



FUNDAÇÃO DE SERRALVES



threshold

ten american sculptors

limiaries dez escultores americanos

LEWIS deSOTO

TONY FEHER

R.M. FISCHER

DANIEL OATES

KRISTIN OPPENHEIM

PAUL RAMIREZ-JONAS

LAUREN SZOLD

DIANA THATER

MEYER VAISMAN

MILLIE WILSON

Fundação
Luso-Americana
PARA O DESENVOLVIMENTO

LIMIARES Dez escultores americanos. Esculturas especialmente concebidas para o espaço da Fundação de Serralves. 1 de Junho até 20 Agosto 1995



Lewis deSoto, Tony Feher, R.M.Fischer, Daniel Oates, Kristin Oppenheim, Paul Ramirez-Jonas, Lauren Szold, Diana Thater, Meyer Vaisman, Millie Wilson



THRESHOLD Ten american sculptors. Site specific works made for the Fundação de Serralves. 1st June until 20th August 1995

Dan Cameron

Atravessando fronteiras...

Just as his finite sculptures tend to make use of a 'hidden' medium disguised as something the viewer expects to experience an old phonograph, for example, concealing a miniature

video-beam projector —, so Lewis deSoto's sound and light installations embody the artist's desire to produce kinaesthetic experiences using commonplace objects and situations from everyday life. In the alternate universe that de Soto proposes, the ability to see or hear 'clearly' is impeded by some form of intervention on the artist's part (turning off lights, acoustic isolation), which is in turn offset by luring us into accepting an exaggerated level of 'dirty' input (i.e., filtered imagery, processed sound): While de Soto apparently uses these techniques as a means of disrupting our perception of psychosocial boundaries, his viewer is usually made aware of another level of linguistic or

visual interaction, one which reduces human exchange to the transmission of pre-verbal, almost dreamlike, sensations.

Lewis deSoto's Serralves project involves the transformation of the house's master bedroom into a chamber of sensory experimentation. By merely covering the windows with sheets of blue gel, the illumination is made to seem somehow unnatural, even though the tone of blue is derived from the color of the sky outside. Further entry of the outer world is made possible by a complex rigging of a microphone placed on the veranda in order to catch all manner of ambient sounds, from nearby birds to the sound of planes flying overhead. Trans-

mitted into an aural processor and digitalized, these sounds are recycled into the room in the form of a continuous aural symphony. A pair of inscribed wood benches and a transparent glass door complete the indoor installation. For his outdoor work, deSoto has chosen the lake at the far end of the garden as the site which best corresponds to the watery feeling which he has created within. The perimeter of a simple aluminum rowboat anchored halfway between the island and the shore has been covered with words written in reverse, and therefore legible only when read in the reflection of the pond. It is a kind of backwards translation that makes our ability to receive language

dependent on such criteria as the strength of a breeze floating across the water's surface.

Historicamente, as divisões espaciais têm vindo a assumir na sociedade uma

On crossing boundaries...



Lewis deSoto

H)ear(D 1995 [Ocean/River/Lake]

Ouvi)do(1995 [Oceano/Rio/Lago]

