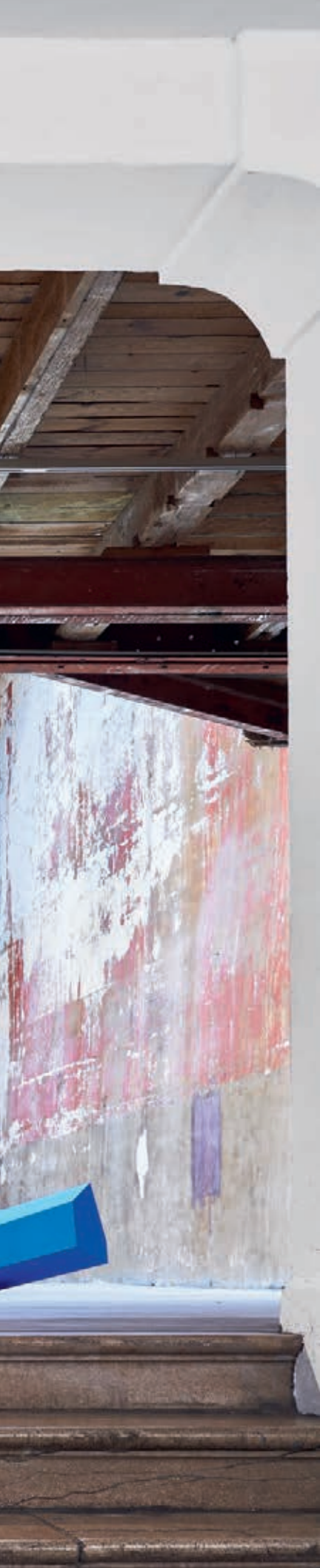


Joel Shapiro









JOEL SHAPIRO

June 10 - August 27, 2022

CAYÓN
Menorca



JOEL SHAPIRO

In conversation with Matthieu Poirier
March 2nd, 2022

Matthieu Poirier: The last two years have been a tough time for human interactions and also for sculpture / human interaction.

Joel Shapiro: Yes, I think painting is a little easier to read in this virtual Zoom world we've been living in because it's flat.

MP: It has always been its main advantage, or its main weakness.

JS: I'm relatively convinced that the work that reproduces well in photography is generally more boring, and the work that doesn't reproduce well is much more interesting. Sculpture is difficult because you can only see one aspect of it in reproduction. Sculpture requires *real* space.

MP: Yes, I always connect sculpture to architecture because it's all about activating a perceptual space. Your sculpture, for me, is activating the space around it, as architecture is activating the space *within* it. It's always a question of human experience, of people walking around, sensing distances, scale, like they'd do with a human presence.

JS: Scale is, yes, I think, you engender... Yes, I agree with you!

MP: Good start! [laughs] No, actually, I wanted to start again with a general question I tend to ask every artist I have a discussion with: what did you look at before creating your first significant works? During the 1960s, what caught your attention particularly? Who were the artists you were appreciating at the time? I've read many books about you, many essays, and that is not talked about as much.

JS: Growing up in New York, I was exposed to a fair amount of art and culture. My parents took me to museums. I studied art growing up and in high school. I took classes at the Museum of Modern Art. But the first exhibition that I think really shocked me was the Robert Morris exhibition at The Green

Gallery [show dates were December 16, 1964-January 1965]. I also vividly recall visiting the Frederick Kiesler-designed World House Galleries at one point [1957]. It was like entering some completely *other* environment. Both were radical, formative experiences.

Then, in 1965, I joined the Peace Corps and lived in India for two years. I was fortunate because the group I was with moved every three months. We were going to teacher training schools and there was a lot of down time in between assignments, and so I had ample opportunity to travel and explore. I could get on a train and go to Mahabalipuram or Ajanta and Ellora. So, I saw a lot of architecture and sculpture. I think the pervasiveness and the importance of art and architecture to the fabric of daily life made a significant impact on me, as well as the ability of those forms to encapsulate various psychological states or even universal conditions. To get away from your own culture and see something so intense – I think that was deeply formative.

But when I was back in New York and really began working, what interested me? I guess I was interested in my peers as well as Carl Andre, and Tony Smith, and [Alberto] Giacometti.

MP: Oh, Giacometti too.

JS: [Constantin] Brâncuși maybe a little bit, and then that sort of dissipated. I was more interested in how you introduce a kind of psychological charge into the world. With the anonymity of minimalism, or at least as it was presented, I thought that there was a real opportunity to make something and project your own state into the world. But I guess everyone does that. It's probably a misconception because all art is a kind of surrogate or profile of the psychological or emotional state of the individual who makes the work, regardless of how cold or remote the work might be.

MP: Yes, it's really true. I'm very interested that Friedrich Kiesler was one of your first important discoveries. He was an architect and also an artist. I think about the *Suspended*

City that you might've seen, which is this new city suspended in the air. It's very interesting because it's very constructed and at the same time, it looks like it's floating in space, not a single element touches the floor.

But I was also wondering if you saw works by Ronald Bladen, because he wasn't as shown as the other main minimal artists.

JS: Yes, I knew Ronnie's work.

MP: I think there is already a connection between your work on some levels, because a few sculptures he produced in the 1960s, from the early '60s to the late '60s, had this in common with yours, to be really precarious; they looked unbalanced, all of them. They looked like they were leaning so far that their balance was challenged.

JS: They were going to topple. I have no objection to using mechanical devices.

MP: As you probably know, the inside lower part was much heavier than the upper part. I think that it is because of this kind of trick, a refusal of real gravity, real space, that he was always kind of peripheral to this Minimal Art movement. He wasn't respecting gravity as it is, as something vertical. He was challenging it.

JS: Yes, he wasn't accepting the floor and the wall as a boundary, which is also something that I've tried to overcome.

MP: Yes, absolutely. He was bringing a kind of drama and a kind of psychological precarity into the experience. That's something I've experienced myself with a few of his works

JS: That's interesting. But I think I was always more drawn to the work of someone like Tony Smith and its more emotional, perhaps literary qualities.

Oh, another piece that I saw and that made an impact early on was Mark Di Suvero's *For Marianne Moore* [1967], the poet. I remember I was with Bob Grosvenor. We drove up to Lippincott. I thought it was really something, and totally transporting. It's a huge sculpture with one piece suspended off another element.

I also remember walking into a show of Dan Flavin's at Jill Kornblee Gallery [1966]. It was phenomenal. The whole place was green, or whatever. It was a moment where I was just totally absorbed and engulfed in what I saw.

MP: Can I ask you, what led you to get rid of pedestals, starting with the very small sculptures? It's interesting because in this very show, in *Minorca*, you plan to show a very tiny work in cast iron that looks like half a shell [JS 76] on the



Joel Shapiro. *Untitled*, 1973-74

Cast iron

8.4 x 3.6 x 4.3 cm

Installation view at the Paula Cooper Gallery, New York

floor. It's very interesting that you will show this kind of work, a very early work [1971-1974].

JS: Listen, there was a lot of big, bloated, meaningless sculpture at that time. That 1974 show at Paula Cooper with the small chair was the first exhibition of mine that really garnered attention. My feeling was that the size of the work should somehow be determined by my emotional state. There was no need to make a big chair. When you have something that's intimate and common, it creates a strong shift in scale.

MP: Oh, but it's about space-shifting already. It's funny because many of your installations, including the large one that you are preparing for Minorca, it's all about the scale again. It basically pervades and invades the entire space, and those early tiny sculptures were already anti-architectural somehow. You were already challenging the space that is hosting your work. You were fighting it by diminishing the usual adaptive size of the sculptures, making very tiny objects, pushing people to go really close and to try to adapt without really being able to do so. You were already activating the viewer.

JS: Yes, I think they did that. Did I intend to do that? I don't know. I do know that at the next exhibition I had at Paula's, in 1975, the sculptures were more geometric. When I saw the exhibition, I still liked the work. But I realized that it was so conditioned by the floor and the wall and that I really wanted to break away from that. And so, the next body of work would become almost anti-architectural. And that was the work I showed in 1977 at Paula Cooper.

MP: I found a nice quotation of yours. It is from a very recent essay by Dave Hickey. You said that as you work through a piece like this – you were talking about the installation you did at Rice University Art Gallery in Houston in 2012, which is similar to the installation that you're going to do in Minorca. You said that as you walk through a piece like this, it re-configures, which is an essential aspect of sculpture. Sculpture is very different from painting: it unfolds in time and space.

JS: Hickey was a great writer. This is in Hickey's book that just came out or something, right? [Hickey, Dave. "Joel Shapiro." October 2020. One Thing Well: 22 Years of Installation Art. Eds., Kimberley Davenport and Joshua Fischer. Rice University, Houston, Texas, 2021]



Joel Shapiro
Installation
Rice University Art Gallery, Houston, Texas, 2012

MP: I like the idea of reconfiguring the space without transforming it. You never did an actual architectural intervention. You never lowered the ceiling or changed the walls, but the mere presence of your work reconfigures its surroundings. I was very actually intrigued by the small mannequins you were using in 1974, and apparently more recently, five years ago, some cast mannequins in bronze and iron.

JS: Oh, I'm glad you saw them. Very few people have ever seen them.

MP: What I learned is that it's basically the character of limbs. I know Dieter Schwarz, who curated your show in 2017 at the Kunst Museum of Winterthur, and he brought up the subject about limbs. He was talking about the various elements you use in your works, like 99% of the time, those elements that you continually join and/or pull apart. I like this idea that you have a key work. I found images from 1974; they were those small wooden mannequins, usually used for painters or sculptors, that are fixed on a little pedestal with a metal pole.

You basically dismantled them and placed them on the floor with the metal parts around. Something pretty dramatic, like something happened; and at the same time, on a very small scale. What I liked in the very recent series is that you combined some of them. You burnt some of them, actually, and you made casts of those. And you left all the details, like you usually do, meaning the nails and all the accidents.



Joel Shapiro, Untitled, 2017-2018
Bronze
16.5 x 21.6 x 7.6 cm

JS: Yes, those first ones were exhibited in 1974-5 at the Clocktower. I pulled them apart in a certain way and then I threw them against the wall so they bounced off and scattered across the floor. I wasn't going to sit down and arrange them. I was trying to find a configuration and get away from placement. I think the more recent ones are really interesting. They're very moving.

MP: They're interesting because of the human figure. Because it's always more about evoking than representing human figures.

JS: That's interesting.

MP: At two times in your career, in '74 and five years ago, you went back to those little characters that could be used as keys to understanding both the character that is laying behind your sculptures and the viewer who is considered as essential in your work. That's what we started our conversation with, i.e. physical presence, real time and space. It's all about one's own capacity, one's own kinesthetic experience. Maybe the emotion that arises when I see your work – it's that I project myself into the character, with empathy, the well-known aesthetic notion of *Einfühlung*. I think that's maybe why you mentioned Giacometti as one of your first interests in art in the '60s.

JS: Yes, he's one of the formative sculptors of the 20th century.

MP: There's a metaphysical projection of one's self and of course, in general, of humankind. That's maybe why this anonymity that you still tend for is more important because Giacometti's sculptures, most of the time, were portraits. They were people you could identify thanks to the titles. Maybe your anonymous characters tend to be more universal somehow.

JS: His modeling in relation to the size of the form establishes tremendous scale.

MP: It's important actually that you mention scale again. I'd read something interesting too about one work that you presented in the Whitney's 1969 exhibition *Anti-Illusion: Procedure/Materials*, because it's a very surprising work actually. It's basically a work made of nylon threads that you were basically fixing...

JS: Stapling.

MP: ...stapling on the wall. You said that you tried to expand to some bigger dimensions but weren't satisfied at all about it. That's the moment when you abandoned those, let's say, monochrome material surfaces and threads, because the scale wasn't right. Every artwork has a corresponding scale.

JS: And that's the problem with large-scale sculpture. So little of it, because of the manufacturing process, retains any sense of touch or the hand. [Alexander] Calder retains a sense of hand in the work, regardless of the size, which is remarkable. But the Whitney piece from 1969: my whole studio was like that, filled up with those things. They were stapled directly to the wall. I think that one was particularly geometric and explainable. It was a rectangle, that was the problem. I was working within a preconceived context. I thought that was the problem. I'm somebody who generally is dissatisfied with what I do.

MP: [laughs] Then you go to the next one!

JS: Yes, that's what artists do! You analyze everything you do; you recognize its limitations; and then you don't know the resolution until you get back to work. You can't use language to describe the problem.

MP: I had another work, actually, I wanted to talk to you about it. It's another key work. It's called *Bridge* from 1973. It is an iron bridge that you made. It is only a few inches high and long. You exhibited it on the floor, in a very large and empty space. I noticed that the art critic Roberta Smith wrote that it looked "distant rather than small". [laughs]

JS: That is insightful.

MP: We talked about this already, about this game of systems, et cetera. I think that the form is not figurative per se, but it's maybe this symbolic or evocative shape. I think it says something about your constant will to connect things together. And I see your work most of the time as a way to connect elements together: the floor, the walls, the ceiling, the space outside, the viewers. You're making something that's almost architectural and social at the same time.

It's a bridge, it's a figure in itself. That might be one of the reasons it's hard to locate your career within a very spe-

cific movement. That's why I think art historians have difficulty too, because they never know how to clearly classify your work. For example, the minimal aspects of the sculpture are in conflict with the often-painterly surfaces. You really put a *skin* onto the materials and this skin, whether it's transparent or opaque, brings something else that recalls the AbEx history of the 1940s and '50s in NYC. Of course, all the minimal artists rejected the hand, and the implication of the sculptor as someone particular, with all the accidents. You are connecting opposite things, where people were fighting each other over, basically, let's say, classicism and Baroque.

JS: I think every artist I know, prays for an accident that's transformative, where there's some discovery. That's what's exciting.



Joel Shapiro. *Bridge*, 1971-1973
Milled grey cast iron, 8.89 x 22 x 7.62 cm
Installation view at the Clocktower, New York

MP: I think it's interesting because you talked about the 1964 exhibition of Robert Morris at the Green Gallery. All the elements were painted gray, uniform gray. They looked very industrial. In detail, it wasn't like a West Coast's *Light and Space* finish.

JS: No, not at all.

MP: It was rough and brutal, but it wasn't painterly.

JS: It was pretty brutal. Let's say direct. They were ordinary which added to their intrigue.

MP: Yes, yes, it looked like concrete despite the fact that it was plywood. But I think it's interesting you didn't choose the West Coast version, which was more about reflections, light. Even if a part of Donald Judd's career is really for me about reflections, light and space.

Also, I wanted to ask you about your choice of colors, your palette over the last 40 years, its evolution?

JS: Yes, it has changed a lot. I think initially it was very primary, but not really. Because I did those gouaches and wall pieces [circa 1978-1983] that were fairly painterly and subjective. I think my colors have always been subjective. They're really whatever I'm thinking about. There's no theory behind the color.

MP: I don't think you use this blue to evoke a particular feeling or situation.

JS: Yes, I think I do... on certain pieces. I think I try to use color to have some kind of perceptual and emotional quality. It's hard to discuss because it's so subjective.

MP: You don't use colors according to a rational or objective program.

JS: No.

MP: It comes as it goes. It looks to me like it's as subjective as the movement that you will use in the sculpture.

JS: Yes. I will choose a color to amplify the form or to distance the form.

MP: Like Robert and Sonia Delaunay, who were using colors because it's, again, a question of distance: of what would look closer or farther.

JS: Absolutely. Barnett Newman did that. The great Newmans – you stand in front of them and they have this emotional content based on color. You are either pulled closer in or pushed further away from the painting depending on the color. That interests me. I think the opportunity of painting sculpture is wide open. You can intensify the form, or distance the form, or iterate the form with color. There's one piece in the show that's greenish that you've probably never seen. I exhibited a similar work at the Nasher Sculpture Center in 2016 that was also a kind of negative form, and green. But when you looked at it, you would see it as a solid form, when in fact it wasn't at all. I'm always interested in how color alters how you perceive form. And because I'm not a painter, I probably have more freedom.

MP: For me, you are also a painter!

JS: I don't have the constraints of a painter.

MP: That's the beauty of it. And that's why it's interesting, actually.

JS: It's not easy painting in space! (laughs)

MP: Yes, but you keep elaborating colors that are obviously mixed colors that you've been thinking about, and that are clearly strange.

JS: Did you see the catalog for the Ludwig Museum exhibition in Cologne [February 26-september 25, 2011]? Pretty obscure catalog. There were groups of pieces suspended and each one had a narrative aspect. I based the color on some kind of narrative within the larger dialogue.

MP: It's about the dialogue between the colors.

JS: Definitely, yes.

MP: Yes, because especially in your large hanging installations, which appear to me as polychromatic compositions – even if the sculptures can be considered independent from one another.

er – when you hang them, you look at the space, you adapt to it, and you compose like a Malevich would do. I was thinking about Yves Klein in the mid-1950s. He edited the catalog of a never-realized exhibition with many monochromes of different colors, before making it a real exhibition. And he decided he'd never do that again, because, altogether in the room, the ensemble looked like one big polychromatic polyptych. That's the moment when he decided to use only one color at a time for a show, and that the show was an object in itself, an artwork in itself. That's the moment that he decided not to put two different colors side by side, and to reach for his ideal, pure or metaphysical purpose.

It seems to me that you are always fighting this, despite the fact that many of your sculptures are monochromatic. You most often use one color for one sculpture rather than many colors in one sculpture. You know what I mean? It's mostly monochrome.

JS: Yes, mostly.

MP: Mostly, but again, you use many techniques to paint. It's pretty complex, and you have this game of transparency, letting the wood grain remain visible, letting some spaces where you can see all the veins, et cetera. Even with large bronzes, you make sure to leave visible all the accidents and traces from the fabrication and creation process.

JS: Yes, I'm pretty generous with it, but the nature of the form definitely affects the paint and the color.

MP: You use the accidents, basically.

JS: After graduate school I had a job as a young artist at the Jewish Museum as an exhibition technician. Museums in the '60s would hire artists.

MP: Yes, I know.

JS: Kynaston McShine hired me. He had this fabulous Yves Klein show up in 1967, which was great. Each painting really had its own life.

MP: Yes, definitely, but again the brush strokes – Yves Klein wanted to get rid of these. That's why he was painting with a roll, and you don't paint that much with roll. You use large

brushes; you produce accidents; you use irregularities in the material. It's very complex. I think it's very important in your work to consider how painterly it can be actually.

JS: It gives the work scale, too.

MP: Yes, human scale. Remembering the human behind all this I understand your connection to Alberto Giacometti even more now...

There was something else I was wondering about: it's the near absence of curves in your work, which usually qualify representation because figuration is the logic of curves. I was wondering why there are no curves, except maybe a few tubes or spherical forms.

JS: Sometimes I've used round forms and the odd curve.

MP: It's rare.

JS: It's rare, but I think it has a lot to do with architecture, because I think you're establishing scale against the space defined by flatness. To take flatness and then distort it or change it, I think gives the work... If you see a plane on a work and there's a plane behind it – a wall behind it or a floor below it – I think it establishes a certain compression of scale within the space itself.

MP: I understand. Those are surfaces that you can find. Like an echo of the walls into the sculpture, right?

JS: Yes, exactly. They ricochet off the architecture.

MP: Yes. It's funny because I remember very well and I was so happy to have you in the group show I curated called "Suspension" at the Palais d'Iéna in Paris [16 – 28 October 2018], and at Olivier Malingue's in London [1 October – 15 December, 2018]. It was great because I really focused on one aspect of your work that is very recent, compared to other aspects that are more than half a century old. It was definitely the idea of breaking away from the space and hanging the works, which is definitely the best way to get rid of the pedestal and deal differently with gravity.

Your work is more about the fall, in fact, than its opposite, the ascent. Yes, it is about falling on the floor, reminding of the little mannequins that you threw on the floor. The gravity

feels more tragic this way. It's not about the takeaway, as you can see in dance, for example, which is a famous figure, when dancers jump as high as possible.

Also, Duchamp created *Sculpture for Traveling in 1918*. He would travel with this very peculiar sculpture, he could fold it, and extend it in a room so that people couldn't really move through normally. I think that this second version also has to be connected with the installation that you have in mind for Minorca.

JS: Duchamp showed that in New York?

MP: Yes, in 1942 he exhibited the work *A Mile of String* in the exhibition "First Papers of Surrealism". It was preventing people from getting into the space to properly see the paintings from the exhibition. The work *Sculpture for Travelling* wouldn't because it's polychrome, it basically hangs in space and tenses up because it's elastic somehow. It makes me think of the huge composition that you are working on for Cayón. I think that, again, the common point between those elements is there because people tend to connect easily this kind of construction of yours to suprematist Malevichean compositions.

There's this choreography for the visitors. They have to bend, they have to avoid the strings everywhere, they have to modify totally the way they walk into an exhibition. It's kind of a 3D maze, actually. They have to pay attention to the moment where they move. Remember what Ad Reinhardt said, "Sculpture is something you bump into when you back up to look at a painting".

JS: (Laughs) Yes, Ad Reinhardt had a great sense of humor!

MP: I like the fact that you are shown here with Julio González, and maybe we will close this conversation with this element as an echo. Because otherwise we could speak for hours about your work -I would love that- so I wanted to quote Julio González, who said that he wanted "to project and draw in space using new means, to take advantage of this space and to build with it as if it were a newly acquired material, that is my whole attempt."

His work might be connected more sometimes to, I don't know, like Giacometti. He was really obsessed with geometry. It's interesting because it could be your work sometimes.

JS: I was looking at the various possibilities of works to show with González, and I kept thinking that it's not what

the work looks like. It's more the sculptural intent, and the engagement of space.

MP: It's of great interest, I think, for people when they will be in the space of the gallery at Minorca to look at, of course, the thousands of differences between your respective works, but also their subtle connection, probably related to space, and the articulation of the limbs, somehow, and... I'm not sure you have looked closely at his work in your early practice, even if you may know about it. The precarity of some equilibriums is very interesting. It's another medium, of course. There is the question of the "style", again, that you fought for a long time as well. What I think is the most important is the way you guys play with space. As you said, you reconfigure it, and it was an early stage of his will, I think.

JS: He's really interesting. I think the only big show I saw was *Picasso and the Age of Iron* that Carmen Giménez curated at the Guggenheim in 1993, which contained a significant amount of González.

MP: I wanted maybe to close the discussion with the chronophotographs of Muybridge.

JS: Oh, Muybridge, yes.

MP: It's very interesting because his obsession was to deconstruct and grasp the dynamic essence of movement. It influenced, for example, Marcel Duchamp and his *Nude Descending a Staircase, 1912*. It is very important because those shapes were basically a kind of *carving* of space. They were bringing onto the same plane, at the same moment, the different phases of movement.

JS: Yes, it was a kind of distillation of certain ideas of cubism, too.

MP: Yes. Of course, cubism was all about this as well, and Giacomo Balla's *Girl Running on a Balcony, 1912*, was all about making movement sensible and at the same time, it was not kinetic *per se*.

JS: Yes. I think Balla is fascinating, and I've looked carefully at *Girl Running*.

MP: I really think this historical continuity is very interesting. In your case, every time one looks from a different angle at your sculpture, one grasps a new work, something that transforms according to your point of view..What you achieved is the concentration. The essence of the movement of the body, the expressivity somehow...

JS: I hope that it does, at least sometimes.

MP: Yes, that's the whole point and that's why it creates a strange effect when we see your work, because you have had tremendous success over the last decades and yet it is hard to make your work fit into a box. I think there are probably new ways to understand your work, using, for example, the metaphorical image of the bridge.

JS: Yes, I think you are right. It's funny, that piece is in the Detroit Institute of Art, but I don't think they know what to do with it. I saw it one time and it was on display in some sort of cabinet covered with glass.

MP: Oh! [laughs]

JS: I mean, treating everything as an object rather than as sculpture, where you negate any possibility of experience – I find that disturbing.

MP: It kills the work somehow. It's like using Giacometti as a coat hanger. You know what I mean? [laughs]

JS: Exactly! It's like this inability to set up a situation that somehow is parallel to the artist's intent. Oh, it's a Giacometti coat hanger!

MP: Yeah! [laughs]

JS: I've had my work used as a coat hanger. And I confess I *myself* may have used it many times as a coat hanger!



Julio González and *Femme au miroir* (1936-7) in the artist studio, Arcueil, France, 1937.
Installation views Julio González and Joel Shapiro, Cayón, Menorca. ►









SALIDA
EMERGENCIA





























EXTINTOR



Joel Shapiro



Untitled (JS 76.1), 1971-1974
Cast iron
7 x 27,9 x 10,8 cm



Untitled (JS 359 b), 1979-80
Patinated bronze
7 x 9,5 x 11,4 cm



Untitled (JS 1609), 2000-2005
Patinated bronze
31,8 x 33,7 x 31,1 cm



Untitled (JS 1928), 2003-2010
Patinated bronze
36,5 x 33 x 28,3 cm



Untitled (JS 1589), 2004
Wood, casein and wire
43,2 x 43,2 x 48,3 cm



Study (JS 1652), 2005
Wood, casein and wire
31,1 x 27,9 x 19,1 cm



Untitled (JS 1650), 2005
Wood, casein, and cable
25,4 x 33 x 29,2 cm



Untitled (JS 1707), 2006-2007
Wood and casein
83,82 x 60,96 x 68,58 cm



Untitled (JS 1958), 2009-2010
Wood and casein
185,42 x 142,24 x 81,28 cm



Untitled (JS 1944), 2011
Bronze
37,8 x 45,7 x 25,4 cm
Edition 5 + 1AP + 1 FP



Untitled (JS 2166), 2014
Wood and casein
40,6 x 41,3 x 22,5 cm



Untitled (JS 2171), 2014
Wood and casein
74,3 x 22,9 x 34,3 cm



Yellow May (JS-2418), 2016
Wood and casein
209,2 x 189,9 x 141,6 cm



Really Blue (after all) (JS-2369), 2016
Wood and casein
261,6 x 200,7 x 127 cm



Orange (JS-2371), 2016
Wood and casein
78,1 x 210,8 x 179,7 cm



Flush (JS-2372), 2016
Wood and casein
137,2 x 91,4 x 74,3 cm



Yellow Then (JS-2373), 2016
Wood and casein
115,6 x 76,2 x 127 cm



Untitled (JS-2619), 2021
Wood, casein and stainless steel pins
121,6 x 123,2 x 83,2 cm



Untitled (JS 2622), 2021
Wood and casein
74,3 x 125,7 x 73 cm



Untitled (JS 2591), 2021-2022
Wood and casein
133,67 x 154,9 x 55,2 cm



Untitled (JS 2657), 2022
Wood and casein
215,9 x 195,58 x 58,42 cm



Untitled (JS 2659), 2022
Wood and oil
84,1 x 43,8 x 77,8 cm



Untitled (JS 2661), 2022
Wood and casein
57,2 x 27,9 x 30,5 cm

Joel Shapiro

Dibujos — *Drawings*



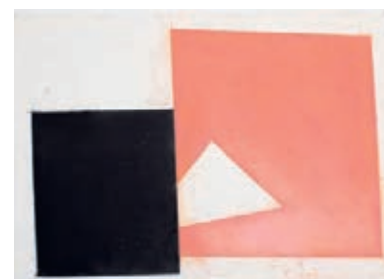
Untitled (JS 2669), 2022
Pastel and pencil
100 x 71,8 cm



Untitled (JS 2667), 2022
Pastel and pencil on paper
101,9 x 64,9 cm



Untitled (JS 2668), 2022
Pastel and pencil on paper
99,1 x 83,8 cm



Untitled (JS 2666), 2022
Pastel, charcoal, chalk and pencil
on paper
77,4 x 108,1 cm



Untitled (JS 2670), 2022
Pastel and pencil on paper
53,7 x 59,5 cm



Untitled (JS 2671), 2022
Pastel, charcoal, chalk and pencil
on paper
138,4 x 118,1 cm



Untitled (JS 2672), 2022
Pastel, charcoal, chalk and pencil
on paper
102,9 x 75,9 cm

Julio González



Petite danseuse, 1929-1930
*Bronze with dark brown patina
on stone base
17,7 x 10 x 4 cm
Edition HC*



Tête Aigüe / Masque Aigu, 1930
*Bronze with dark brown patina
25,5 x 16,2 x 11,5 cm
Edition HC*



Les amoureux I, 1932-1933
*Bronze with dark brown patina
on stone base
12,3 x 7,8 x 8,3 cm
Edition HC*



Le cagoulard, 1935-1936
*Bronze with dark brown patina
14,5 x 22 x 18 cm
Edition HC*



Personnage allongé II, 1936
*Bronze with dark brown patina on stone
base
25 x 38 x 18 cm
Edition HC*



Danseuse à le marguerite, 1937
*Bronze with dark brown patina
on stone base
46 x 28,8 x 9,5 cm
Edition 0/0*



Joel Shapiro

JOEL SHAPIRO

Born in New York City in 1941, **Joel Shapiro** has explored the possibilities of sculptural form throughout his over-fifty-year career in the arts. Since his first solo exhibition in 1970, his work has been the subject of numerous solo and retrospective exhibitions worldwide, at institutions including the Whitechapel Gallery, London, 1980; Whitney Museum of American Art, New York, 1982; Stedelijk Museum, Amsterdam, 1985; Walker Art Center, Minneapolis (jointly with The Nelson-Atkins Museum, Kansas City), 1995-6; Iris and B. Gerald Cantor Roof Garden, The Metropolitan Museum of Art, New York, 2001; Museum Ludwig, Cologne, 2011; Nasher Sculpture Center, Dallas, 2016; Kunstmuseum Winterthur, Switzerland, 2017; Yale University Art Gallery, 2018; and The Madison Museum of Contemporary Art, 2018.

Shapiro's work can be found in numerous public collections in the United States and abroad, including The Museum of Modern Art, Whitney Museum of American Art, and The Metropolitan Museum of Art in New York; Museum of Fine Arts, Boston; Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, and the National Gallery of Art in Washington, D.C.; Philadelphia Museum of Art; The Art Institute of Chicago; The Menil Collection and the Museum of Fine Arts, Houston; Nasher Sculpture Center, Dallas; Los Angeles County Museum of Art, The J. Paul Getty Museum, and The Museum of Contemporary Art in Los Angeles; the Tate Gallery, London; IVAM Centre Julio González, Valencia; Serralves Foundation Museum of Contemporary Art, Portugal; Stedelijk Museum, Amsterdam; Skulpturenpark Köln, Cologne; Moderna Museet, Stockholm; and Musée National d'Art Moderne, Centre Georges Pompidou, Paris.

In 1993 he installed *Loss and Regeneration* at the United States Holocaust Memorial Museum in Washington, D.C. Other prominent commissions and publicly sited works include *Conjunction* for the United States Embassy in Ottawa, Canada, on behalf of the Foundation for Art and Preservation in Embassies; *Verge*, for 23 Savile Row, London; *For Jennifer*, commissioned by the Denver Art Museum; *Now*, commissioned by the Foundation for Art and Preservation in Embassies and installed in 2013 at the new U.S. Consulate in Guangzhou, China; and *Blue*, which was installed on the grounds of The Reach at the John F. Kennedy Center for the Performing Arts in Washington, D.C. in September 2019.

Joel Shapiro was elected to the Swedish Royal Academy of Art in 1994 and the American Academy of Arts and Letters in 1998. The French Minister of Culture named Shapiro a Chevalier in the Order of Arts and Letters in 2005, and in 2013 he was honored with the National Art Award for Outstanding Achievement by Americans for the Arts. In April 2015 he was awarded the Lifetime Achievement Award in Contemporary Sculpture by the International Sculpture Center.

Joel Shapiro lives and works in New York City.

JOEL SHAPIRO

DATES

Born 1941, New York, New York

EDUCATION

1964, New York University, New York, B.A.

1969, New York University, New York, M.A.

SELECTED EXHIBITIONS

2022

Joel Shapiro, Galería Cayón, Madrid, September 8–November 4, 2022.

Joel Shapiro, Galería Cayón, Menorca, June 10–August 26, 2022.

2021

Joel Shapiro, Paula Cooper Gallery, New York, November 4–December 23, 2021.

Joel Shapiro, Pace Gallery, Seoul, July 22–September 11, 2021.

2019

Joel Shapiro: Plaster Sculptures 1971-2014, Craig F. Starr Gallery, New York, February 10–May 18, 2019.

1967–1980: Explorations (group exhibition), Paula Cooper Gallery, New York, January 10–February 9, 2019.

2018

Joel Shapiro: Splay, Galerie Karsten Greve, Paris, October 18–January 12, 2019.

Joel Shapiro, Kasmin Gallery, New York, October 10–December 22, 2018.

Suspension: A History of Abstract Hanging Sculpture 1918–2018 (group exhibition), Oliver Malingue, London, October 1–December 15, 2018, and at Palais d'Iéna, Paris, October 16–28, 2018.

Joel Shapiro: The Bronzes, Madison Museum of Contemporary Art, Wisconsin, September 23, 2018–January 13, 2019.

American Masters 1940–1980 (group exhibition), National Gallery of Australia, Canberra, August 24–November 11, 2018.

Joel Shapiro, Paula Cooper Gallery, New York, March 24–April 28, 2018.

Joel Shapiro: Plaster, Paper, Wood, and Wire, Yale University Art Gallery, New Haven, CT, March 2–June 10, 2018.

2017

American Sculpture: Sotheby's Beyond Limits (group exhibition), Chatsworth, Derbyshire, United Kingdom, September 15–November 12, 2017.

Joel Shapiro, Pace London, 6 Burlington Gardens, May 19–June 17, 2017.

Joel Shapiro, Ovitz Family Collection, Los Angeles, April 1–August 31, 2017.

Joel Shapiro: Floor Wall Ceiling, Kunstmuseum Winterthur, January 11–April 4, 2017.

2016

Embracing the Contemporary: The Keith L. and Katherine Sachs Collection (group exhibition), Philadelphia Museum of Art, June 28–September 5, 2016.

Joel Shapiro, Dominique Lévy Gallery, New York, October 28, 2016–January 7, 2017.

Joel Shapiro, The Nasher Sculpture Center, Dallas, May 7–August 21, 2016.

2015

America is Hard to See (group exhibition), Whitney Museum of American Art, New York, May 1–September 27, 2015.

Construction/Destruction (group exhibition), Almine Rech Gallery, Paris, April 29 – June 6, 2015.

Joel Shapiro: Wood Plaster Bronze, Galerie Karsten Greve, Cologne, January 30–April 11, 2015.

2014

Joel Shapiro: Painted Wood, Almine Rech Gallery, Brussels, October 9–November 12, 2014.

Joel Shapiro: Iron and Bronze 1973–76, Craig F. Starr Gallery, New York, September 5–November 1, 2014.

Joel Shapiro, Elizabeth Leach Gallery, Portland, Oregon, July 2–August 2, 2014.

Joel Shapiro, Portland Art Museum, Oregon, June 21–September 21, 2014.

Joel Shapiro: Works on Paper 2011–2013, Pace Gallery, 508 West 25th Street, New York, May 9–June 28, 2014.

Joel Shapiro: Wood Plaster Paint, Galerie Karsten Greve, Paris, May 3–August 23, 2014.

From Picasso to Jasper Johns. Aldo Crommelynck's Workshop (group exhibition), Bibliothèque nationale de France, Paris, April 8–July 13, 2014.

Joel Shapiro: Prints 1975–2011, Susanne Hilberry Gallery, Ferndale, Michigan, March 1–April 19, 2014.

Joel Shapiro, Paula Cooper Gallery, New York, January 25–February 22, 2014.

Joel Shapiro, Musée de l'Art Moderne Saint-Etienne Métropole, Saint-Étienne, France, January 17–May 18, 2014.

2013

Joel Shapiro, L.A. Louver, Venice, California, November 14, 2013–January 11, 2014.

Joel Shapiro: Sculpture and Drawings 1969–1972, Craig F. Starr Gallery, New York, February 1–March 23, 2013.

2012

Joel Shapiro: Up Down Around, Gemini G.E.L. at Joni Moisant Weyl, New York, September 27–October 23, 2012.

Joel Shapiro: untitled (end of summer), Galerie Daniel Templon, Paris, September 8–October 20, 2012.

Joel Shapiro: Sculpture and Drawings, John Berggruen Gallery, San Francisco, April 5–May 12, 2012.

Joel Shapiro: New Sculptures and Drawings, Texas Gallery, Houston, February 3–March 31, 2012.

Joel Shapiro: Untitled, Rice University Art Gallery, Houston, February 2–March 18, 2012.

2011

Joel Shapiro, Galerie Forsblom, Helsinki, August 19–September 25, 2011.

Joel Shapiro: Five Recent Sculptures, L.A. Louver, Venice, California, July 21–August 27, 2011.

Joel Shapiro, Museum Ludwig, Cologne, February 26–September 25, 2011. (Catalogue)

Legacy: The Emily Fisher Landau Collection, Whitney Museum of American Art, New York, February 10– May 1, 2011.

2010

50 Years at Pace, The Pace Gallery, 545 West 22nd Street, New York, September 17–October 23, 2010.

Joel Shapiro: Skulptur, Galerie Karsten Greve, Cologne, September 2–November 6, 2010.

Calder to Warhol: Introducing the Fisher Collection (group exhibition), San Francisco Museum of Modern Art, San Francisco, June 25–September 19, 2010.

Joel Shapiro: New Work, The Pace Gallery, 534 West 25th Street, New York, April 17–May 15, 2010.

Joel Shapiro: Works 1969–1979, Paula Cooper Gallery, New York, January 8–February 13, 2010.

2009

Joel Shapiro: Sculpture, Galerie Karsten Greve, St. Moritz, Switzerland, December 29, 2009–February 20, 2010.

Boat, Bird, Mother and Child: Joel Shapiro at Gemini, Gemini G.E.L. at Joni Moisant Weyl, New York, November 10–December 12, 2009.

The Robert and Jane Meyerhoff Collection: Selected Works (group exhibition), National Gallery of Art, Washington, D.C., October 1, 2009–May 2, 2010.

Joel Shapiro: Works on Paper, Galerie Daniel Templon, June 20–July 25, 2009.

Afterimage: Drawing Through Process (group exhibition), Museum of Contemporary Art, Los Angeles, April 11–August 22, 1999. Traveled to: Contemporary Arts Museum, Houston, May 13–July 16, 2000; Henry Art Gallery, University of Washington, Seattle, July–September 2000.

Joel Shapiro, L.A. Louver, Venice, California, January 15–February 14, 2009.

2008

Joel Shapiro: Sculptures and Works on Paper, Texas Gallery, Houston, January 10–February 16, 2008.

Joel Shapiro: Wood/Painted Wood, The Van Every/Smith Galleries, Davidson College, Davidson, North Carolina, January 18–February 29, 2008. (Catalogue)

Joel Shapiro, Gana Art Gallery, Seoul, Korea, February 1–24 2008. Traveled to: Gana Art Busan, Korea, February 28–March 30, 2008.

Joel Shapiro: Sculpture from the 80's, Nohra Haime Gallery, New York, October 7–November 15, 2008.

2007

Joel Shapiro: New Sculpture, PaceWildenstein, 545 West 22nd Street, New York, November 2, 2007–January 19, 2008.

2006

Joel Shapiro: Skulpturen, Galerie Jamileh Weber, Zurich, October 28, 2006–January 27, 2007.

The New Landscape/The New Still Life: Soutine and Modern Art (group exhibition), Cheim and Read, New York, June 22–September 9, 2006.

Homage to Chillida (group exhibition), Guggenheim Bilbao Museum, April 5–June 11, 2006.

Joel Shapiro, L.A. Louver, Venice, California, March 31–May 6, 2006.

2005

Joel Shapiro: Sculpture and Drawings, Russell Bowman Art Advisory, Chicago, October 21–December 3, 2005.

Joel Shapiro: Sculpture and Drawings, John Berggruen Gallery, San Francisco, September 15–October 29, 2005.

Correspondances: Joel Shapiro/Jean-Baptiste Carpeaux, Musée d'Orsay, Paris, April 12–July 10, 2005.

Joel Shapiro: Work in Wood, Plaster, and Bronze 2001–2005, PaceWildenstein, New York, March 10–April 16, 2005.

Joel Shapiro: Drawings and Sculpture, Cooke Fine Art, New York, January 7–February 25, 2005.

2004

Art Now: Sculptures of Joel Shapiro, Middlebury College Museum of Art, Vermont, September 7–December 5, 2004.

Joel Shapiro: Small Scale Sculpture, Galerie Daniel Templon, Paris, May 4–June 5, 2004.

Joel Shapiro: Recent Sculpture, LA Louver, Venice, California, January 16–February 21, 2004.

2003

Joel Shapiro: Off the Wall: 1976–2003, Susanne Hilberry Gallery, Ferndale, Michigan, November 14, 2003–January 24, 2004.

Drawing Modern: Works from the Agnes Gund Collection (group exhibition), The Cleveland Museum of Art, October 26, 2003–January 11, 2004.

Joel Shapiro: Recent Sculpture, PaceWildenstein, 534 West 25th Street, New York, May 2–July 31, 2003.
Joel Shapiro, Samuel P. Harn Museum of Art, University of Florida, Gainesville, February 4–April 6, 2003.

2001

A Century of Drawing: Works on Paper from Degas to LeWitt (group exhibition), National Gallery of Art, Washington, D.C., November 18, 2001–April 7, 2002.
Joel Shapiro on the Roof, The Metropolitan Museum of Art, Gerald B. Cantor Rooftop Galleries, New York, May 1–November 8, 2001.
Joel Shapiro: Recent Sculpture and Drawings, PaceWildenstein, New York, April 27–May 26, 2001.
Joel Shapiro, Galerie Daniel Templon, Paris, January 27–March 22, 2001.

2000

Joel Shapiro: Painted Wood, Timothy Taylor Gallery, London, November 8–December 16, 2000.
Joel Shapiro: Sculpture, Middleton Place, Spoleto Festival USA, Charleston, South Carolina, May 22–September 4, 2000.
Traveled to: McNay Art Museum, San Antonio, October 1, 2000–January 7, 2001; Denver Art Museum, February 13–May 28, 2001.
Changing Perceptions: The Panza Collection (group exhibition), The Guggenheim Museum Bilbao, October 10, 2000–February 11, 2001.
Celebrating Modern Art: The Anderson Collection (group exhibition), San Francisco Museum of Modern Art, October 7, 2000–January 15, 2001.
MOMA 2000: Open Ends (group exhibition), The Museum of Modern Art, New York, September 28, 2000–January 2, 2001.
Joel Shapiro: Sculpture and Works on Paper, John Berggruen Gallery, San Francisco, May 4–July 1, 2000.

1999

Sculptors' Drawings (group exhibition), Paula Cooper Gallery, New York, December 11, 1999–January 29, 2000.
Joel Shapiro, National Gallery of Canada, Ottawa, September 20, 1999–January 23, 2000. Exhibition held simultaneously with the installation of *Conjunction*, commissioned by the Foundation for Art and Preservation in Embassies (FAPE) for the Embassy of the United States, Ottawa.
Joel Shapiro: Sculpture 1974–1999, Yorkshire Sculpture Park, Wakefield, Yorkshire, England, July 16–February 27, 2000.
Joel Shapiro Sculpture, New Art Centre Sculpture Park & Gallery, Roche Court, East Winterslow, Salisbury, Wiltshire, England, June 22–November 28, 1999.
Circa 1968 (group exhibition), Museu de Arte Contemporanea, Fundação de Serralves, Porto, Portugal, June–August 1999.
Joel Shapiro, Museum of Fine Arts, Boston, April 17–November 28, 1999.
Joel Shapiro: Roma, American Academy in Rome, March 12–June 15, 1999. (Recent work at the Academy and outdoor sculpture installed around the city).
Joel Shapiro: Recent Sculpture, PaceWildenstein, Los Angeles, January 12–March 13, 1999.

1998

Joel Shapiro: New Wood & Bronze Sculpture, PaceWildenstein, 32 East 57th Street and 142 Greene Street, New York, October 15–November 14, 1998.

1997

Drawing Is Another Kind of Language: Recent American Drawings from a New York Private Collection (group exhibition), Arthur M. Sackler Museum, Harvard University, Cambridge, December 12, 1997–February 22, 1998. Traveled to: Graphische Sammlung Albertina, Vienna, March 18–May 17, 1998; Kunstmuseum, Winterthur, September 4–November 15, 1998; Kunst-

Museum, Ahlen, November 28, 1998–January 24, 1999; Akademie der Künste, Berlin, February 19–May 2, 1999; The Parrish Art Museum, Southampton, September–November 1999.
Joel Shapiro: Skulpturen 1993–1997, Haus der Kunst, Munich, October 24, 1997–January 18, 1998. Traveled to: Barlach HALLE K, Hamburg, February 5–March 22, 1998.
Joel Shapiro Drawings, Galerie Biedermann, Munich, October 15–December 30, 1997.
Joel Shapiro: Sculpture in Clay, Plaster, Wood, Iron and Bronze, 1971–1997, Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts, September 20–January 4, 1998.
Joel Shapiro, Galerie Jamileh Weber, Zurich, September 5–October 11, 1997.

1996

Joel Shapiro: Recent Drawings and Sculpture, Gallery Seomi, Seoul, November 12–December 20, 1996.
Masterworks of Modern Sculpture: The Nasher Collection (group exhibition), Fine Arts Museums of San Francisco, Palace of the Legion of Honor, October 1996–January 1997. Traveled to as: *A Century of Sculpture: The Nasher Collection*, Solomon R. Guggenheim Museum, New York, February–April 1997.
Joel Shapiro: Recent Sculpture, PaceWildenstein, 142 Greene Street, New York, September 27–November 2, 1996.
Joel Shapiro: Selected Prints 1975–1995, University of Missouri, Kansas City Gallery of Art, Kansas City, Missouri, September 7–June 1997.
The Robert and Jane Meyerhoff Collection (group exhibition), National Gallery of Art, Washington, DC, March 31–July 21, 1996.
Joel Shapiro: Sculpture and Drawings, PaceWildenstein, Los Angeles, March 14–April 20, 1996.
Joel Shapiro: Early Works, Daniel Weinberg, San Francisco, March 9–April 27, 1996.
Joel Shapiro: New Etchings and Painted Wood Sculptures, Susanne Hilberry Gallery, Birmingham, Michigan, February 6–March 30, 1996.

1995

Joel Shapiro: Etchings, Betsy Senior Gallery, New York, October 26–December 22, 1995.
Twentieth Century American Sculpture at The White House, Exhibition III (group exhibition), Washington, D.C., October 6, 1995–March 15, 1996.
Joel Shapiro: Outdoors, Walker Arts Center/Minneapolis Sculpture Garden, Minneapolis, May 15, 1995– March 15, 1996. Traveled to: The Nelson-Atkins Museum of Art/Kansas City Sculpture Park, Kansas City, April 23–October 13, 1996.
Joel Shapiro Sculpture, Galerie Karsten Greve, Paris, May 4–August 31, 1995.
Joel Shapiro: Painted Wood Sculpture and Drawings, The Pace Gallery, New York, March 24–April 22, 1995.
Joel Shapiro: Teckningar, Galerie Aronowitsch, Stockholm, February 11–March 15, 1995.

1994

Joel Shapiro: Sculture e Disegni, Galleria Karsten Greve, Milan, September 8–November 8, 1994.
Joel Shapiro: Drawing & Sculpture, Gallery Seomi, Seoul, April 19–May 18, 1994.

1993

Joel Shapiro: Skulpturen/Arbeiten auf Papier, Galerie Karsten Greve, Cologne, September 23, 1993–January 6, 1994.
Postminimal Sculptures at the Collection of IVAM (group exhibition), IVAM Centre Del Darne (sponsored by IVAM Centre Julio Gonzalez), September–December 1993.
Joel Shapiro: Sculpture and Drawings, The Pace Gallery, 32 East 57th Street, New York and 142 Greene Street, New York, April 30–June 18, 1993.

1991

Joel Shapiro Recent Sculpture, John Berggruen Gallery, San Francisco, October 30–November 30, 1991.

Joel Shapiro: Sculptures-Wood, Bronze, Gallery Mukai, Tokyo, May 10–June 8, 1991.

Joel Shapiro, Asher/Faure, Los Angeles, April 20–May 18, 1991.

Joel Shapiro: Selected Drawings 1968–1990, Center for the Fine Arts, Miami, April 6–June 2, 1991.

Joel Shapiro, Salon de Mars, Paris, March 20–March 25, 1991.

1990

Joel Shapiro, Paula Cooper Gallery, New York, November 3–December 1, 1990.

Joel Shapiro, Louisiana Museum for Moderne Kunst, Humlebæk, Denmark, September 15–November 18, 1990. Traveled to: IVAM Centre Julio González, Valencia, Spain, November 29–February 10, 1991; Kunsthalle Zürich, March 23–May 26, 1991; Musée des Beaux-Arts, Calais, France, June 22–September 8, 1991.

Joel Shapiro, Galerie Aronowitsch, Stockholm, September 1–September 29, 1990.

Joel Shapiro: Tracing the Figure, Des Moines Art Center, Iowa. Traveled to: Baltimore Museum of Art, Maryland, August 21–October 7, 1990; Center for the Fine Arts, Miami, April 6–June 2, 1991.

Joel Shapiro Skulptur & Grafik 1985–1990, Museet i Varberg, Varberg, Sweden, June 17–August 19, 1990.

Joel Shapiro, The Greenberg Gallery, St. Louis, Missouri, May 24–July 21, 1990.

Joel Shapiro, Pace Prints, New York, May 4–June 3, 1990.

The New Sculpture 1965–75: Between Geometry and Gesture (group exhibition), Whitney Museum of American Art, New York, February 20–June 3, 1990. Traveled to: Museum of Contemporary Art, Los Angeles, February 17–July 7, 1991.

1989

Joel Shapiro, Waddington Galleries, London, October 4–October 28, 1989.

Joel Shapiro, Paula Cooper Gallery, New York, May 3–June 3, 1989.

Playing with Human Geometry: Joel Shapiro's Sculpture, The Toledo Museum of Art, Toledo, Ohio, January 15–February 26, 1989.

Joel Shapiro, Asher and Faure, Los Angeles, January 14–February 11, 1989.

1988

Joel Shapiro: Recent Sculptures and Drawings, Cleveland Museum of Art, December 6, 1988–January 29, 1989.

Carnegie International (group exhibition), The Carnegie Museum of Art, Pittsburgh, November 5, 1988–January 22, 1989.

Joel Shapiro, Galerie Daniel Templon, Paris, September 10–October 12, 1988.

Joel Shapiro, Susanne Hilberry Gallery, Birmingham, Michigan, May 21–June 22, 1988.

Joel Shapiro, Hans Strelow, Düsseldorf, April 29–June 4, 1988.

Leon Golub, Philip Guston, Sigmar Polke, Joel Shapiro (group exhibition), The Saatchi Collection, London, April 29–September, 1988.

Joel Shapiro, Gallery Mukai, Tokyo, April 4–May 7, 1988.

Joel Shapiro, Paula Cooper Gallery, New York, March 3–March 31, 1988.

1987

Joel Shapiro: Painted Wood, Hirshhorn Museum and Sculpture Garden, Washington, D.C., December 2, 1987–February 28, 1988.

Joel Shapiro, John Berggruen Gallery, San Francisco, September 30–November 28, 1987.

A Century of Modern Sculpture: The Patsy and Raymond Nasher Collection (group exhibition), Dallas Museum of Art, April 5–May 31, 1979. Traveled to: National Gallery of Art, Washington, D.C., June 28, 1987–February 15, 1988; Centro de Arte Reina

Sofia, Madrid, April 6–June 5, 1991; Forte di Belvedere, Florence, July 8–November 1, 1991; Tel Aviv Museum of Art, January 1–April 26, 1992.

Joel Shapiro, Donald Young Gallery, Chicago, April 3–May 2, 1987.

1986

Joel Shapiro, Asher and Faure, Los Angeles, November 15–December 20, 1986.

Joel Shapiro, Paula Cooper Gallery, New York, November 8–December 6, 1986.

Joel Shapiro: Sculpture and Drawings 1981–85, The John and Mable Ringling Museum of Arts, Sarasota, Florida, October 31–December 14, 1986.

The Barry Lowen Collection, The Museum of Contemporary Art, Los Angeles, June 16–August 10, 1986. (Catalogue)

Joel Shapiro, Seattle Art Museum, Seattle, Washington, March 13–May 11, 1986. (Catalogue)

Joel Shapiro, Galerie Daniel Templon, Paris, March 9–May 3, 1986.

1985

Joel Shapiro, Stedelijk Museum, Amsterdam, September 6–October 20, 1985. Traveled to: Kunstmuseum Düsseldorf, Germany, November 10, 1985–January 19, 1986; and Staatliche Kunsthalle, Baden-Baden, Germany, February 1–March 31, 1986.

Joel Shapiro, Knoedler Kasmin, London, June 20–July 1985.

1984

Joel Shapiro, Paula Cooper Gallery, New York, November 1–29, 1984.

An International Survey of Recent Painting and Sculpture (group exhibition), The Museum of Modern Art, New York, May 17–August 19, 1984.

Joel Shapiro, Galerie Aronowitsch, Stockholm, April–May 1984.

Joel Shapiro: Gouaches, Paula Cooper Gallery, New York, March 22–April 14, 1984.

1983

Joel Shapiro, Galerie Aronowitsch, Stockholm, 1983.

Joel Shapiro, Asher and Faure, Los Angeles, November 19–December 24, 1983.

Joel Shapiro, Paula Cooper Gallery, New York, May 5–June 4, 1983.

1982

Joel Shapiro, Whitney Museum of American Art, New York, October 21, 1982–January 2, 1983. Traveled to: Dallas Museum of Fine Arts, Dallas, March 9–May 8, 1983; Art Gallery of Ontario, Toronto, August 13–May 8, 1983; and La Jolla Museum of Contemporary Art, La Jolla, California, December 3–January 15, 1984.

Joel Shapiro, Yarlow/Salzman Gallery, Toronto, April 6–May 1, 1982.

Joel Shapiro, Susanne Hilberry Gallery, Birmingham, Michigan, April 3–June 4, 1982.

Joel Shapiro, Portland Center of the Visual Arts, Portland, Oregon, March 30–May 2, 1982.

Joel Shapiro: Drawings, Paula Cooper Gallery, New York, January 9–February 6, 1982.

1981

Joel Shapiro, Young-Hoffman Gallery, Chicago, November 20, 1981–January 5, 1982.

Joel Shapiro, Galerie Mukai, Tokyo, October 5–October 24, 1981. (Catalogue)

Joel Shapiro, The Israel Museum, Jerusalem, September–October 1981.

Joel Shapiro, Daniel Weinberg Gallery, San Francisco, May 5–June 6, 1981.

Joel Shapiro, John Stoller Gallery, Minneapolis, April 10–June 28, 1981.

1981 *Biennial Exhibition* (group exhibition), Whitney Museum of American Art, New York, February 4–April 19, 1981.
Joel Shapiro, The Ackland Art Museum, University of North Carolina, Chapel Hill, January 11–February 8, 1981.

1980

Joel Shapiro, Bell Gallery, Brown University, Providence, November 22–December 17, 1980. Traveled to: Georgia State University, Atlanta, February 2–February 27, 1981; and The Contemporary Arts Center, Cincinnati, September 17–November 1, 1981.
Joel Shapiro, Paula Cooper Gallery, New York, November 19–December 13, 1980.
Joel Shapiro, Galerie Aronowitsch, Stockholm, November 8–November 25, 1980.
Joel Shapiro: Lithographs, 1979–1980, Brooke Alexander Gallery, New York, September 9–October 4, 1980. Traveled to: Delahunty Gallery, Dallas, October 11–November 5, 1980.
Joel Shapiro, Asher and Faure, Los Angeles, June 7–July 3, 1980.
Joel Shapiro, Galerie Mukai, Tokyo, April 11–May 10, 1980.
Joel Shapiro: Sculpture and Drawing, Whitechapel Art Gallery, London, January 18–February 24, 1980. Traveled to: Museum Haus Lange, Krefeld, Germany, March 16–April 27, 1980; and Moderna Museet, Stockholm, October 31–December 14, 1980.

1979

Joel Shapiro, Ohio State University, Columbus, 1979.
Joel Shapiro, Galerie Gillespie-de Laage, Paris, May 19–June 21, 1979.
Contemporary Sculpture: Selections from the Collection of the Museum of Modern Art (group exhibition), The Museum of Modern Art, New York, May 18–August 7, 1979.
Joel Shapiro, Paula Cooper Gallery, New York, April 14–May 12, 1979.
1979 *Biennial Exhibition* (group exhibition), Whitney Museum of American Art, New York, February 6–April 8, 1979.
Joel Shapiro, Akron Art Institute, Akron, Ohio, February 3–March 18, 1979.

1978

Joel Shapiro, Galerie m, Bochum, Germany, 1978.
Joel Shapiro, The Greenberg Gallery, St. Louis, March 16–April 30, 1978.

1977

Joel Shapiro: Drawings, Galerie Gillespie-de Laage, Paris, November 19–December 15, 1977.
Joel Shapiro, Paula Cooper Gallery, New York, November 19–December 15, 1977.
Joel Shapiro, Galerie Aronowitsch, Stockholm, November 19–December 15, 1977.
Early work by Five Contemporary Artists (group exhibition), The New Museum of Contemporary Art, New York, November 11–December 30, 1977.
Documenta 6 (group exhibition), Kassel, Germany, June 24–October 2, 1977.
Joel Shapiro, Susanne Hilberry Gallery, Birmingham, Michigan, April 16–May 14, 1977.
Joel Shapiro, Albright-Knox Art Gallery, Buffalo, New York, March 26–April 17, 1977.
Joel Shapiro, Max Protetch Gallery, Washington, D.C., February 19–March 20, 1977.

1976

Opening Exhibition (group exhibition), Susanne Hilberry Gallery, Birmingham, Michigan, December 10, 1976–January 31, 1977.
Joel Shapiro, Museum of Contemporary Art, Chicago, September 11–November 7, 1976.
Joel Shapiro, Paula Cooper Gallery, Los Angeles, April 6–24, 1976.

1975

Joel Shapiro, Walter Kelly Gallery, Chicago, 1975.

Joel Shapiro, Paula Cooper Gallery, New York, October 11–November 5, 1975.

Joel Shapiro, The Garage, London (with Jennifer Bartlett), April 23–May 17, 1975.

1974

Joel Shapiro, Galleria Salvatore Ala, Milan, October 4–November 1, 1974.

The Clocktower, Institute for Art and Urban Resources, New York, Spring 1974.

Joel Shapiro, Paula Cooper Gallery, New York, February–March 6, 1974.

1973

Joel Shapiro: Sculpture, The Clocktower, Institute for Art and Urban Resources, New York, April 12–April 28, 1973.

1972

Small Series (group exhibition), Paula Cooper Gallery, New York, December 9, 1972–January 13, 1973.

Joel Shapiro, Paula Cooper Gallery, New York, January 15–February 9, 1972.

1970

Joel Shapiro, Paula Cooper Gallery, New York, March 8–April 1, 1970.

1969

Drawings (group exhibition), Paula Cooper Gallery, New York, December 6, 1969–January 7, 1970.

Anti-Illusion: Procedure/Material (group exhibition), Whitney Museum of American Art, New York, May 19–July 6, 1969.

JOEL SHAPIRO

En conversación con Matthieu Poirier
2 de marzo de 2022

Matthieu Poirier: Los dos últimos años han sido duros para las relaciones humanas y también para la relación entre el hombre y la escultura.

Joel Shapiro: Sí, creo que la pintura es un poco más fácil de leer en este mundo virtual de zoom porque es plana.

MP: Siempre ha sido su principal ventaja, o su principal debilidad.

JS: Estoy relativamente convencido de que las obras que reproducen bien en fotografía suelen ser más aburridas, y las que no reproducen bien, mucho más interesantes. La escultura es difícil porque sólo se ve un aspecto de ella en la reproducción; requiere de un espacio real.

MP: Sí, siempre relaciono la escultura con la arquitectura porque se trata de activar un espacio perceptivo. Para mí, su escultura activa el espacio que la rodea, al igual que la arquitectura activa el espacio que hay dentro de ella. Siempre es una cuestión de experiencia humana, de gente caminando, percibiendo las distancias, la escala, de cómo actuarían con una presencia humana.

JS: La escala es la que causa esta activación. Sí, estoy de acuerdo con usted.

MP: ¡Buen comienzo! [risas]. No, en realidad, con lo que quería comenzar es una pregunta muy general que suelo hacer a todos los artistas con los que tengo una conversación: ¿qué miró antes de crear sus primeras obras significativas? Durante los años 60, ¿qué le llamó especialmente la atención? ¿Quiénes eran los artistas que apreciaba en aquella época? He leído muchos libros sobre usted, muchos ensayos, y no se habla tanto de ello.

JS: Al crecer en Nueva York, estuve expuesto a una buena cantidad de arte y cultura. Mis padres me llevaron a mu-

seos, estudié arte en el instituto, recibí clases en el Museo de Arte Moderno. Pero la primera exposición que creo que me impactó de verdad fue la de Robert Morris en The Green Gallery [las fechas de la exposición fueron del 16 de diciembre de 1964 a enero de 1965].

También recuerdo vívidamente visitar el diseño de Frederick Kiesler para World House Galleries [1957]. Fue como si entrara en un ambiente completamente distinto. Ambas fueron experiencias radicales y formativas.

Luego, en 1965, me alisté en el Cuerpo de Paz y viví en la India durante dos años. Tuve fortuna porque el grupo con el que estaba se trasladaba cada tres meses. Íbamos a una escuela de formación de profesores y había mucho tiempo libre entre las tareas, así que se me presentaron muchas oportunidades de viajar y explorar. Podía coger un tren e ir a Mahabalipuram o a Ajanta y Ellora por lo que vi muchísima arquitectura y escultura. Creo que la omnipresencia y la importancia del arte y la arquitectura en el tejido de la vida cotidiana tuvieron un impacto significativo en mí, así como la capacidad de esas formas para concentrar diversos estados psicológicos o incluso normas universales. Salir de tu propia cultura y ver algo tan intenso, creo que fue profundamente formativo.

Pero cuando volví a Nueva York y empecé a trabajar de verdad, ¿qué me interesaba? Supongo que me interesaban mis compañeros tanto como Carl Andre, Tony Smith y [Alberto] Giacometti.

MP: Ah, Giacometti también.

JS: [Constantin] Brâncuși quizás un poco, pero luego el interés se disipó. Me interesaba más cómo introducir una suerte de carga psicológica en el mundo. Con el anonimato del minimalismo, al menos tal y como se presentaba, pensé que había una oportunidad real de hacer algo y proyectar tu propio estado en el mundo. Pero supongo que todo el mundo lo hace. Probablemente sea una concepción errónea, porque todo el arte es una especie de sustituto o perfil del estado

emocional o psicológico del individuo que hace la obra, independientemente de lo fría o remota que sea esta.

MP: Sí, es realmente cierto. Me interesa mucho que Friedrich Kiesler fuera uno de sus primeros descubrimientos importantes. Era arquitecto y también artista. Pienso en la *Ciudad Suspendida* que quizá haya visto, que es esta ciudad nueva flotando en el aire. Es muy atrayente porque es muy constructivista y, al mismo tiempo, parece que está flotando en el espacio, ni un solo elemento toca el suelo. Me preguntaba si había visto obras de Ronald Bladen, porque no expuso tanto como los otros artistas minimalistas más conocidos.

JS: Sí, conocí la obra de Ronnie.

MP: Creo que hay una conexión entre las obras de ustedes dos en diversos niveles porque algunas esculturas producidas por él en los años 60 tenían algo en común con su trabajo: eran realmente precarias, y parecían, todas ellas, desequilibradas. Parecía que se inclinaban tanto como para poner su estabilidad en apuros.

JS: Iban a caer. No tengo nada en contra de usar soluciones mecánicas.

MP: Como probablemente sepa, la parte inferior, en su interior, era mucho más pesada que la superior. Creo que esto se debe a un rechazo de la gravedad real, del espacio real, preocupaciones de Bladen que siempre fueron periféricas en el arte minimal. Él no respetaba la gravedad como algo vertical: la desafiaba.

JS: Sí, no aceptaba el suelo y la pared como límites, algo que yo he intentado superar.

MP: Sí, absolutamente. Aportaba una especie de drama y una especie de precariedad psicológica a la experiencia. Es algo que yo mismo he experimentado con alguna de sus obras.

JS: Es interesante. Pero creo que siempre me atrajo más el trabajo de alguien como Tony Smith y sus cualidades más emocionales y quizás literarias. Otra obra que vi y que me impactó muy pronto fue *For Marianne Moore* [1967], la poetisa, de Mark Di Suvero.

Recuerdo que estaba con Bob Grosvenor. Fuimos en coche a Lippincott. Es una escultura enorme, con una pieza suspendida que se proyecta sobre otro elemento. Pensé que era especial y que te transportaba.

También recuerdo haber entrado en una exposición de Dan Flavin en la Galería Jill Kornblee [1966]. Era extraordinaria, todo el lugar era verde, o lo que fuera. Me quedé totalmente inmerso y absorto con lo que veía.

MP: ¿Puedo preguntarle qué le llevó a deshacerse de las bases, empezando en las esculturas muy pequeñas? Es fascinante porque en esta exposición, en Menorca, tiene previsto mostrar una obra muy pequeña en hierro fundido que parece media concha [JS 76]. Es muy sugestivo que muestre este tipo de escultura, una obra muy temprana [1971-1974].

JS: Tenga presente que, en aquella época, había mucha escultura grande, agigantada y sin sentido. La exposición de 1974 en Paula Cooper con la pequeña silla fue la primera ocasión en la que mi trabajo llamó la atención. Mi impresión era que el tamaño de la obra debía estar determinado, en cierto modo, por mi estado emocional. No había necesidad de hacer una silla grande. Cuando tienes algo que es íntimo y común, se crea un poderoso cambio de escala.

MP: Oh, pero se trata de un cambio de espacio. Es curioso, porque en muchas de sus instalaciones, incluida la de gran tamaño que está preparando para Menorca, se trata de nuevo de la escala que impregna e invade la totalidad del espacio. Ya, aquellas esculturas diminutas de primera época que eran anti-arquitectónicas desafiaban el espacio que las acogía y estaban estimulando al espectador; lo combatía disminuyendo el tamaño habitual de las esculturas, haciendo objetos muy pequeños, incitando a la gente a acercarse mucho y a intentar adaptarse a los mismos, sin poder hacerlo realmente.

JS: Sí, lo hicieron. ¿Tenía la intención de hacerlo? No lo sé. Sé que en la siguiente exposición que hice en la galería de Paula Cooper en 1975, las esculturas eran más geométricas. Cuando vi la muestra, me siguió gustando la obra, pero me di cuenta de que estaba enormemente condicionada por el suelo y la pared, y lo que realmente quería era romper con eso. Por tanto, el siguiente conjunto de trabajos se convirtió en algo casi anti-arquitectónico, y eso fue lo que expuse en la muestra de Paula en 1977.

MP: He encontrado un bonito concepto suyo. Se encuentra en un texto muy reciente de Dave Hickey donde usted dice, con motivo de la instalación que realizó en la Rice University Gallery de Houston en 2021 –y que es similar a la que presentará en Menorca–, que, al presentar una obra en un contexto este se reconfigura, lo cual es un aspecto esencial de la escultura. La escultura es muy diferente de la pintura: se despliega en el tiempo y el espacio.

JS: Hickey era un gran escritor. Eso está en el libro de Hickey que acaba de salir, ¿no? [Hickey, Dave. “Joel Shapiro”. *One Thing Well: 22 Years of Installation Art*. Eds., Kimberley Davenport y Joshua Fischer. Rice University, Houston, Tejas, 2021]

MP: Me gusta la idea de reconfigurar el espacio sin transformarlo. No hace una intervención arquitectónica propiamente dicha pues podría bajar el techo o tocar la pared. Sólo sitúa la pieza, y la mera presencia de la obra reconfigura su entorno sin tocarlo. De hecho, en este sentido, me intrigaron mucho los pequeños maniqués de hierro fundido que utilizó en 1974 y que, más recientemente, hace cinco años, ha retomado en este mismo metal y en bronce.

JS: Oh. Me alegra saber que los ha visto. Muy poca gente los ha visto.

MP: Lo que descubrí es que, básicamente, eran las extremidades las que les confieren el carácter. Conozco a Dieter Schwarz, que comisarió su exposición en el Kunst Museum de Winterthur de 2017, y él planteó, hablando de los distintos elementos que utiliza en sus obras, el asunto de los miembros en sus esculturas. El 99 por ciento de las veces, esos elementos aparecen articulados o desarticulados al unísono. Me gusta, también, la idea de la existencia de una obra clave en su producción. Como acabo de decir, encontré esas imágenes de 1974 con esos pequeños maniqués articulados de madera que suelen utilizar los pintores o los escultores y que se fijan en una pequeña base con un palo de metal. Realmente los rehizo. Los desmontó y los colocó en el suelo con los distintos componentes metálicos alrededor. Algo bastante dramático, como si hubiera pasado algo, y, al mismo tiempo, a una escala muy pequeña. Lo que me ha complacido en sus maniqués más recientes que, como acabamos de decir, ha retomado hace cinco años,

es que ha combinado alguno de ellos. Los quemó, en realidad, e hizo fundiciones y dejó a la vista todos los detalles; es decir, dejó los clavos, todos los accidentes.

JS: Los primeros se expusieron en 1974-5 en la Clocktower. Los organicé de una manera determinada y luego los estrellé contra pared, así que se desperdigaron por el suelo. No tenía intención de sentarme a ordenarlos. Intentaba encontrar una configuración y evitar el emplazamiento. Los más recientes creo que son realmente interesantes, son imágenes muy conmovedoras.

MP: Son intrigantes por la figura humana. Porque siempre se trata más de evocar que de representar figuras humanas.

JS: Eso es interesante.

MP: Como hemos señalado, volvió a trabajar con esos pequeños personajes que podían servir de clave para entender tanto la personalidad que está detrás de sus esculturas como al espectador, que se considera esencial en su obra. Con esto empezamos nuestra conversación, es decir, con la presencia física, el tiempo y el espacio reales. Se trata de la propia capacidad, de la propia experiencia cenestésica. Para mí, quizá la emoción que veo en su obra surge cuando me proyecto en el personaje, con empatía, siguiendo la conocida noción estética de *Einfühlung*. Creo que quizá por eso mencionó a Giacometti como uno de sus primeros intereses en los años 60.

JS: Sí, es uno de los escultores capitales del siglo XX.

MP: Hay una proyección metafísica de uno mismo y, por supuesto, en general, de la humanidad. Por eso, quizá, este anonimato al que todavía tiende es más importante, porque las esculturas de Giacometti, la mayoría de las veces, eran retratos. Eran personas que podías identificar gracias a los títulos. Quizá sus personajes anónimos tienden a ser, en cierta medida, más universales.

JS: El modelado de Giacometti en relación con el tamaño de la forma establece una escala tremenda.

MP: De hecho, es importante que vuelva a mencionar la escala. Había leído algo sobre una obra que presentó en la exposición del Whitney de 1969, *Anti-Illusion: Procedure/*

Materials, porque es una escultura muy sorprendente en realidad. Es una obra hecha con hilos de nylon que fijó...

JS: Grapé.

MP: ...grapé en la pared. Dijo que intentó ampliarlo a unas dimensiones mayores, pero que no estaba nada satisfecho con el resultado. Ese es el momento en el que abandonó esas, digamos, superficies de material monocromo y los hilos, porque la escala no era la buena. Cada obra de arte tiene su escala.

JS: Ese es el problema de la escultura a gran escala. Debido al proceso de fabricación, apenas conserva la presencia del tacto o de la mano. [Alexander] Calder conserva la presencia de la mano en la obra, independientemente del tamaño, lo cual es notable.

Sobre la pieza del Whitney de 1969: todo mi estudio estaba así, lleno de esas cosas grapadas a la pared. Creo que, en particular, esta obra era en exceso geométrica y explicable. Era un rectángulo, ese era el problema. Estaba trabajando dentro de un contexto preconcebido y pensé que ese era el inconveniente. Soy alguien que generalmente está insatisfecho con lo que hace.

MP: [Risas] Entonces, a otra cosa.

JS: Correcto, ¡eso es lo que hacemos los artistas!; analizas todo lo que haces, reconoces las limitaciones, y luego no hallas la resolución hasta que vuelves a trabajar. No puedes utilizar el lenguaje para describir el problema.

MP: Tenía otra escultura de la que quería hablar. Es otra obra clave. Se llama *Bridge* [Puentes] de 1973. Se trata de un hierro que sólo tiene unos pocos centímetros de altura y longitud. Lo expuso en el suelo, en un espacio muy grande. He leído que Roberta Smith, la crítica de arte, escribió que parecía “distante más que pequeño”. [Risas]

JS: Es sugestivo.

MP: Ya hemos hablado de esto, del juego de sistemas de representación, etc. Creo que la forma no es figurativa en sí misma, pero tiene esta forma simbólica o evocadora. Creo que dice algo sobre su constante voluntad de conectar cosas. La mayoría de las veces veo su trabajo como una forma de

conectar elementos entre sí: el suelo, las paredes, el techo, el espacio exterior, los espectadores. Hace algo que es casi arquitectónico y social al mismo tiempo.

Es un puente, es una figura en sí misma. Esa podría ser una de las razones por las que es difícil ubicar su carrera en un movimiento específico. Por eso creo que los historiadores del arte tienen dificultades, porque nunca saben cómo clasificar claramente su obra. Por ejemplo, el aspecto mínimo de la escultura está siempre en conflicto con su superficie, a menudo terminada con pintura. Realmente pone una piel sobre los materiales y esta piel, ya sea transparente u opaca, aporta algo más y nos recuerda la historia del AbEx de los años 40 y 50 en la ciudad de Nueva York. Por supuesto, todos los artistas minimalistas rechazaron la intervención de la mano, rechazaron la escultura como algo con todos sus accidentes. Usted está conectando cosas opuestas, cosas por las que la gente se enfrenta, como, digamos, el clasicismo y el barroco.

JS: Creo que todos los artistas que conozco anhelan, cuando se produce un descubrimiento, la aparición de un accidente que sea transformador. Eso es lo emocionante.

MP: Creo que es de interés porque ha hablado de la exposición de 1964 de Robert Morris en la Green Gallery donde todos los elementos estaban pintados en gris, un gris uniforme. Tenían un aspecto muy industrial. Visto de cerca, el acabado no era como el que tendría una obra del movimiento Light and Space de la Costa Oeste de los EEUU.

JS: No, en absoluto.

MP: Era áspero y brutal, pero no era pictórico.

JS: Era bastante brutal, en pocas palabras. Eran colores ordinarios, lo cual hizo que la intriga fuera mayor.

MP: Sí, sí, pero con un aspecto de hormigón, a pesar de estar hechas de madera contrachapada. Creo que es destacable notar que usted no haya elegido, a la hora de pintar sus obras, los planteamientos de la escuela de la Costa Oeste, que tenía más que ver con los reflejos, la luz. Incluso una parte de la carrera de Donald Judd realmente gira, a mi juicio, en torno a los reflejos, la luz y el espacio. Quería preguntarle sobre la elección de los colores, su paleta en los últimos 40 años, su evolución.

JS: Sí, ha cambiado mucho. Quizá al principio era muy primaria, aunque en realidad no, porque hice esos gouaches y piezas murales [hacia 1978-1983] que eran bastante pictóricos y subjetivos. Creo que mis colores siempre han sido subjetivos; son realmente un reflejo de lo que estoy pensando. No hay ninguna teoría detrás del color.

MP: Creo que no utiliza el azul para evocar un sentimiento o una situación concreta.

JS: Sí, creo que lo hago... en ciertas piezas. Creo que intento utilizar el color para que tenga algún tipo de cualidad perceptiva y emocional. Es difícil hablar de ello porque es muy subjetivo.

MP: No utiliza los colores según un programa racional y objetivo.

JS: No.

MP: Vienen y va. Me parece que es tan subjetivo como el movimiento que utiliza en la escultura.

JS: Sí. Elijo un color para amplificar la forma o para distanciarla.

MP: Como Robert y Sonia Delaunay que utilizaban colores porque se trataba, de nuevo, de una cuestión de distancia: se veía la forma más cerca o más lejos.

JS: Por supuesto. Barnett Newman hizo eso. Te pones delante de los grandes Newman y tienen este contenido emocional basado en el color. Dependiendo de este, uno se ve empujado hacia o en dirección opuesta al cuadro. Eso me interesa. Creo que a la hora de pintar una escultura uno tiene muchas posibilidades. Puedes intensificar la forma, o distanciarla, o iterar la forma con el color. Hay una pieza en la exposición que es de color verde, que probablemente nunca haya visto. Expuse una similar en el Nasher Museum of Art en 2016 que también era una especie de forma negativa en verde. Cuando la miras, la aprecias como una forma sólida, cuando en realidad no lo es en absoluto. Siempre me ha interesado cómo el color altera tu forma de percibir. Como no soy pintor, probablemente tengo más libertad.

MP: Para mí, usted también es pintor.

JS: No tengo las limitaciones de un pintor.

MP: Eso es lo bonito. Y por eso es atractivo en realidad.

JS: ¡No es fácil pintar el espacio! [Risas]

MP: Sí, pero sigue elaborando colores que, obviamente, son colores mezclados en los que ha estado pensando para poder hacerlos; claramente, son colores extraños.

JS: ¿Ha visto el catálogo de la exposición del Museo Ludwig de Colonia [del 26 de febrero al 25 de septiembre de 2011]? Un catálogo poco conocido. Había grupos de piezas suspendidas y cada una tenía un aspecto narrativo. Yo fundamentaría el color en algún tipo de narrativa dentro de un diálogo más amplio.

MP: Trata del diálogo entre los colores.

JS: Definitivamente, sí.

MP: Sí, porque especialmente sus grandes instalaciones colgantes me parecen composiciones policromas, aunque las esculturas puedan aislarse unas de otras, aunque puedan tener su propia existencia. Cuando las cuelga, miras el espacio, te adaptas a él y lo compones como lo haría un Malévich. Pensaba en Yves Klein que a mediados de los años 50 editó el catálogo de una exposición nunca realizada con muchos monocromos de diferentes colores. Lo editó antes de realizar dicha muestra y decidió que nunca más la haría porque, el conjunto, en la sala, parecería un gran políptico policromo. En ese momento, Klein decidió utilizar un solo color para cada exposición, convirtiéndose esta en un objeto en sí mismo, una obra de arte en sí misma. Klein, por tanto, para alcanzar su propósito ideal, puro o metafísico, no va a situar dos colores diferentes uno al lado del otro. Me parece que usted siempre está luchando en este sentido pues muchas de sus esculturas son monocromas. La mayoría de las veces utiliza un color para una escultura en lugar de muchos colores.

JS: Sí, casi siempre.

MP: En su mayoría, pero de nuevo debe señalarse que usted utiliza muchas técnicas para pintar, es bastante complejo, y

tiene todo este juego de transparencias, dejando que la madera sea visible, dejando algunos espacios en los que se pueden ver todas las vetas de la madera, etc. Incluso en grandes piezas de bronce, se asegura de dejar visibles todos los accidentes y restos de los procesos de creación y fabricación.

JS: Sí, soy bastante generoso con ello, pues la naturaleza de la forma afecta definitivamente a la pintura y al color.

MP: Usted, básicamente, ha utilizado los accidentes.

JS: Como joven artista, después de la escuela de posgrado, obtuve un trabajo como instalador de exposiciones en el Museo Judío. Los museos de los años 60 contrataban a artistas.

MP: Sí, lo sé.

JS: Fue Kynaston McShine quien me contrató. Comisarió una fabulosa exposición de Yves Klein en 1967 que, ya sabemos, es genial. Cada cuadro tiene su propia vida.

MP: Sí, definitivamente, pero de nuevo las pinceladas: Yves Klein quería deshacerse de ellas, por eso pintaba con un rodillo. Usted no pinta con rodillo, utiliza grandes pinceles que producen accidentes, se sirve de las irregularidades en la materia. Es muy complejo. Creo que es muy importante en su trabajo tener en cuenta eso: lo pictórico que puede ser en realidad.

JS: También da escala a la obra.

MP: Sí, escala humana. Al recordar lo humano que hay detrás de todo esto, entiendo aún más su conexión con Alberto Giacometti...

Había otra cosa que me preguntaba: se trata de la casi total ausencia de curvas en su obra. La figuración es la lógica de las curvas. Me preguntaba por qué no hay curvas en la obra, salvo algunas formas tubulares o esféricas.

JS: A veces he utilizado formas redondas y algunas curvas.

MP: Es raro.

JS: Es raro, pero creo que tiene mucho que ver con la arquitectura, porque pienso que uno está estableciendo una escala

contra un espacio que está definido por la planitud. Tomar la planitud y luego distorsionarla o cambiarla te da la obra. Creo que, si ves un plano en una obra y hay un plano atrás, una pared detrás o un suelo debajo, estableces cierto grado de compresión de la escala dentro del espacio propiamente dicho.

MP: Entiendo. Son superficies que se pueden encontrar. Como un eco de las paredes en la escultura, ¿no?

JS: Sí, exactamente. Rebotan en la arquitectura. Nunca había pensado en eso.

MP: Es curioso, porque recuerdo muy bien –cosa que me alegró mucho– haber contado con obra suya en una exposición colectiva que comisarié llamada “Suspensión” en el Palais d’Iéna de París [16-28 de octubre de 2018] y en la galería de Olivier Malingue en Londres [del 1 de octubre al 15 de diciembre de 2018]. Fue genial porque me centré en un aspecto de sus esculturas que es muy reciente, en comparación con otros aspectos que son de hace más de medio siglo. Fue, sin duda, la idea de romper con el espacio y colgar las obras, que es definitivamente la mejor manera de deshacerse del pedestal y tratar de forma diferente la gravedad.

Su obra trata más de la caída, de hecho, que de la ascensión, su contrario. Sí, se trata de la caída en el suelo, recordando los pequeños maniquies que tiró al suelo. La gravedad se siente de una manera más trágica de esta manera. No se trata de la famosa figura de la danza en la que los bailarines saltan tan alto como les es posible.

Duchamp creó *Sculpture for Traveling* [Escultura para viajar] en 1918. Viajaba con esta escultura muy peculiar, podía doblarla y extenderla en una habitación para que la gente no pudiera moverse con normalidad. Creo que esta dificultad de movimiento también tiene que ver con la instalación que tiene en mente para Menorca.

JS: Duchamp la mostró en Nueva York.

MP: Exactamente, sí. Creo que fue en 1942 y se llamaba *A mile of string* [Una milla de cuerda] que estuvo en la exposición “First Papers of Surrealism” [del 14 de octubre al 7 de noviembre de 1942]. Proporcionaba a la gente la posibilidad de entrar en el espacio para ver bien el cuadro. La obra se mantenía en el espacio como si fuera una tienda de campaña

porque era, en cierto modo, elástica. Me hace pensar en la enorme composición en la que está trabajando para Cayón. Creo que, de nuevo, este es un punto común entre estas obras porque la gente tiende a relacionar fácilmente este tipo de construcción suya con las composiciones suprematistas malevicheanas.

Hay una coreografía para los visitantes. Tienen que agacharse, tienen que evitar las cuerdas por todas partes, tienen que modificar totalmente la forma de entrar en la exposición. En realidad, es una especie de laberinto en 3D. Tienen que prestar atención en el momento en que se mueven. Recuerde lo que dijo Ad Reinhardt: “La escultura es algo con lo que te tropiezas cuando retrocedes para mirar un cuadro”.

JS: [Risas] Sí, Ad Reinhardt tenía un gran sentido del humor.

MP: Me gusta saber que su obra se exhibirá en Cayón con la de Julio González (y quizá cerremos esta conversación con este asunto porque si no podríamos hablar durante horas de su obra, cosa que me encantaría), así que pretendía citar a González que decía que quería “proyectar y dibujar el espacio con nuevos medios, aprovechar ese espacio y construir con él como si fuera un material recién adquirido”.

Su trabajo podría estar más conectado a veces con Giacometti. Estaba realmente obsesionado con la geometría. Es sugerente porque a veces su obra también se aproxima mucho a la de González.

JS: Estaba mirando las obras que podría exhibir con González y pensaba: no es el aspecto de la obra, es más bien la intención escultórica y su ocupación del espacio.

MP: Es de gran interés, creo, para la gente, cuando esté en el espacio de la galería de Menorca, admirar, por supuesto, las miles de diferencias entre sus respectivas obras, pero también su sutil conexión, probablemente relacionada con el espacio y la articulación de los miembros y... (no estoy seguro de que usted haya conocido de cerca el trabajo de González en su práctica temprana, aunque podría haber sido) la precariedad de algunos equilibrios que es muy interesante, es otro medio, por supuesto. Está la cuestión del estilo, de nuevo, contra la que también luchó durante mucho tiempo. Lo que creo que es más importante es la forma en que ambos juegan con el espacio pues, como usted ha apuntado, desde sus primeros planteamientos escultóricos, lo reconfigura.

JS: Es realmente fascinante. La única gran exposición que he visto de él es la de *Picasso and the Age of Iron* [*Picasso y la Edad del Hierro*] que Carmen Giménez comisarió en el Guggenheim en 1993 que presentó un buen número de González.

MP: Quería cerrar la discusión con las cronofotografías de Muybridge.

JS: Oh, Muybridge. Sí.

MP: Es muy notable porque su obsesión era descomponer y captar la esencia dinámica del movimiento. Influyó, por ejemplo, en Marcel Duchamp y su *Desnudo bajando una escalera* [1912]. Es muy importante porque esas formas eran una especie de tallado del espacio. Traían en el mismo plano, en el mismo momento, las diferentes fases del movimiento.

JS: Sí, también era una suerte de destilación de ciertas ideas del cubismo.

MP: Sí, por supuesto, el cubismo también tenía que ver con esto, y *La chica que corre en el balcón* [1912] de Giacomo Balla tenía que ver con hacer presente el movimiento y, al mismo tiempo, no era cinético per se.

JS: Sí. Creo que Balla es fascinante. He mirado con mucha atención *La chica corriendo*.

MP: Realmente creo que esta continuidad histórica es muy destacable. En su caso, cada vez que uno mira desde un ángulo diferente su escultura, capta una obra nueva. Algo que se transforma según tu punto de vista.

Lo que usted ha conseguido es la concentración, la esencia del movimiento del cuerpo, la expresividad de alguna forma...

JS: Espero que a veces sea así.

MP: Sí, de eso se trata y por eso se crea un efecto extraño cuando vemos su trabajo, porque en las últimas décadas ha tenido un éxito tremendo y aún así es difícil hacer encajar su obra en una corriente u otra... Creo que probablemente existan nuevas formas de entenderla utilizando, por ejemplo, la imagen metafórica del puente.

JS: Creo que tiene razón, es divertido. Esa pieza está en el Detroit Institute of Art. No creo que sepan qué hacer con ella. La vi una vez expuesta en una especie de expositor cubierta con una urna.

MP: Oh. [risas]

JS: Me refiero a tratar todo como un objeto y no como una escultura. Me pareció perturbador que se negara la posibilidad alguna de experiencia.

MP: De alguna manera está matando la obra. Es como utilizar a Giacometti como percha. ¿Sabe a qué me refiero? [Risas]

JS: Exactamente. Es esta incapacidad de crear una situación que vaya en paralelo a la intención del artista. Oh, ¡es un Giacometti percha!

MP: [Risas]

JS: Han utilizado obra mía como percha. Y debo confesar que yo mismo la he utilizado muchas veces como tal.

JOEL SHAPIRO

Nacido en Nueva York en 1941, **Joel Shapiro** ha explorado las posibilidades de la forma escultórica a lo largo de sus más de cincuenta años de carrera artística. Desde su primera exposición individual en 1970, su obra ha sido objeto de numerosas exposiciones individuales y retrospectivas en todo el mundo: en instituciones como la Whitechapel Gallery de Londres, 1980; el Whitney Museum of American Art de Nueva York, 1982; el Stedelijk Museum de Ámsterdam, 1985; el Walker Art Center de Minneapolis (junto con el Nelson-Atkins Museum de Kansas City), 1995-6; el Iris and B. Gerald Cantor Roof Garden, The Metropolitan Museum of Art, Nueva York, 2001; Museum Ludwig, Colonia, 2011; Nasher Sculpture Center, Dallas, 2016; Kunstmuseum Winterthur, Suiza, 2017; Yale University Art Gallery, 2018; y The Madison Museum of Contemporary Art, 2018.

La obra de Shapiro se encuentra en numerosas colecciones públicas de Estados Unidos y del extranjero, como el Museo de Arte Moderno, el Museo Whitney de Arte Americano y el Museo Metropolitano de Arte de Nueva York; el Museo de Bellas Artes de Boston; el Museo y Jardín de Esculturas Hirshhorn, el Instituto Smithsonian y la Galería Nacional de Arte de Washington, D.C. El Museo de Arte de Filadelfia; el Instituto de Arte de Chicago; la Colección Menil y el Museo de Bellas Artes de Houston; el Centro de Escultura Nasher de Dallas; el Museo de Arte del Condado de Los Ángeles, el Museo J. Paul Getty Museum y The Museum of Contemporary Art de Los Ángeles; la Tate Gallery de Londres; el IVAM Centro Julio González de Valencia; la Fundación Serralves Museo de Arte Contemporáneo de Portugal; el Stedelijk Museum de Amsterdam; el Skulpturenpark Köln de Colonia; el Moderna Museet de Estocolmo; y el Musée National d'Art Moderne, Centre Georges Pompidou de París.

En 1993 instaló *Loss and Regeneration* en el Museo Conmemorativo del Holocausto de los Estados Unidos en Washington, D.C. Otros encargos destacados y obras situadas públicamente son *Conjunction* para la Embajada de los Estados Unidos en Ottawa, Canadá, por encargo de la Fundación para el Arte y la Conservación en las Embajadas; *Verge*, para 23 Savile Row, Londres; *For Jennifer*, encargada por el Museo de Arte de Denver; *Now*, encargada por la Fundación para el Arte y la Conservación en las Embajadas e instalada en 2013 en el nuevo Consulado de EE. UU. en Guangzhou (China); y *Blue*, que se instaló en los terrenos de The Reach en el John F. Kennedy Center, en septiembre de 2019.

Joel Shapiro fue elegido miembro de la Real Academia Sueca de Arte en 1994 y de la Academia Americana de las Artes y las Letras en 1998. El ministro de Cultura francés nombró a Shapiro Caballero de la Orden de las Artes y las Letras en 2005, y en 2013 fue galardonado con el Premio Nacional de Arte por sus extraordinarios logros por Americans for the Arts. En abril de 2015 recibió el Premio a la Trayectoria en Escultura Contemporánea del Centro Internacional de Escultura.

Joel Shapiro vive y trabaja en Nueva York.

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Sanzalco
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