

Daniel Wiener at Lesley Heller Workspace

By Jennifer Coates

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Beasts Confession, Apoxie-sculpt and Wire, 2015

When I was 16 I took LSD for the first time. As it wore off and I transitioned back into more familiar consciousness, things were still warped and confused. Images of furniture inhabited by toy spirits infested my mind, and they could speak: an inside out and backwards language, familiar words mixed up and inverted. Daniel Wiener's sculpture, on view at [Lesley Heller Workspace](#) through May 31, is the physical embodiment of that experience for me. Merging functional objects and familiar forms with heightened neural activity, he creates objects that both erupt from the unconscious and poke fun at it.



Rooty-toot-toot, Apoxie-sculpt and wire, 2015

His use of apoxie-sculpt, a highly pigmented and malleable material, allows the objects to shift between two and three dimensions, painting and sculpture, abstraction and depiction. "Rooty-Toot-Toot" looks like a Tibetan Buddhist demon made of licorice candies, its internal organs asserting themselves with a decorative sort of gore.



Stammering in the Mire, Apoxie-sculpt, 2015

“Stammering in the Mire” is a stool that mutates into a long-necked animal with gaping mouths that appear to be howling. Shades of lime, emerald, and forest green are twisted like taffy to create a psychedelic nightmare of a chair. You can’t sit there because it’s infested by puppets in pain. It’s as if all the billions of colored plastic things that sit in the ocean gyres have momentarily cohered into roiling, unstable, self-mocking entities. Wiener’s command of this elastic material unites the bodily, the synthetic and the art historical into animated hybrids that want to charm you and scare you at the same time.



Glottis, Apoxie-sculpt, 2015