

Karma
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Alan Saret
Allies

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April 21–June 4, 2022

22 East 2nd Street

Karma is pleased to present *Allies*, a solo exhibition of sculptures and drawings by Alan Saret. The show is on display at the gallery's 22 E 2nd Street location.

In a light-filled studio in South Williamsburg, Alan Saret studies the thin web that an intruding insect had spun across the spines of a cactus. The constellation of almost invisible threads harmonizes with the sculptures of wire arranged around the room—hanging from the ceiling, tacked to walls, and stretched across the floor.

This is where Saret has lived and worked for more than forty years, where he has relentlessly meted out his artistic practice and personal philosophy, influenced by his travels in India, his study of spirituality from around the world, geometry and environmentalism. Saret creates sculptures with flexible materials, composed of wire and other “non-art” mediums, alongside colored pencil drawings, time pieces and language studies.

Saret focuses on the ways inorganic materials can seemingly take on organic qualities, a focus which elides easy definition within the art world. Sculptures are representative, but not by artist intent alone. In *Flame Aura* (1986), hundreds if not thousands of brilliant wires are looped repeatedly. The sculpture was never intended to be representational, rather its form flowed from the chorus of loops, to become like a tongue of flame. Similarly, in *Zinc Cloud*, (1967/1990) sheets of chicken wire, folded over one another imbue a sharp and angular material with lightness. For Saret, archetypal methods of joining materials, such as looping, twisting and knotting, unlock infinite possibilities. Wire networks emerge with an organic logic, recalling chemical bonds, synapses, and constellations, among many others.

To Saret, these sculptures develop intimate alliances with the space in and around them, and with each other. It is as if Saret conjures life from his inanimate materials: this process can be described as “ensoulment,” a term he has used in titles of numerous works on paper.

In his drawing, Saret is similarly attuned, searching for a balance between spontaneity and artistic intent. In the process of “gang drawing,” Saret grips a “gang” of colored pencils. His movements with the pencil are as elemental as his sculptural construction methods, at times sweeping across the paper, or making angular, geometric marks, other times rolling the pencils in his hand, producing clusters of marks. In this encounter, order and chaos engage. The pencils seem to have a will of their own. Saret can choose the color and paper, but, as in all of his work, he divests himself of total artistic control—instead, he becomes a participant in a life cycle of the material and spiritual world; a student of its rhythms and secrets.

The exhibition will be accompanied by a new publication of Saret's poetry, *Alphabetaka*, and a reprint of *Alan Saret: Matter Into Aether*, (1982) which features an essay by Klaus Kertess.

Alan Saret



Alan Saret
Regnum Solae, 1986
Stainless steel, Teflon coated wire and magnet wire
75 × 36 × 33 inches; 190.5 × 91.4 × 83.8 cm
ASA-86-001

Alan Saret



Alan Saret

Root of It, 1995

Rusted steel wire

50 × 24 × 20 inches; 127 × 61 × 50.8 cm

ASA-95-003

Alan Saret



Alan Saret

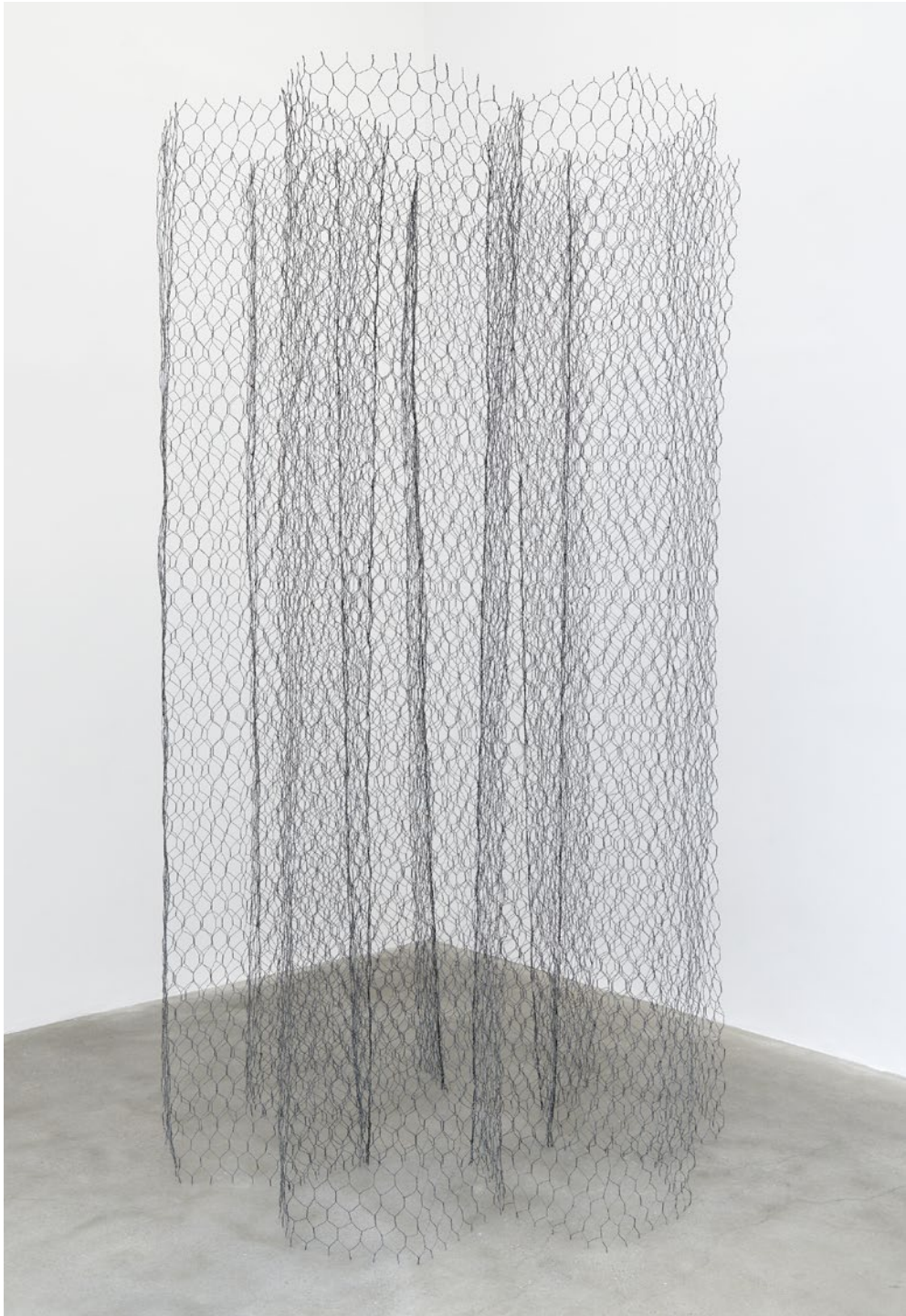
Flame Aura, 1986, 2005

Magnet wire, brass, stainless steel

45 × 45 × 25 inches; 114.3 × 114.3 × 63.5 cm

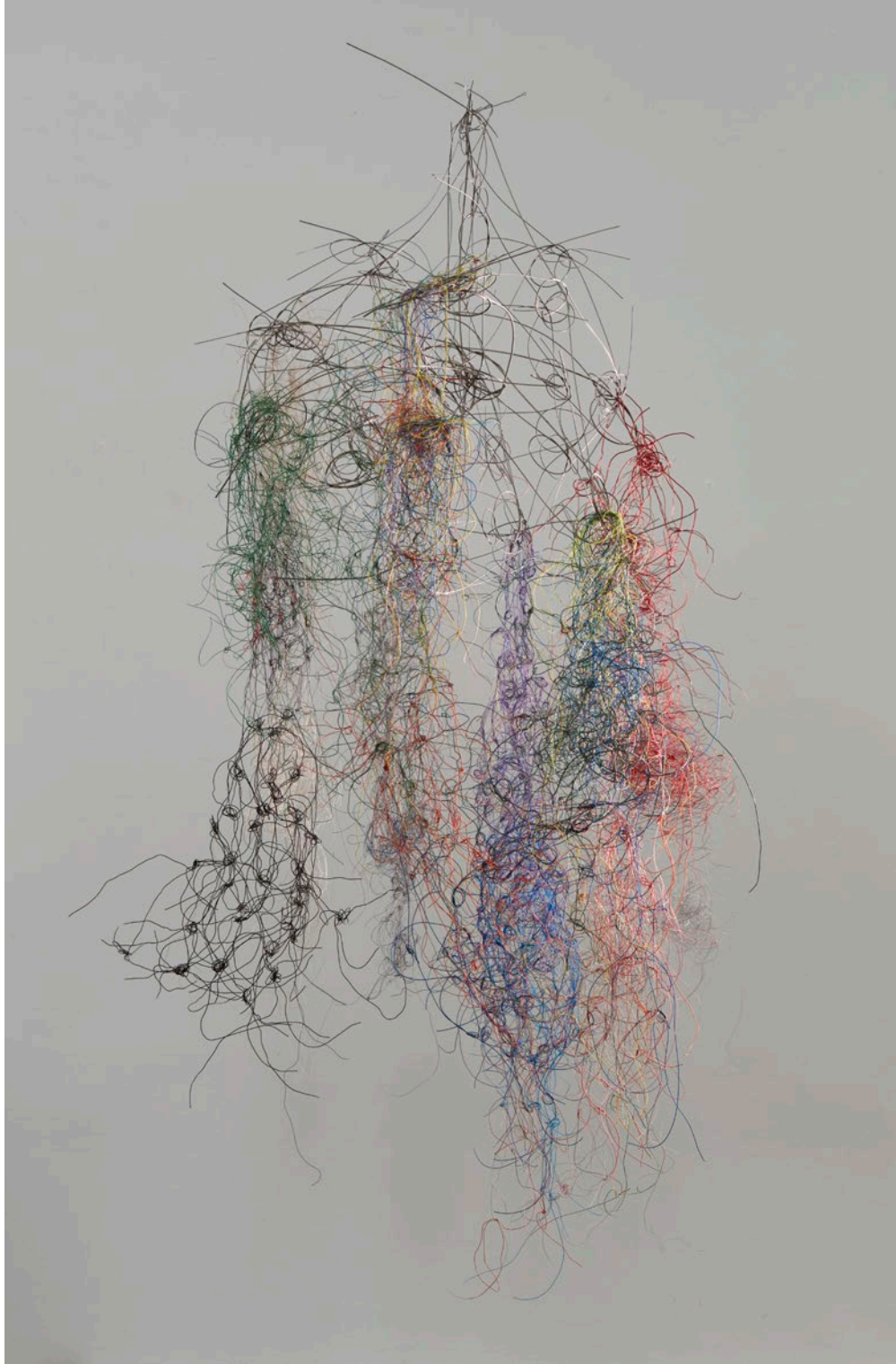
ASA-86-002

Alan Saret



Alan Saret
Willow Creek, 2022
Galvanized steel netting
114 × 65 1/2 × 65 1/2 inches; 289.6 × 166.4 × 166.4 cm
ASA-22-001

Alan Saret



Alan Saret

First Colors Form, 1995-2015

Stainless steel, magnet wire, Teflon coated wire and Kynar coated wire

72 × 45 × 40 inches; 182.9 × 114.3 × 101.6 cm

ASA-95-001

Alan Saret



Alan Saret

In Love, 1983/2018/2022

Galvanized hex steel wire, magnet wire, brass, and stainless steel

29 × 40 × 40 inches, 30 × 32 × 25 inches; 73.7 × 101.6 × 101.6 cm, 76.2 × 81.3 × 63.5 cm

Overall dimensions variable

ASA-22-002

Alan Saret



Alan Saret
Zinc Cloud, 1967/1990
Galvanized steel hex netting
66 × 72 × 84 inches; 167.6 × 182.9 × 213.4 cm
ASA-68-013

Alan Saret



Alan Saret
Spring Breath Be, 2012
Tempered stainless steel wire
56 × 32 × 36 inches; 142.2 × 81.3 × 91.4 cm
ASA-12-001

Alan Saret



Alan Saret
Soaring Sail Mountain, 1988
Stainless steel and magnet wire
44 × 33 × 35 inches; 111.8 × 83.8 × 88.9 cm
ASA-88-002

Alan Saret



Alan Saret
Blazing Be, 2008
Copper wire
84 × 53 × 36 inches; 213.4 × 134.6 × 91.4 cm
ASA-08-012

Alan Saret



Alan Saret
Blue Vee Ensoulment, 2008
Colored pencil on black paper
14½ × 12 inches; 36.2 × 30.5 cm
ASA-08-002

Alan Saret



Alan Saret
Core Crux Ensoulment, 2008
Colored pencil on black paper
28 × 40 inches; 71.1 × 101.6 cm
ASA-08-005

Alan Saret



Alan Saret
Ensouled in Nut's Parlor, 2008
Colored pencil on black paper
16¼ × 10 inches; 41.3 × 25.4 cm
ASA-08-004

Alan Saret



Alan Saret

Ever Now, 2005

Stainless steel wire and magnet wire

61 × 70 × 34 inches; 154.9 × 177.8 × 86.4 cm

ASA-05-008

Alan Saret



Alan Saret

Rubber, Ribbons, Raffia, 1969

Rubber, ribbons, raffia, and nylon-coated electrical wire

43 × 57 × 38 inches; 109.2 × 144.8 × 96.5 cm

ASA-69-009

Alan Saret



Alan Saret
Cone Cap and Crown, 2010
Copper wire
41 × 22 × 24 inches; 104.1 × 55.9 × 61 cm
ASA-10-001

Alan Saret



Alan Saret
Capridance Ensoulment, 2008
Colored pencil on black paper
27 $\frac{3}{4}$ × 25 $\frac{3}{4}$ inches; 70.5 × 65.4 cm
ASA-08-001

Alan Saret



Alan Saret
Storm Pass Ensoulment, 2008
Colored pencil on black paper
28½ × 40 inches; 72.4 × 101.6 cm
ASA-08-007

Alan Saret's (b.1944, New York) practice includes sculpture, drawing, painting, architecture, geometry study, writing, language study, and music. He is best known for creating sculptures with flexible materials, composed of wire and other "non-art" mediums. After a three-year sojourn in India in early 1970s where he focused on the spiritual and metaphysical, Saret's approach to spatiality shifted to three-dimensional wire networks that explore the domain between order and disorder—leading to penetrated constructions that seem to come alive. Drawings with clusters of pencils, called "Gang Drawings," were first used to represent sheet wire and later developed into an independent art form. While this work was labeled "anti-form" to distinguish it from hard-edged minimalism, Saret stresses its organic qualities, describing it as natural form because of nature's flexible use of geometry. Although seen by some as process art, these works use process to reveal spirit and to ensoul.

Public collections include Museum of Modern Art, New York, New York; Metropolitan Museum of Art, New York, New York; MoMA PS1, New York, New York; Whitney Museum of American Art, New York, New York; Brooklyn Museum, New York, New York; Morgan Library & Museum, New York, New York; Hammer Museum, Los Angeles, California; Detroit Institute of Art, Detroit, Michigan; Dallas Art Museum, Dallas, Texas; Art Institute of Chicago, Chicago, Illinois; High Museum of Art, Atlanta, Georgia; Museum of Fine Arts, Houston, Texas; Museum of Contemporary Art, Los Angeles, California; National Gallery of Art, Washington, D.C.; Walker Art Center, Minneapolis, Minnesota; Fogg Museum, Cambridge, Massachusetts; Mildred Lane Kemper Art Museum, St. Louis, Missouri; Saint Louis Art Museum, St. Louis, Missouri; Princeton University Art Museum, Princeton, New Jersey; Museum of Contemporary Art Chicago, Chicago, Illinois; and the Minneapolis Institute of Art, Minneapolis, Minnesota, among others.