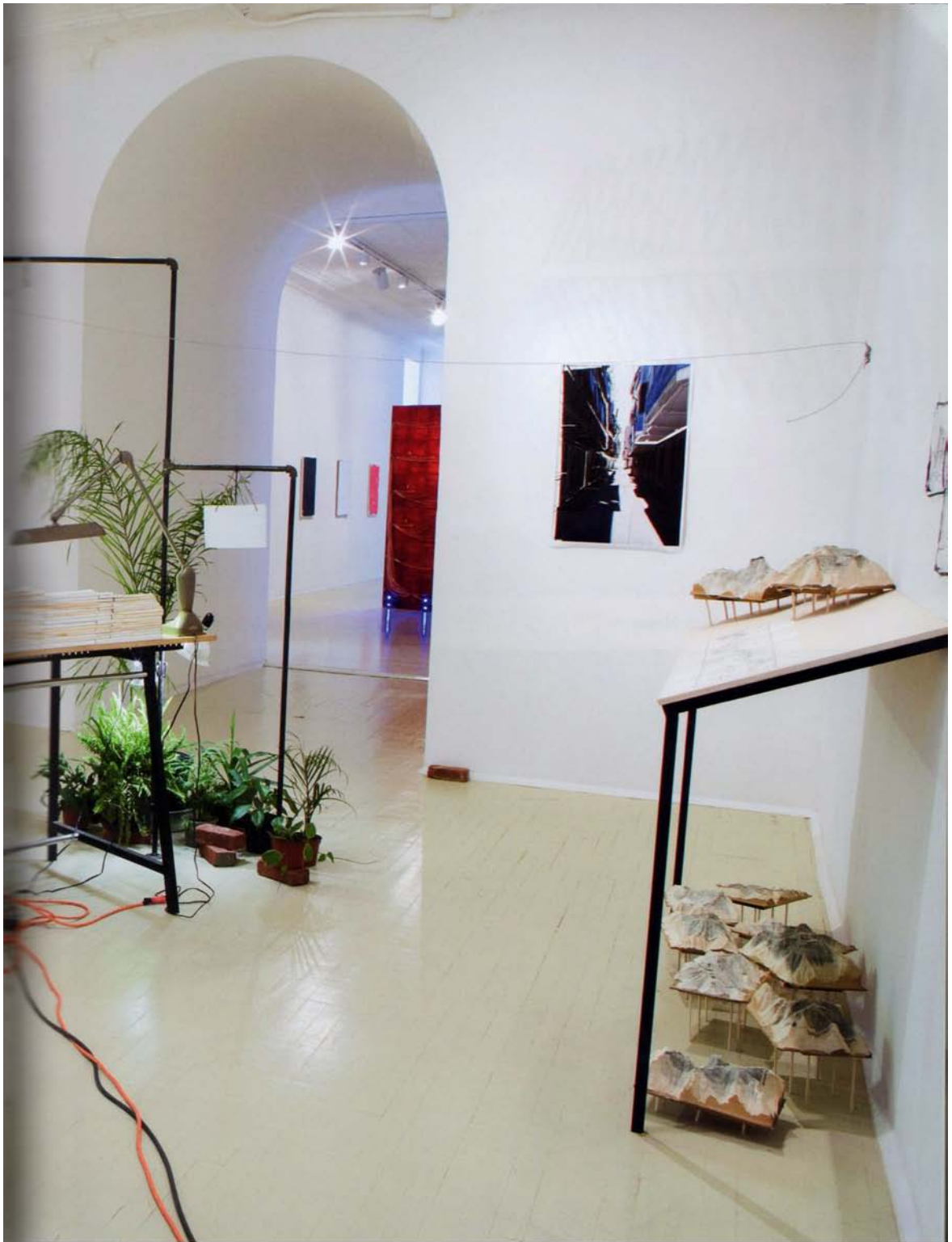


GREATER NEW YORK 2010



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Ishmael Randall Weeks



ISHMAEL RANDALL WEEKS
b. 1976

The foundation of Ishmael Randall Weeks' work is the alteration of found and recycled materials and environmental debris, including empty tins, books and printed matter, bicycles, boat parts, and building construction fragments, repurposing humble objects to create site-specific installations, sculptures, and works on paper that probe issues of urbanization, development, travel, mobility, and exchange in a globalized world. His sculptures often take the form of conveyances such as carts, cranes, and carriages, as well as altered maps and precarious structures, alluding to the artist's own migrations: Randall Weeks has spent the past four years living between Peru, Brazil, Bolivia, Mexico, and New York.

By creating works that take the visual form of functional objects while stripping them of their productivity, the artist addresses notions of labor and utility, forcing an examination of our understanding of culturally specific forms. Further, his use of abandoned objects, refuse, and detritus as sculptural material forces an acknowledgement of the constituent elements, simultaneously exploiting and adapting their particular codes and associations.

Primed (2009), a two-part sculpture created from rubber lifeboats, denies the possibility of practical use: the boats have been deflated, cut apart, painted, and stapled to the wall; they continue to signify "emergency transportation" but are stripped of their ability to fulfill that role. Similarly, in *Landscape* (2009), Randall Weeks alters a stack of discarded architectural drawings and plans for a school building in New York, molding and carving it into a topographical map of the artist's native Sacred Valley in Cuzco, Peru. Displayed on a wood and metal drafting table, the landscape of one city is transposed onto that of another. In an opposite gesture, *Plans (macchi)* (2009) is a delicate tangle of paper created from architectural plans with the buildings excised, leaving only thin strips behind; any resemblance to the structures they once represented is obscured, just as the frailty of the paper sculpture contrasts with the imposing physical presence of the built environment.

For the site-specific installation *Untitled* (2010) at MoMA PS1, Randall Weeks constructed an environment reminiscent of his studio space, the centerpiece of which is a drafting table surrounded by scaffolding. Incorporating back issues of *Architectural Digest* dating from the 1970s to the present, carved topographical formations made out of books from the Roosevelt-era outlining U.S. Congressional policy toward national parks and monuments, bricks made of pulped

Huacales (crates)

2010
old tricycle, mirrors,
crates, photograph
dimensions variable
JUMEX collection

Hamaca (hammock)

2008
6 old tires,
rivets, rope,
hammock hooks
dimensions variable
courtesy the
artist and Eleven
Rivington Gallery



New York Times newsprint, and images of both Pre-Colombian urban planning and the utopian architecture of Buckminster Fuller and Carlos Raul Villanueva, the installation focuses on the processes of creation and transformation over time.