



*You don't really see the squares at first. I wanted them to look as if nature had made them, as if they were a rarity formed by the root, perhaps in its search for water. The part of the piece that I love the most is that the squares don't really seem like a human imposition.*

LINDA RIDGWAY

**Linda Ridgway**

***Three Squares, 2001***

**Bronze**

**108 x 26 x 26 inches**

**Collection of the Modern Art Museum of Fort Worth,**

**Gift of Anne and John Marion**

**Acquired in 2002**

Linda Ridgway's bronze sculpture of a grapevine root hangs delicately from a nail in the wall and curls onto the floor. The root, fragile in its size and its bends, has three squares attached at different heights. Ridgway cast the piece directly from a root she dug out of the ground, and the piece maintains the spindly offshoots of smaller roots. She has exposed a natural phenomenon — slow and quiet as it may be — that exists underground. The presence of the geometric squares makes the organic root more complex, asking the viewer to contemplate how they got, or grew, there. This is, in fact, Ridgway's intent, to create something unnatural that looks as if nature created it. Ridgway's piece also acts as a sort of sculptural line drawing, casting shadows on the wall and floor. It is perhaps through this simplicity and quiet presence that her piece exerts its curious power over viewers who have taken a moment to contemplate it.