New Work: Tiago Carneiro da Cunha and Klara Kristalova

San Francisco Museum of Modern Art
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Tiago Carneiro da Cunha and Klara Kristalova
at times entered the realm of “fine art”

Contemporary sculptors have instead contemporary art practice in a signifi-
seen a revival of small-scale works
such as Peter Voulkos in the 1950s
steel, aluminum, or stone. Yet there Klara Kristalova,
widens the lens on the The Owlchild, -
larer work that stands almost at the height of a three year old, seems
and the pale, almost iridescent glazing make this a quiet sculpture.
(2008), a young girl sits blindfolded and alone—is this truly a game or
in children’s books.

Art practice, in which a certain level of finish and perfection has long
informed questioning of the standards of traditional Western academic
characters from fairy tales or comic books and intentionally invoke
from the realm of childhood, creating figurative works that recall

Kristalova uses the language of particularly idyllic and fantastic childhood
smotheringly covering its face. Ultimately the figure’s frozen pose resists
at first glance to be a costumed figure of play. Yet Kristalova notes that
Kukuschnik II

with a range of forms—including ceramic ashtrays, plant holders, and
stories, it edges overtly into violent and sexual subject matter. Much like
scale and have a childlike appearance. Yet while his practice is influenced
practice is built from the rich imagination of a little boy. His career began
artistic history, all through his own fantastical lens.

Carneiro da Cunha has infused its unassuming form with complex political
subject, like

visual access to her extended, posed form. While

Exigente

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