

ARTFORUM

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Mitzi Pederson

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Making emphatic statements with a light touch is hardly the characteristic mode of our era, but it's a primary appeal of Mitzi Pederson's deceptively modest sculpture and drawing. She traffics in whispery hues, and transforms simple materials—papier maché, glitter, and aluminum tape—into objects of quiet, powerful beauty. The main attraction of this compact show is *untitled (ten years later or maybe just one)*, 2005, a new sculpture made from stacked cinderblock chunks, probably chipped Home Depot remnants. Pederson has arranged them in an evolutionary narrative that begins with what resembles tiny volcanic rocks and progresses into a precarious geometric arrangement of more substantial forms. The work has the quality of monumental sculpture shrunk down to playhouse scale—like the spawn of Sol LeWitt's massive concrete forms and Richard Tuttle's breathy constructions. Pederson constructed it like a house of cards, without the use of any adhering element, yet the work conveys a grounded sense of history. The cinderblock pieces resemble architectural remnants of ancient culture (with glitter-encrusted edges) and also evoke those collectible geodes, open like halved cantaloupes with crystals shining at the core, exuding a gentle twinkle that's weighty enough to knock you out.