

SPRING 2012

VITRINE

a printed museum

SIMON
SUPERSTAR

LADY
STARLIGHT

Conrad
Ventur

Grimanesa
Amoros

Jocelyn Saldana,
Empire Girl
Kate Durbin's
Bad Princesses
Patrick Bateman's
Guide to Style
**AND SO MUCH
MORE IN**

the
POSTMODERN
issue



Grimanesa AMOROS



Above: The artist poses with her work at the APART Contemporary Art Festival.

Detail of the UROS series

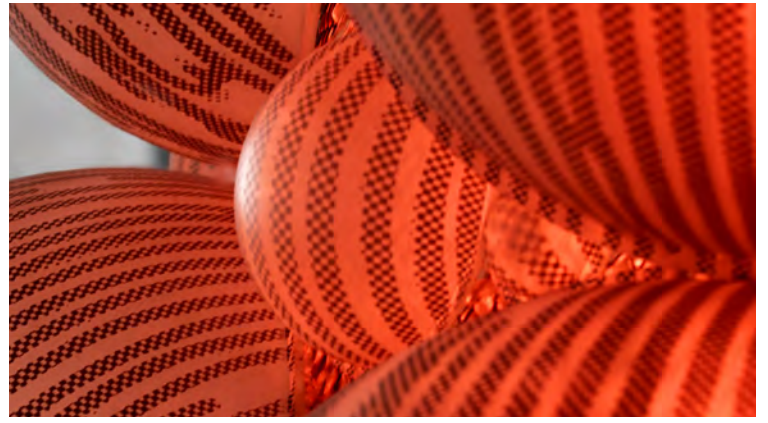
Photography courtesy Amoros Studios



Conventional boundaries have never had the brute force to contain interdisciplinary artist **Grimanesa Amoros's** work. With a background not only in fine arts practice, but psychology and sociology, Amoros injects her sculpture and installation with complicated, profound cultural content that makes it too much for the white cube to contain. It's no surprise that her latest series, UROS, managed to shine at last year's Venice Biennale and conquer the ad-saturated Times Square. Modeled after man-made islands fashioned from totora reeds in Lake Titicaca, Amoros explains, "Living in a world surrounded by artificiality, I sought to bring the natural world into these artificial materials."

The conflation of the artificial and natural also plays into her fashion-based work; just recently the UROS sculptures were featured in Tribeca Issey Miyake, and many examples of her work use the body as a canvas. In Manuel Fernandez's "Fashion Art" exhibition, Amoros collaborated with the artist and presented a gown constructed of fake breasts, bringing the tension of what we embody to the surface. Of course, higher culture comes first for her, observing that "fashion is inspired by the arts." ▽

—ALEXANDER CAVALUZZO



Clockwise from top left: 54th International Venice Biennale, detail of UROS, Tribeca Issey Miyake, APART Contemporary Art Festival, Paul and Lulu Hilliard University Art Museum—