

Shatter Your Definition Of Sculpture

SculptureCenter

44-19 Purves St.
Long Island City
(718) 361-1750

sculpture-center.org

*Hours: Thu-Mon, 11 a.m. to 6 p.m.
Nearest Trains: E or M to 23rd
Street-Ely Avenue; G to Court
Square; 7 to 45th Road-Courthouse
Square*

Getting There

Long Island City has been revived by the arts and property developers who introduced a cosmopolitan breath of fresh air into an evolving industrial area. This rebirth has brought construction and congestion, making it difficult to access Purves Street.

Hidden in the middle of a dead end street, this former trolley repair factory cowers in between two new towering apartment complexes. Its small structure adds character to a street that is lacking the friendly ambiance of an inviting environment.

The SculptureCenter's bright pink and white sign is hard to miss. Walking through the shiny metallic gateway at the side of the building reveals the Center's courtyard with the main entrance situated at the end of the path.

First Impression

Before my visit, I had always thought of artistic sculpture as a method developed to depict the forms

of human beings. The exhibitions here have proved my original beliefs wrong. These works made me rethink what art is and what media it is created with. Questioning the instinctive emotions I received from different pieces, I began to dissect my own sense of humanity.

The numerous exhibitions located on the lower level induce various sensations on the viewer's mind, giving visitors the opportunity to experience a variety of emotions through different media.

At one point, a mallet-wielding butcher attempts to chop a plastic-covered figure into pieces. This frightening figure evokes fear at a distance. Slowly desensitizing your view of his brutality, he repeatedly hacks at the packaged body, sinisterly smiling back at you through the lens.

Another piece depicts a small child dunking a defenseless spider into a sticky piece of pink cake. His short youthful dialog with the artist lacks the understanding of death or the fact he has brought it upon the insect. The innocence in the child's voice makes the scene seem whimsical while the insect squirms for survival.

The Vibe

Many artistic venues provide a silent space to take in the creator's work, but the SculptureCenter does so in a perfect fashion. You will con-



Photo by Jason Mandella

Lara Schnitger's forms are both intriguing and disturbing at once.

template your mind's impulsive beliefs that the material is questionable while your eyes soak in the art.

Visiting the museum just before closing provides the opportunity to immerse yourself in the exhibitions, allowing you to become a part of the still materials collective composition.

Don't Miss This

Taking up the entire central space on the main floor, Lara Schnitger's exhibition, *Two Masters and Her Vile Perfume*, draws the viewer into a creepy-crawly realm where insects seem to have the upper hand. With outstretched wings worshipping an unraveling cocoon, the butterflies prance in a circle examining the visitors while they slowly mingle through

the cotton and nylon structures. Multiple masculine tattooed sculptures on the outside perimeter judge the ritual, pointing in mockery. Overwhelmed by a strong sense of paranoia brought on by those pinstriped macho moderators peering over the crowd, visitors revert to the surrounding walls in order to see the installation in its full glory.

Inspired by Charles Baudelaire's "Les Fleurs du Mal" (Flowers of Evil), this installation evokes themes of sadomasochism, divinity and decay, bringing eerie feelings of loneliness over the viewer, which makes you question whether it is even possible within a grand space filled with life-like structures.

—Jason Banrey