

## ARTISTS IN THE 1990'S

### Dina Wind Breaking New Ground

by Diana Roberts



Dina Wind, *Wheelbarrow*, painted steel, 55" x 72" x 20".

**D**ina Wind's one person exhibition—her seventh—at the Viridian Gallery (March 10-28, 1992), breaks new ground. Her large sculptures have gone from a vertical emphasis to the horizontal. One of her newest works, *Wheelbarrow*, can sprawl out on a low platform, as in the show, or can recline directly on the ground in an outdoor setting. It is, in fact, a very earthy piece, combining shapes, angles, and curves into something seemingly organic. Also in the show, Ms. Wind will have a wall installation of three delightfully whimsical metal sculptures and a single smaller wall sculpture that squiggles in lively twists and turns. Though well-known for the satiny finishes on her stainless steel pieces, she has recently been painting her latest metal sculptures with subtle earth tones.

"My sculptures are paintings in three dimensions," explains Dina Wind. "Instead of painting a still life, I arrange discarded metal objects into a three dimensional, sculptural still life." The effects that light makes in casting shadows behind her pieces is not accidental. Dina Wind hangs and positions her assemblages with an eye to creating the most interesting and integral shadows.

Although Ms. Wind's sculpture has been compared to that of David Smith, certainly the most well-known American sculptor who worked in metal, Smith's late works, for which he is best known, are typically sterile and "two dimensional," that is frontal, compared to the lively, very three dimensional pieces being created currently by Ms. Wind. While her sculptures are made from metal objects she has gathered from scrap heaps and in junk yards, they

are unlike the singular *ready mades* and *objets trouves* of Marcel DuChamp whose urinal, bicycle wheel, and comb instigated the most revolutionary tendencies in twentieth century art.

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Rather Dina Wind's pieces are aesthetically unified creations the components of which just happen to be *objets trouves*. And unlike Picasso, she does not fashion her *objets trouves* into something that resembles a monkey or any other recognizable figure.

In her spacious studio, Dina Wind keeps shelves of assorted metal remnants, odds and ends that range from small and graceful to bulky and clunky. Unlike sculptors who sketch their ideas or make a small maquette before attempting the full-size piece, she gathers a pile of scraps she thinks will blend together and sets about arranging them into a sculpture. Using a TIG welding machine, which allows her great precision, Ms. Wind is able to "tack" pieces together first and look at her creation in progress. If she is not satisfied with it, she can easily split it apart at this stage. However, she is willing to break apart even a "finished" piece if it does not meet her criteria for successful transformation of the parts into a new whole. "I do not bring politics or social commentary into my work," declares Dina Wind, "I strive to achieve an aesthetic experience both for myself as creator and for the viewer."

For additional information contact the Viridian Gallery, 24 West 57 Street, New York, N.Y. 10019, telephone: (212) 245-2882.