

***Untitled (2013)* by Christopher Wool Formal Analysis**

Hill Art Foundation Teen Curators

Jassi Kalo

The Hill Art Foundation is a nonprofit organization which exhibits many works from the Hill's collection. The artworks fall under four main categories, Renaissance, Baroque bronzes, Old Master paintings, and Post-War Modern, and Contemporary artists. One of these works is a large-scale bronze and copper plated steel sculpture named *Untitled*, by Christopher Wool. As you walk into the Hill Art Foundation, a giant sculpture strikes your attention. Situated behind the front desk, *Untitled* (2013) by Christopher Wool is an abstract work that wields a heavy power in the courtyard of the Hill Art Foundation.



Christopher Wool, *Untitled*, 2013 Bronze and copper plated steel, 161 $\frac{3}{8}$ x 113 $\frac{3}{4}$ x 49 $\frac{5}{8}$ "
(409.9 x 288.9 x 126 cm) Photo: Matthew Herrmann.

The sculpture is 161 $\frac{3}{8}$ x 113 $\frac{3}{4}$ x 49 $\frac{5}{8}$ inches and due to it being installed outdoors, it is exposed to the extremes of the weather. Similar to the gray facade of the surrounding walls, the bronze color of the sculpture has faded due to effects of wind, rain, heat and the elements, bringing out a brown-gray complexion. The abstract sculpture is permanently installed, and

bolted down securely on a slim plate of steel that rests on the ground. The rustic texture of the work gives off a metallic taste. Twisted in time, the tight wires entangle each other. A pair of wires stand straight, and along these two wires is where the rest begin to take on their own organic structure. They are connected to the pair of wires at the bottom like the roots of a tree. This indicates that no matter how far each wire travels, they all come together creating a sense of connection. Even though this work stands outside alone, the benches invite visitors to come join the artwork outdoors.

Christopher Wool is an American artist who lives and works in New York City and Texas. Wool is most well known as a painter relying on imagery of cultural sources. However, since living part-time in Texas, Wool broadened his horizons expanding from painting to three dimensional sculpture. Inspired by the balls of barbed wire and tumbleweeds he sees regularly near his home in Texas, *Untitled* demonstrates his penchant for appropriating existing forms.¹ “Wool used old fencing and hay-baling wire to create small maquettes, which underwent a process using metal alloys for structural integrity.”² The materials give a welcoming and warm tone due to the temperature of the steel. This tone is depicted in the close formation of the steel rods. The unique arrangement of the metal rods form an organic structure that resembles a net.

As you gaze at Wool’s sculpture, there are seats placed nearby to offer visitors a more intimate view. The seats invite guests to sit with the sculpture and allow people to synchronize with the work by sharing its space. Wool’s use of materials and organic forms linked to his home in Texas, reminds one of existing organic structures found in nature. Will you join this wondrous sculpture?

¹ Gleen O’Brien. “Apocalypse and Wallpaper.” 2012.

² Christopher Wool: *Untitled*.” Art Omi. 2019.

Bibliography:

O'Brien, Gleen. "Apocalypse and Wallpaper." 2012.

<http://wool735.com/assets/uploads/OBrien-Taschen-P09-32-ilovepdf-compressed.pdf>

"Christopher Wool: Untitled." *Art Omi*. 2019.

<https://artomi.org/exhibition/christopher-wool-untitled/>