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MA

The Essential Robert Indiana

Profile: June McCormack

Portrait of a Man

Coming Soon: Face to Face

JAN-APR
2014



A Contemporary Spring at the IMA

Efroymson Family Entrance Pavilion Series

Sopheap Pich: A Room

February 27–August 24

This February, Cambodian artist Sopheap Pich will create a newly commissioned installation as part of the IMA's Efroymson Family Entrance Pavilion series. Pich's project, *A Room*, will occupy an approximately 13 × 26-foot oval space in the pavilion and will consist of nearly 1,200 real and artificial bamboo strips, extending 40 feet in height from ceiling to floor.

Pich's sculptural work uses forms and materials that are readily available near his studio in Cambodia and metaphorically loaded with significance to Cambodian national identity, history, and industry. In his expansive installations, Pich transforms these materials—primarily bamboo and rattan—into architectural, hollow-latticed sculptures that are reminiscent of utilitarian objects, such as baskets and fish traps, that have been used in Cambodia for generations. For his project at the IMA, Pich, inspired by the abundance of natural light in the pavilion, has decided to create a minimal space of contemplation that will foster the experience of seeing light through a forest of closely grown trees.

A Room will consist of four walls spanning the entire height of the pavilion, each made up of one-inch-wide strips of real bamboo or artificial pieces cast from plastic, bronze, aluminum, and brass. The strips will each be approximately 13 feet in length, joined together to hang freely from the pavilion's ceiling—allowing visitors to part them like a curtain and enter the meditative space housed within. Once inside the space, the phenomenon

of natural light bouncing off of and piercing the slats is intended to evoke the sense of light within Cambodia's bamboo forests, where Pich will have gathered much of the installation's materials. By devising *A Room* out of bamboo, Pich will create a contrast between the aluminum, glass, and cement structure of the pavilion and the warmth of bamboo, as well as the variously bright and subtle colors of the different bamboo castings. The installation's simple geometric form punctuated by bold variations in color also references the mid-20th-century painters that have long inspired Pich's work, such as Barnett Newman, Mark Rothko, and Morris Louis.

A Room is part of the Efroymson Family Entrance Pavilion series. This endowed fund was established in 2006 by the Efroymson Family Fund to support work by emerging and established local, national, and international contemporary visual artists through a rotating installation program in the Efroymson Family Entrance Pavilion. Past artists and collectives whose work has been supported by the Fund include Allora & Calzadilla, Ball-Nogues Studio, Tony Feher, Spencer Finch, Friends with You, Orly Genger, William Lamson, Judith G. Levy, Mary Miss, Julian Opie, Heather Rowe, Alyson Shotz, Julianne Swartz, and Spencer Finch.

Made possible by the Efroymson Contemporary Art Fund, an endowed fund at the IMA.



McCormack Forefront Gallery

Julianne Swartz: How Deep Is Your

March 14–June 15

Acclaimed for her unique blend of high- and low-tech materials, Julianne Swartz makes the presence of the viewer fundamental to her work. Her architecturally sensitive installations employ lenses that transform mundane objects and hidden locations into magical moving pictures; mirrors that disorient a viewer's spatial perception and self-awareness; and PVC tubing that allows buildings to communicate with their inhabitants. *How Deep Is Your* features Swartz's work in photography, sculpture, installation, and sound and gathers together for the first time a significant group of her large-scale installations—reconceived for the McCormack Forefront Galleries as well as other select areas scattered throughout the IMA.

How Deep Is Your introduces Swartz's work to a new audience and demonstrates her unique contributions to interactive and participatory art, sound art, and installation art. The way in which ideas take material form in Swartz's work eludes easy definitions and labels. Swartz describes her work as "confronting institutional and patriarchal ideas of what is valued as efficient, evident, and independent" and seeking to foreground undervalued qualities such as "the perceptual, the experiential, the introspective, the emotional, and interdependence within a community." A refreshing current of sincerity and hopefulness informs all of Swartz's practice,

