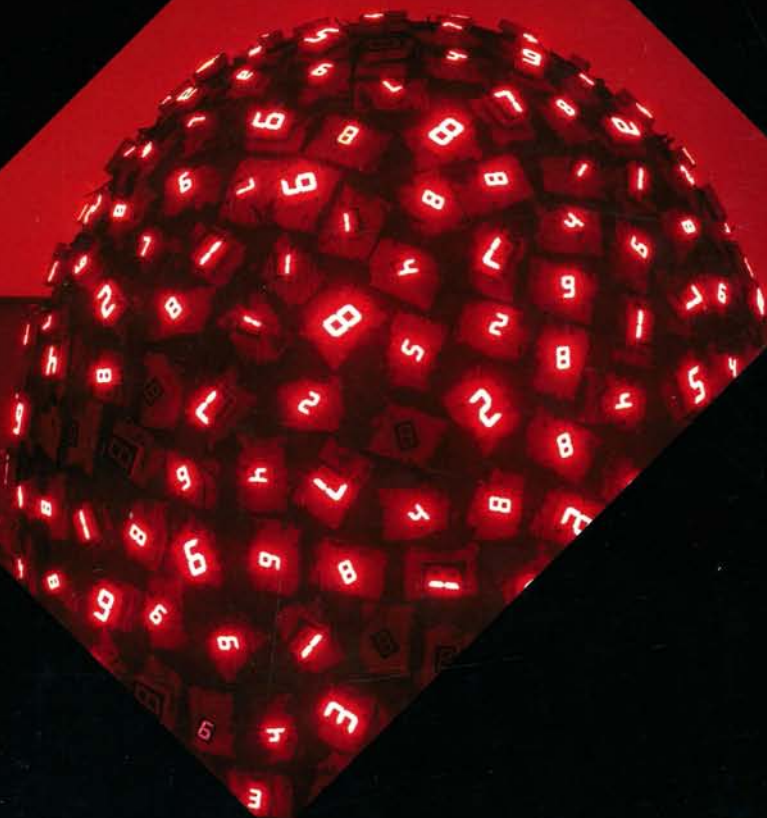


SCULPTURE NOW

Anna Moszynska



Thames & Hudson **world of art**



147. **Simon Starling,**
Three White Desks, 2008–9.

photograph but with no dimensions or further information enclosed. When the first desk arrived, Starling photographed it and sent this image to the second cabinet maker and so on with the third, until in Chinese whispers fashion, the likeness of the desks progressively degraded.

148. **Sopheap Pich,**
Cocoon 2, 2011.

Turning from painting to sculpture almost by chance in 2004, Pich began to weave his three-dimensional forms from purely natural materials, employing skilled craftsmen to assist his endeavours. The stomach-like form suspended here within its empty, fragile casing seems to evoke the near-starvation conditions encountered during Pich's childhood under the Khmer Rouge.

Handmade

An important element in much sculpture today is the handmade – a determination either to privilege artisanal skills or simply to uphold the longstanding relationship of sculpture to the physical body and to the hands of the maker. Martin Puryear (b. 1941, USA) continues to reference traditional crafts and manual methods of construction in his wood sculptures (as well as the sculptures that use other common materials such as metals, wire and tar) in order to create psychologically charged works that raise issues of identity, history and culture. Sopheap Pich (b. 1969) uses materials grown in his native Cambodia, such as rattan and bamboo, to weave large organic shapes whose forms at times refer to the stomach, relating to problems experienced during and after the rule of Pol Pot [148]. Elsewhere, the oral tradition of glass blowing has entered sculpture. Passed on through generations in historic centres such as Murano, this

