



Like the alchemist

turning base metals into gold, Ann Sperry magically transforms the discards and debris of technology into imaginative constructs that fascinate and transport. Sperry begins with the fragmentary and ruinous relics of engineering, manufacture, and use which she recombines and fabricates into a new realm for us through her visionary and ingenious creative power. For us, her viewers, she redefines space, at times seeming to hurl us into distant galaxies, or again inviting a more intimate awareness of our own interior lives. After a recent foray into the celestial with her series *Out There*, she has returned home and looked inward with this latest series of works, which she calls *Where Is Your Heart*.

These welded sculptures implicate the chance encounter in a manner that brings to mind the aesthetics of the Surrealists. For Sperry, making art becomes a treasure hunt and she is an alert and untiring seeker, always on the lookout for some object fallen from its original function, which she can reclaim and redirect into a new and imaginative use. With purposeful glee she pounces on parts of obsolete agricultural implements or outdated machines. In the rusted tines, disjoint-

ed gears, and bent pipes she envisages the prospect of new form. Like as not she will interrupt a trip to the beach to rescue a promising scrap of rusted metal abandoned along a roadside. Nor does metal alone catch her recreative eye. She packs her studio with other precious booty such as rubber tubes, old telegraph insulators, or glass floats, all of which await the proper moment and role in her evolving fantasy.

With the serendipity of the search Sperry combines masterful and purposeful technique to produce her welded works. She applies the blows of the hammer or the heat of the torch with a powerful sense of the contours and concinnities of the whole. Her distinctive style and consistent achievement carry on and extend the modernist tradition as represented in the collage art of Cubism, the assemblages of Dada, the early welded sculptures of Gonzalez and Picasso, and the drawing in space by such macho Abstract Expressionist sculptors as David Smith, Richard Stankiewicz, and Sperry's own teacher, Theodore Roszak.

Not content merely to continue this modernist tradition, Sperry confidently departs to establish a postmodernist and feminist domain. In the late seventies, she brave-

ly applied a fleshy pink paint to steel works in a series that she titled *Emerging Forms*. Her focus on the body was initially motivated by her own experience of pregnancy, which relates to feminist artists' efforts to reclaim the female body for women.

For the viewer, Sperry's sculptures are both abstract and yet evocative, metaphoric. She has produced this latest series, *Where Is Your Heart*, at a time when public concern is focusing on medical advances, genetic discoveries, the debate over health care, and the aging process. John Glenn's second voyage into orbit around the earth at the age of seventy-seven brought together themes from two of the realms evoked by Sperry's work: the structures of outer and inner space.

Both the mystery of such an outward journey and its unknown effects on the body are suggested by the pieces in *Where Is Your Heart*. Biomorphous loops that allude to inner workings are forged from mysterious tubes, metal mesh, glass, and gears. Sperry's sculptures in this series often imply connections between disparate parts. Occasionally, too, she creates an eerie effect with what appears to be a bursting form, disconnected, and unsettling. Ah, we have to remind ourselves. It's only art. — Gail Levin ©1999

LEFT: *Where Is Your Heart 13*, 1998
steel, brass, 29 x 16 x 9-1/2 inches

RIGHT: *Where Is Your Heart 2*, 1998
steel, brass, rubber, 69 x 26 x 11 inches

FLAP: *Where Is Your Heart 15*, 1998
copper, glass, 23 x 9 x 12 inches



KRAUSHAAR
GALLERIES INC.

724 Fifth Avenue, New York, NY 10019 212.307.5730
Located between 56 and 57 Streets



Ann Sperry

WHERE IS YOUR HEART

February 13 - March 13, 1999

Opening reception for the artist
Saturday, February 13, from four to six

CIVIC COMMISSIONS

Dorchester District Court, Dorchester,
Massachusetts. Projected 1999
Babson College, Wellesley, Massachusetts.
Exterior and interior installation for Frederick
W. Olin Graduate School of Business. 1996
New England Telephone Company Headquarters
Building, Boston, Massachusetts.
In collaboration with Goody & Clancy,
Architects. 1990-92
Seattle Arts Commission, Washington. 1988

SELECTED ONE-PERSON EXHIBITIONS

Hudson River Museum of Westchester,
New York, 1998
A.I.R. Gallery, New York, 1997, 1992
Recent Gallery, Sapporo, Japan, 1995
David Floria Gallery, Woody Creek, Colorado, 1994
Honenin Temple, Kyoto, Japan, 1994
Floria/Brown Gallery, Woody Creek,
Colorado, 1993
Sapporo International Exchange Plaza Gallery,
Sapporo, Japan, 1992
Aspen Art Park, Aspen, Colorado, 1991
Sometimes It Takes 40 Years, Jayne Baum Gallery,
New York, 1988
Lynn McAllister Gallery, Seattle, Washington, 1988
New Work: Desires & Obsessions, Sculpture Center,
New York, 1987
A Twelve-Year Survey, Newhouse Gallery,
Snug Harbor, New York, 1987
C. Grimaldis Gallery, Baltimore, Maryland, 1986
American Federation of Architects, Washington,
DC, 1985
Winter Garden, 120 Broadway, New York, 1983
Lerner-Heller Gallery, New York, 1982, 1980
Fleming Museum, University of Vermont,
Burlington, 1982
Herter Gallery, University of Massachusetts,
Amherst, 1981
College of St. Rose, Albany, New York, 1981
Garden of Delights, an A.R.E.A. Project,
Ward's Island, New York, 1980
Smith Andersen Gallery, Palo Alto, California,
1980
Benson Gallery, Bridgehampton, New York,
1975, 1972
Leslie Rankow Gallery, New York, 1974
Patricia Moore Gallery, Aspen, Colorado, 1973
Jacqueline Anhalt Gallery, Los Angeles, California,
1972.

SELECTED PUBLIC COLLECTIONS

Atlantic Richfield Collection,
Los Angeles, California
Bibliotheque Nationale, Paris, France
Captiva Collection, Denver, Colorado
Crown Hall, Jerusalem Foundation, Jerusalem
Everson Museum of Art, Syracuse, New York
Fondation Deutsch, Lausanne, Switzerland
FUBA Collection, Johannesburg
The Getty Collection, Los Angeles, California
Herzog August Library, Wolfenbuel, Germany
Library of Congress, Washington, DC
Neuberger Museum of Art, State University of
New York, Purchase, New York
Nordstrom Collection, San Francisco, California
Peat, Marwick, Mitchell, Denver, Colorado
Riverside Museum Collection, Rose Art
Museum, Brandeis University, Waltham,
Massachusetts
Seattle Arts Commission, Washington
Skirball Museum, Cincinnati, Ohio
Skirball Museum, Los Angeles, California
Spencer Collection, New York Public Library
Storm King Art Center, Mountainville, New York
Tel Aviv Museum, Israel
University of Nebraska at Lincoln
Witco Corporation, New York

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