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Hypersurface of The Present

Further Reading

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In a space time (Minkowski) diagram, the past and future light cones form an hour glass shape – the hypersurface of the present is a flat, 3d slice that passes through the neck of the hourglass. The past cone of light, everything that could have affected you and the future cone of light, everything you can possibly affect, touch at a single mathematical point in space time, this point is your current location and time. I really like this idea, because that surface is constantly in flux as we move through time, shifting and in motion, and I want this work to keep you moving, to see glimpses that necessitate movement of the body in response.

The large blue piece, entitled Hypersurface of the Present, with the cone going through it was somewhat inspired by the run over traffic cones I see all over the streets as well as the “cone of goodness and light” in the Bosch painting, “Ascent of the Blessed”. The cone of goodness and light in this painting refers to the iconic, glowing vortex seen at the top of Bosch’s painting Ascent of the Blessed (part of his *Visions of the Hereafter* series) and is one of the earliest depictions of “passing through a tunnel toward a brilliant white light”, the afterworld/death which has been documented countless times from those who have had near death experiences.

In all of these works I want to bring light into the sculpture, thinking about those unseen, often dismissed and overlooked spaces, and systems that are largely out of sight and out of mind.

Unplatted Space: I have also been thinking a lot about unplatted space as I’ve been making this work and that has been my working title all along. Unplatted space refers to land that hasn’t been divided into legal lots through a formal, recorded subdivision map. Instead of using lot and block numbers, boundaries for unplatted land are typically described using specific measurements and directions, often called “metes and bounds”. There is hardly any unplatted space left on the earth, what there is in the US is largely owned by the government. The land has all been mapped. The unmapped space that is left is left up to the imagination.

I love the grid, in this and previous work of the last 5 years it has helped me to organize space as I’ve moved more into abstraction and away from more overt representation. I have found by starting with a known structure I am able

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through dismantling it, to find even more space and new form than I knew existed. It helps me to organize space, to give a structure to start with, but then to warp, dismantle and reinvent as I work to find new space.

I started making this recent work around the time I visited Corbusier's chapel at Ronchamp. The way Corbusier developed the openings and apertures and way the light moves into and through the spaces, the crack between the walls and ceiling, the structure and suggestive forms. Corbusier's inspiration from the listening ear, the shell, and how he used feminine imagery inspired by the cult of Mary and the weaving of all of that together is fantastic in that space and the way the forms curve and surround and embrace. I think this is Corbusier's most successful work in the way it embodies a desire for objectivity and truth to materials and interpretive fantasy.

I find the primary forms helpful and enduring and like the grid use those almost as my infrastructure. They are suggestive, and ideas can be conceived around and through them. As mentioned earlier, cones, but also cubes, spheres, and cylinders. For example, cylinders transport, they are like tunnels, passages, they pierce and become apertures, infrastructure, they can enter a form and become cave like, they allow movement from one space to another. These forms are kind of building blocks but allow for infinite invention. They also have specific structural qualities and can be suggestive. They slip easily between the organic and the precise, one view may be primary, but moving through space becomes organic and suggestive of organic form.

After architecture and the sculpture of figures like Medardo Rosse, Eva Hesse, Brancusi, Lee Bontecou, Lynda Benglis, Rodin, Phyllida Barlow, among many others, Chinese Gardens have probably been most central to my thinking about sculpture and space and have been a touchstone for me for almost 30 years. The spatial complexity, conceptual underpinnings of how and why spaces are developed the way they are compelled me to go to China twice to study them in person in the mid to late 90's. They are just amazingly complex organizations of space to propel the body and mind through space and time. The way the apertures, windows and doorways entice you to move through space, the structuring of views into simultaneously discontinuous spaces, the distillation of actual existing into imaginative space, their control and release, Confucian ideals and Taoist revelry all captivated me when I began to study them after seeing the courtyard garden at the Met. in NY in the early 90's. It is based on a courtyard in "The Master of The Fishing Nets" garden in Suzhou. Most all of the early and important "Literati" gardens in that area were built by scholars and retired gov. employees and were conceived according to rigid guidelines which also allowed for infinite variety and interpretive invention.

The complexity and beauty of Los Angeles continues to be my muse and and

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is so present for me in this work. I take a lot of pictures when I walk and make collages out of those and those collages provide great inspiration for new ideas and forms.

One quote that kind of jump started this whole body of work is from Mike Davis's Ecology of Fear:

"There is not random disorder in the environment but a complicated system of feedback loops. Small changes in driving variables can produce disproportionate or discontinuous outcomes. In LA, like in other Mediterranean regions there is greater topographical complexity because of greater topographical catastrophic environmental history embedded in them. This makes possible in turn a complex geography of life – a mosaic of microbiotics sustaining a mosaic of microbiotas."