Fine Arts, New York University. She specializes in the study of postwar American art with a particular emphasis on photography, public art and mass media. She is currently writing her dissertation on the intersection between print advertising and contemporary American art during the years between 1964 and 1980. Most recently, Wright worked as a Curatorial Assistant at the Whitney Museum of American Art. She has also held positions in the curatorial departments of other notable museums, including the Museum of Modern Art; the Morgan Library and Museum; and the Aldrich Contemporary Art Museum. Her research has been published by The Museum of the City of New York and in the **University of Toronto Art Journal**. Wright is also a practicing graphic artist; she has completed design and identity projects for the Institute of Fine Arts, Learned1 LLC, The Downtown Evening Soup Kitchen, The New Haven Preservation Trust, The Weir Preservation Trust and many other clients.



IMAGE CREDITS

All photographs courtesy of Cecilia de Torres, Ltd.

All photographs by Arturo Sanchez unless otherwise noted below.

Figure 1: Nicholas Walster; Figure 2: Roberto Edwards; Figure 4: James Rathe
Figure 5: Robb Mitchell; Figures 6, 9: Larry Lamay; Figure 7: Karl Peterson