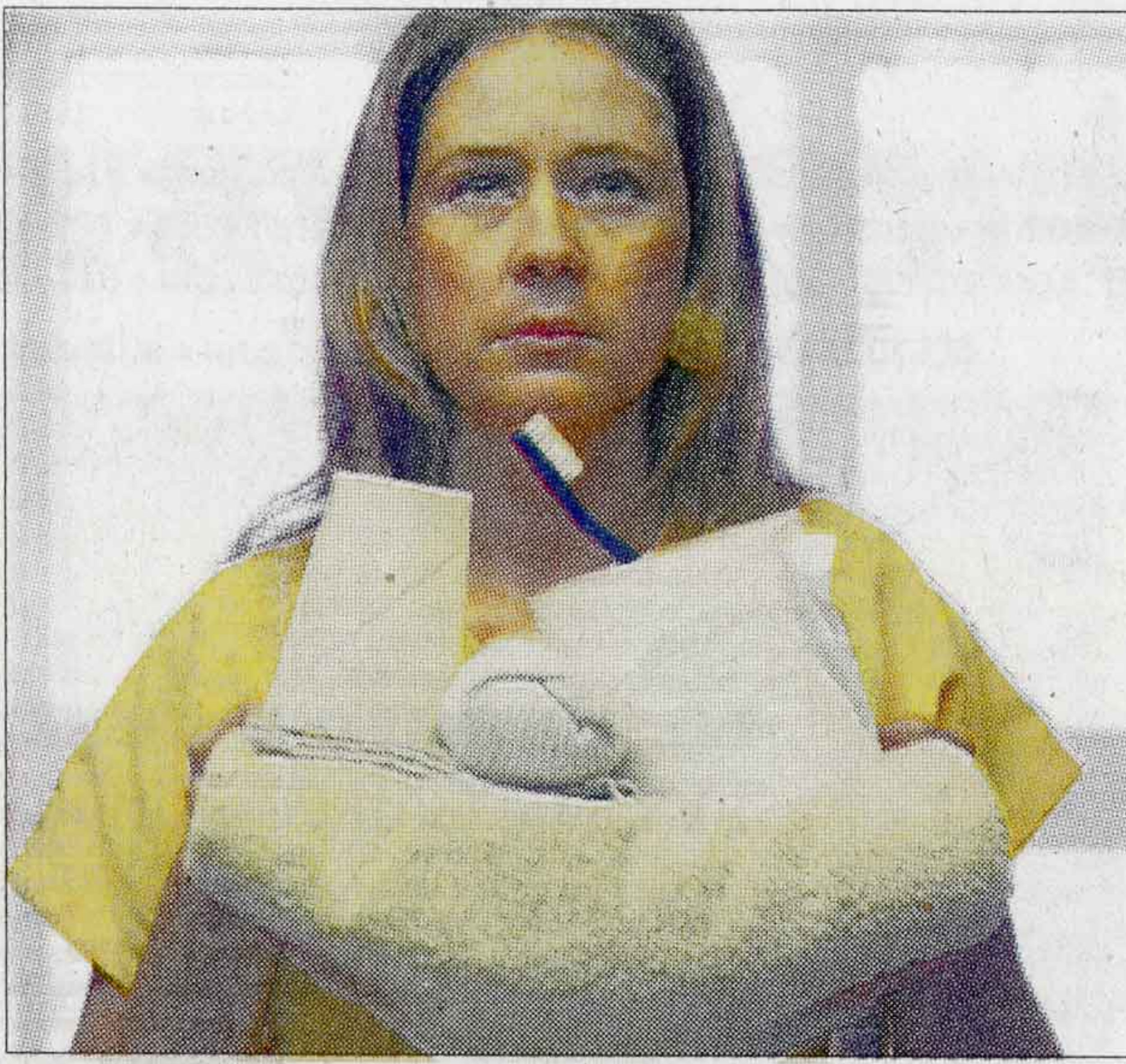


Jenna Fischer in NBC's "You, Me and the Apocalypse"



## JENNA FISCHER DODGES A COMET IN NEW NBC COMEDY

**BY GAIL PENNINGTON**  
St. Louis Post-Dispatch

TV critic Gail Pennington is in Los Angeles for the Television Critics Association winter press tour. Here are some reports from her trip.

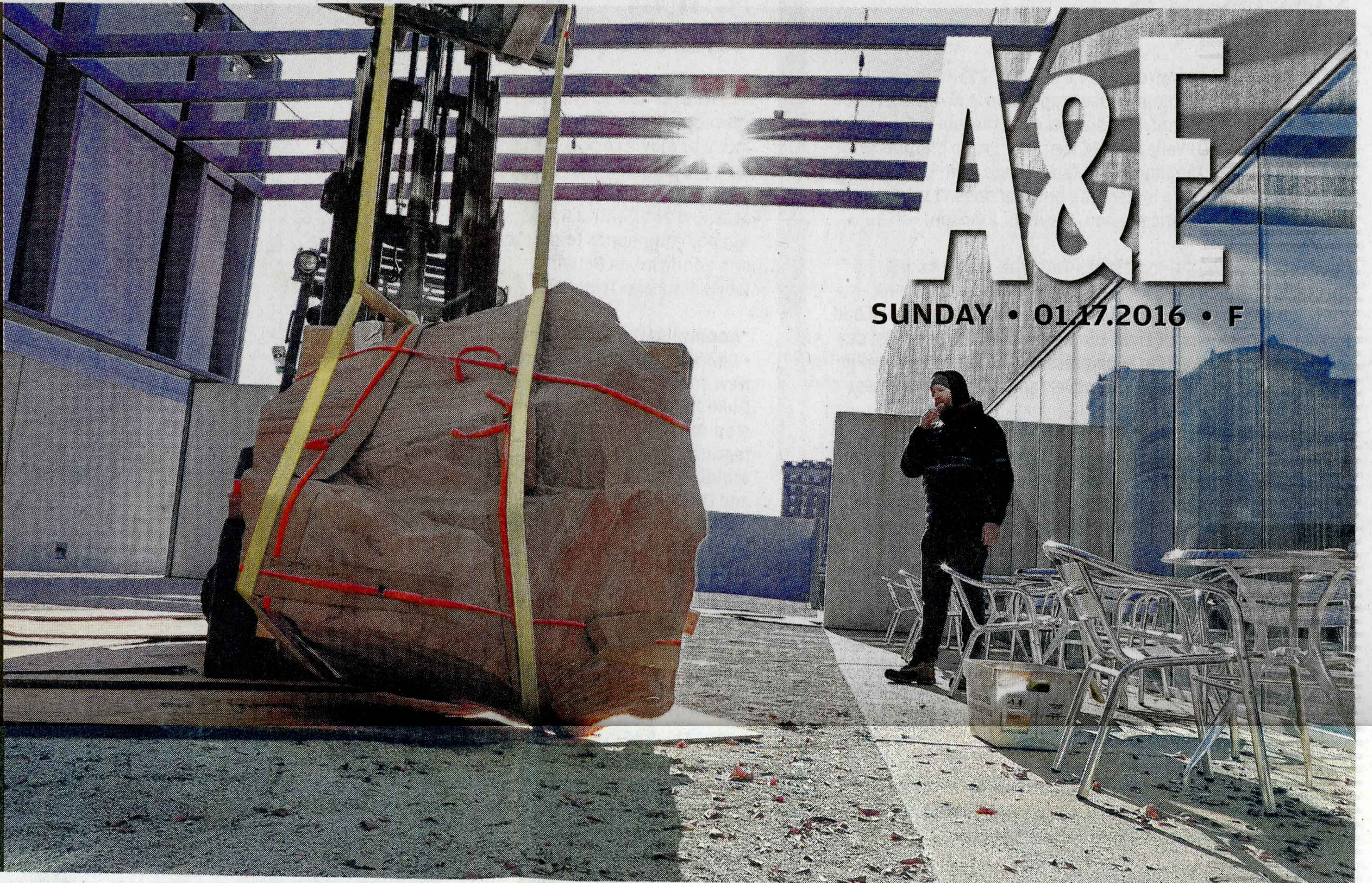
**LOS ANGELES** • Jenna Fischer spent 10 years "behind the same desk, in the same office" on NBC's "The Office." "I said, for my next project, I'd like to get out a little more." The Nerinx Hall graduate got the opportunity, and how, when she was

cast in the British TV series "You, Me and the Apocalypse." The show shot primarily in England, and Fischer relocated her family — husband Lee Kirk, a screenwriter; son Weston, now

See **PENNINGTON** • Page F3

*It's a pristine natural image of a forest, at the same time that you're seeing chipboard. It's two images of the same thing, the trees and the chipboard" made from trees. "I like that tension of the beautiful with the industrial."*

Artist Peter Sutherland



Peter Sutherland watches as elements of his exhibition, large boulders from the desert, are placed by a forklift last week at the Contemporary Art Museum St. Louis. **PHOTOS BY CHRISTIAN GOODEN** • [cgooden@post-dispatch.com](mailto:cgooden@post-dispatch.com)

# PUSHING BOUNDARIES

Contemporary Art Museum exhibitions use chipboard, explosions to make their point

**BY SARAH BRYAN MILLER**  
St. Louis Post-Dispatch

The calendar says it's mid-January, but the spring exhibitions at the Contemporary Art Museum St. Louis opened Friday. Among the offerings, you'll find see-through photos printed on pressboard, robotic implements of destruction and variations on the letter "G."

"This series of exhibitions at CAM offers a very nuanced experience of figuration, industry and the sublime," says chief curator Jeffrey Uslip. "What you will see at CAM are six artists — international and intergenerational — who are pushing the boundaries of what their genres seem to be capable of doing."

### PHOTOS AS PAINTINGS

Peter Sutherland, 39, began his career as a photographer and then evolved methods of putting his images on other objects. "For me, it's a way to push a

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Artist Peter Sutherland (foreground) watches as preparators hang part of the exhibit "Forests and Fires" on the wall last week at the Contemporary Art Museum St. Louis. The painted wood panels are part of a larger piece that is partially indoors, partially outdoors at the museum.



Museum preparator Brett Schneider sets up a gas supply last week to power a mounted set of steel hydraulic animal jaws on a piece called "Figurante" by Arcangelo Sassolino. The jaws will slowly crush a real animal bone over time.

### SPRING 2016

**When** • On view through April 3; 10 a.m.-5 p.m. Wednesday-Sunday, open until 8 p.m. Thursday and Friday

**Where** • Contemporary Art Museum, 3750 Washington Boulevard

**How much** • Free

**More info** • 314-535-4660; [camstl.org](http://camstl.org)



# Forest images pressed onto boards made of wood chips

**EXHIBITS • FROM F1**

photograph in the direction of becoming more like an object, or even a painting," the Michigan-born, New York-based artist says.

In his CAM exhibition "Forests and Fires," Sutherland uses boulders and sheets of OSB, oriented strand board, as his bases. The photographs are printed on sheets of adhesive-backed perforated vinyl (effectively, they're giant window decals), applied to their designated surfaces, and then treated with a clear matte sealant to remove the plastic shine of the vinyl.

Sutherland's interior entries are two images of dense forest with a host of shaggy trees, taken in Olympic National Park in Washington State. Each is a tetrptych, spread out over four boards on one wall of the museum's interior, with a faux door space between the two works.

OSB is manufactured from chips of wood of various sizes, pressed together with adhesive to make it hold. Each board has a vertical line of stamped printing that extends down its entire length; the printing, and the strips of wood, show through the vinyl. It's more obvious in the darker parts of the photographs, and harder to see where the images are opaque.

"It's a pristine natural image of a forest," Sutherland says, "at the same time that you're seeing chipboard. It's two images of the same thing, the trees and the chipboard" made from trees.

"I like that tension of the beautiful with the industrial"

He used the panels just as they came from the factory. "The ratio lends itself to the industrial. At the same time, Americana and nature are themes in my work."

A group of boulders, flame-bedecked, is placed



PHOTOS BY CHRISTIAN GOODEN • cgooden@post-dispatch.com  
 Emily Keefauver-Stuttler (left) and Marianne Laury, preparators at the Contemporary Art Museum St. Louis, move a piece of a painting from the exhibition "The Brood" by Lisa Yuskavage.

in the courtyard. The rock is metaquartzite, tailings from a mine outside Las Vegas. It's striped in shades of reddish brown, with flat sides that were cut with a specialized tool called a wire saw.

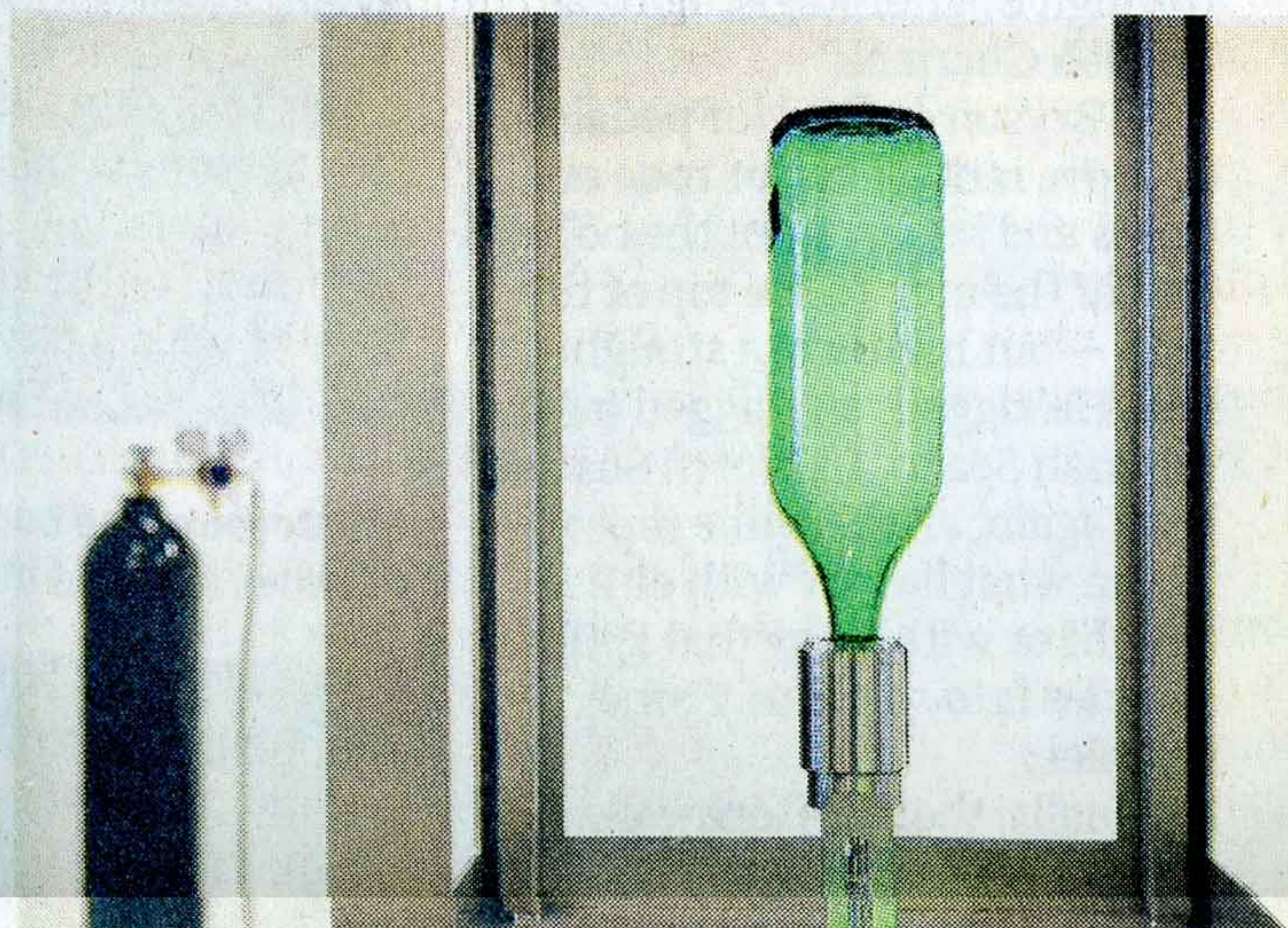
Last week, a forklift was used to move the boulders as Sutherland, clad in watch cap, puffy coat and gloves, supervised. "I want to do the most simple but impactful technique I can," he says, pointing at the flames, not yet affixed to the rocks. "It's basically a window sticker," but not used in the way it was intended.

**EXPLODING, CONSUMING**

In the room next to Sutherland's industrial arbor are the machines of Italian sculptor Arcangelo Sassolino's "Not Human." It's a relatively small, spare exhibition, but it's got power, in a very real sense: All of his sculptures are kinetic, sometimes violently so. There's a glass bottle in

a steel-and-bulletproof-glass cage that slowly fills with nitrogen gas all day; between 3:30 and 4 p.m., it will explode, shattering loudly. Nearby is an oxygen tank, painted with white enamel, that inflates and deflates a plastic water bottle lying on the floor; the bottle crackles as the air is pulled from it.

On one wall, the steel head of a Tyrannosaurus Rex munches on a cow femur over the course of three hours, leaving a mess on the floor beneath; it's whimsical, in a scary way. "Lucian" is a pair of Pirelli truck tires being hugged in an I-beam embrace. An untitled work pits a black-enameled piston log splitter against a wooden beam. (The beam always loses.) Usliip calls its anthropomorphized arm a rebuke to minimalism.



A glass bottle connected to a tank of gas will slowly be filled beyond capacity to the point of explosion as part of the exhibition "Not Human" by Arcangelo Sassolino at the Contemporary Art Museum St. Louis.

Sassolino, a native of Vicenza, in northeastern Italy, says that he used to do site-specific work with concrete. "Little by little," he says, "I felt I needed to bring out the conflict in

material. These are sculpture machines. I work with the speed, the pressure, the weight. I like to pull out something that is inside nature, that is not only a shape but a work (that

explores) physics."

**VARIED APPROACHES**

CAM puts on its exhibitions by the batch. In addition to the new "Street Views" entry, shown every night from dusk to midnight, and the community-engagement "ArtReach" room, there are four other spring shows.

• American artist Lisa Yuskavage (b. 1962) specializes in cartoonish paintings of the (mostly) nude female form — emphasizing breasts, from perky to pendulous, along with vulvas and oft-ample bottoms and bellies — with sometimes-disturbing images rendered in bright hues.

• Born in Iran in 1981 and raised in California, Tala Madani's work reverses the way men often represent women, creating images of the shame and humiliation of dumpy middle-aged men.

• New Yorker Arlene Shechet (b. 1951) works in ceramics; "Urgent Matter" combines bricks and lumps of plaster, different glazes and different ideas in freestanding sculptures that take the viewer by surprise.

• Upstairs, Ned Vena, who has worked with street art and printing, made a chain of abstract capital Gs (in type that brings to mind a letter sweater); painted with silver Rustoleum, the shape is the same in all, but the way each one is painted is different.

It all makes for a surprising variety of work, with something to catch the eye in every space in the building.

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