

Bonnie Collura*Prince***January 12–February 24, 2019***Fortuna (Woman)*, 2018

Wood, steel, cast hydrostrone, oil based clay, aluminum shim, expandable foam, cut and twisted santa lawn ornament

65" x 26" x 26"

Courtesy of the artist

Collura's *Fortuna (Woman)* was inspired by Niccolò Machiavelli's 16th-century political treatise, *The Prince*, in which the Italian author often discussed virtú (virtue) and fortuná (fortune) in correlation. While Virtú concerns the politician's (or prince's) ability to adjust the temperament of the times to benefit what he feels is best for society, Fortuná refers to circumstances that are beyond the prince's control. Machiavelli describes Fortuná as an uncontrollable woman who the prince must learn to command to his political advantage. However, in Collura's project, the artist likens *Fortuná* to a force that breaks through a rigid patriarchal shell.



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Gerri and Bonnie Collura

To Sculpt Like A Needle, 2018

Wood, thread, quilted sections from a canvas print out of Jean- Léon Gérôme' 1890 painting "Pygmalion and Galatea", polyester batting, weights
48" x 19" x 9"

Courtesy of the artist

For this sculpture, Collura collaborated with her mother, Gerri Collura, using some of her embroideries as the skin of the soft-formed mallet and chisel. The artist also printed an image of Jean-Léon Gérôme's 1890 painting *Pygmalion and Galatea*, which was one of the sources that sparked the idea of the Prince figure. As the artist of the sculptural personifications of the Prince, Collura takes the role of creator, flipping the gender relationship of the Pygmalion and Galatea myth from Ovid's *Metamorphosis* in which a male sculptor desires an ideal female that he has made as an ivory statue. Here Collura appropriates Gérôme's image and had her mother embroider a section of Galatea's back. For her sculptures, Collura imagines her hands building form like a needle would guide thread through fabric.



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Guardian Blue (one of four Color Codes), 2018
Quilted, repurposed fabrics, thread, zippers
124" x 32" x 24"
Courtesy of the artist

In the non-linear narrative of Collura's *Prince Project*, the color codes represent the life force by which the characters are guided. The artist has named them *Abductor Red*, *Creator Green*, *Guardian Blue*, and *Martyr Yellow*. They are incarnations of the four main colors which, when united, make up white light. In Collura's narrative, white light symbolizes a foundation of strength and a generator of multiple signifiers.

Abductor Red, 2018
Quilted, repurposed fabrics, thread, zippers
87" x 35" x 31"
Courtesy of the artist

Martyr Yellow, 2018
Quilted, repurpose, fabrics, thread, zippers
87" x 21" x 24"
Courtesy of the artist

Creator Green, 2018
Quilted, repurposed fabrics, thread, zippers
80" x 35" x 28"
Courtesy of the artist



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Matriarch/Heavy Metal/Jesus, 2018

Steel, wood, urethane plastic.

Hydrostone, Mylar, foam, fiberglass cloth, quilted fabric, thread, nails, paint
108" x 41" x 37"

Courtesy of the artist

Skin of a Dancing Ghost: Jesus, 2018

Silk organza, thread

82" x 20" x 20"

Courtesy of the artist

In her ongoing project, Collura creates incarnations of a surrogate being, which she calls the Prince figure and has developed through a non-linear narrative. Collura interprets the Prince as a composite of four archetypal male characters: Jesus, St. Sebastian, C-3PO (from *Star Wars*), and Abraham Lincoln. A unifying thread among these four figures is that each was left with an identifiable hole in his body, an opening that is associated with their martyrdom and reveals their fragility. On the floor of the gallery are four solid, mixed-media sculptures that represent each of these individuals, while four translucent counterparts hover above the floor pieces. Titled *Skin of a Dancing Ghost*, these suspended works are made of sewn, silk organza and resemble white apparitions.



S m a c k M e l l o n

Mortality/Evening/Lincoln, 2018

Steel, wood, brass, aquaresin, urethane plastic, quilted, repurposed fabric, paint
86" x 41" x 42"

Courtesy of the artist

Skin of a Dancing Ghost: Lincoln, 2018

Silk organza, thread
86" x 22" x 16"

Courtesy of the artist



Crash Test/Dubble Bubble/Sebastian, 2018

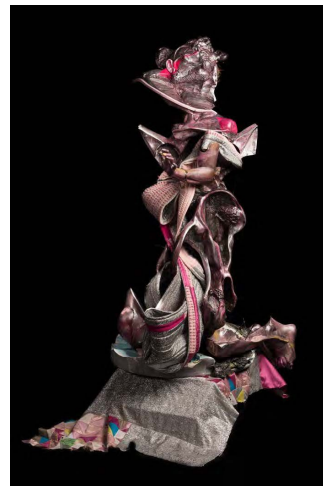
Steel, wood, urethane plastic, hemp fiber, expandable foam, chair section, fabric, inner tube, bracelet, paint, zip ties
74" x 44" x 44"

Courtesy of the artist

Skin of a Dancing Ghost: Sebastian, 2018

Silk organza, thread
84" x 17" x 20"

Courtesy of the artist



Golden Droid/Scout/C3PO, 2018

Steel, wood, foam, hydrostone, fiberglass cloth, machine plastic, fabric, bracelet, paint, casters
74" x 40" x 35"

Courtesy of the artist

Skin of a Dancing Ghost: C3PO, 2018

Silk organza, thread
96" x 12" x 10"

Courtesy of the artist



S m a c k M e l l o n



Attachment (Barrel of Monkey Arm),
2001

Fiberglass resin and paint

19 1/2" x 11 3/4" x 4"

Edition of 2 blue, edition of 2 yellow,
and edition of 2 pink

Courtesy of the artist

Power, 2018

Wood, sewing scraps from Abductor
Red, Guardian Blue, Martyr Yellow,
Creator Green, casters

34" x 49" x 30"

Courtesy of the artist



You are welcome to take a scrap of
fabric from the pile.

Attachment (Barrel of Monkey Arm) was produced in 2001 by *TRANS>*, an art, culture and media publication, and is a fiberglass limb of what Collura envisioned the Prince figure would look like at that time—a hard, hollow shell into which her body could fit. The sculpture was molded from a life cast of the artist's own arm, and a barrel of monkeys toy hand was sculpted to fit. Because Collura's *Prince Project* partially draws from Mary Shelley's *Frankenstein*, Collura drilled holes in the piece to refer to the way that the creature in the novel was a figure stitched from disparate bodies. For this exhibition, the artist threaded the blue silk cords through these holes to acknowledge how the Prince is created today, largely through fabric and sewing.

S m a c k M e l l o n

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