

**ANNE CURRIER: ANAMORPHOSIS**

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Lacoste Gallery

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*Anamorphosis* is a term that resides in the natural sciences. It denotes an evolution of one organism into another through a series of gradual changes. Anne Currier, reflecting on issues of stasis and change in her studio practice, has chosen this word for her new collection of sculpture. It is an apt title.

In her recent work, Anne Currier conjures up the formal dynamics and structural components of the painter Juan Gris. Currier was inspired by Gris' manipulation of shape and light across the canvas. Appropriating some forms and inventing others, the sculptor builds out a Cubist world through a series of oblique planes and spatial envelopes. Each work displays the artist's modeled geometry and enfolded volume that eludes easy association. This geometric topology is her signature; recent work adds the interplay of idiosyncratic form. In *Anamorphosis*, the artist creates with great verve. We see her wit and sophistication in such work as *Diptych-Rust* (2016). Here, the two-part sculpture spreads laterally outward. The work is a massing of conic structures that are cut longitudinally and stacked on top of each other. Severed cylinders, curved profiles, and sharp angles elbow each other for our attention. This jostling of shapes is coupled with unexpected surface cavities---dip, trough, hollow--that equally delight our eye. And Currier's passion for eccentric form---like Gris'---is coupled with fastidious construction. Gris left little to chance in his process; similarly, Currier's discerning hand is evident in the cutting, piecing, nestling, and assembling of each component. As in Gris' still life paintings, Currier's sculptures reflect visual complexity and skilled craftsmanship.

- Mary Drach McInnes

*Dr. Mary Drach McInnes is an author and independent curator whose work focuses on modern and contemporary sculpture. Her interest in the theory and practice of recent art extends to the analysis of skill, materiality, and craft practices. Dr. McInnes is currently the Chair of Art History at the School of Art and Design at Alfred University.*