offered a resting spot for leaves inside the sculpture's root ball.

Luttwak's engagement with nature is distinguished by her work's raw sensuality and enigmatic meaning. The companion catalogue is dedicated to her parents, who left the former Czechoslovakia for the Middle East at the start of World War II, and we can read the works as a loaded metaphor for exploring familial roots and seeking new soil. She recently unveiled another body of site-responsive work at the Sawhill Gallery in "Roots: The Hidden Half in Black and White." For this show, she sought to distill the formal essence of her subject; her emotional reaction to the factory-like site was validated by her experience of the world's largest aeroponic root laboratory in Tel Aviv. Luttwak's work offers comfort in the form of enduring metal and life-sustaining roots. At the same time, it haunts us with an alternate vision—that of a post-apocalyptic prison populated by dead leaves and roots of metal trees.

—*Sarah Tanguy*

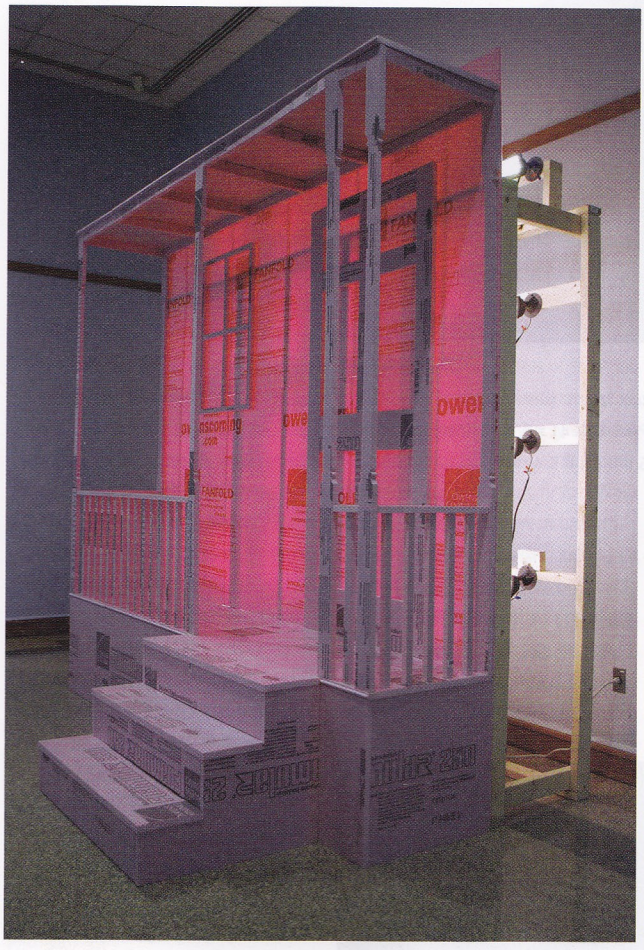
Wilmington, Delaware

Ron Longsdorf

Mezzanine Gallery, Delaware Division of the Arts

It is surprising that an artist as young as Ron Longsdorf looks to the past for inspiration, but the past was indeed the subject of a recent exhibition celebrating his fellowship award from the Delaware Division of the Arts. Although his subject matter is nostalgic, his materials and forms are current, providing a contrast between images and content that is both fascinating and unsettling. His constructed objects range from a front porch to a sofa, from a rocking chair to a bathroom wall. Longsdorf comments in his artist statement that he is questioning the "methods and actions" of domestic spaces and personal relationships. However, the unfolding narrative of the exhibition was that of tragic young love.

I saw our future that day set the story. This large-scale work re-constructs the front porch of a house, including the railing, in pink polystyrene. Longsdorf lights it from behind, like part of a theatrical set.



Ron Longsdorf, *I saw our future that day*, 2008. Polystyrene, wall studs, floodlights, DMX lighting system, MAX MSP software, and motion sensor, 10 x 10 x 4 ft.

The fact that it consists of raw building materials—the manufacturer's logo repeats across the surface of the polystyrene—provides a surreal quality. This becomes the set for a play in which the main character sits on a quaint front porch planning the future with his girlfriend. The setting is a long-ago, small-town America that predates Longsdorf's birth.

Your comfort subdues the pain reveals a similar sensibility. This oversized rocking chair, again constructed out of building materials (wall studs, polystyrene, and expanding foam) has an added audio component, the artist's humming voice. The chair, though built for a man-sized child, alludes to the memory of being rocked to sleep, a homage to the safety, imagined or real, of childhood. The rough construction contrasts with the evocative subject, mirroring the contrast between childhood and adulthood. The desire to return to the safety of childhood during a time of stress supports the tale of love gone awry.

In *Did you mean anything you said?*, a section of a wall made out of drywall mounted on wooden studs supports a roll of toilet paper that unwinds into a paper shredder. This work wittily comments on a difficult liaison through the banal devices of toilet paper and shredder. *Further and further apart*, which also has an audio component, consists of a typical student-type sofa, inexpensive, well worn, and no doubt handed down from owner to owner, but Longsdorf divides it in two with an eight-foot-high studded wall. Fiction writers are often directed to write about what they know best. Longsdorf has also taken this advice, making autobiographical art that speaks beyond its specificity to young viewers who no doubt empathize with his personal narrative of love lost.

—*J. Susan Isaacs*

Hudson and New York, New York

John Cleater and Ana Golici

Nicole Fiacco Gallery and The Elizabeth Foundation

Serious artist-in-residence programs are a blessing to adventurous artists, none more so that those run by two big international names: Kohler, the bathroom people, and Corning, the glassware giant. Both make their considerable expertise available, not to mention furnace and workshop facilities. Kohler has been doing so for more than 30 years, with a total of 500 artists, while Corning began its program in 1996 and has hosted 60 artists from more than a dozen countries.

Though not technically a sculptor, John Cleater (his many hats include architect/set designer and multimedia installation/soundscape artist) is accustomed to working with new materials like vacuum-formed or custom-bent glass and forged steel. When he arrived at Kohler for his Arts/Industry residency, he was quick to embrace the smooth sur-