

# BOMB

## Elana Herzog by Brenda Coultas

*The making and tearing away of wholes. Dissolving the made or not yet made, we find ourselves in this place, a loft in the old-school fashion.*



Elana Herzog, partial view of *Scratch the Surface*, 2013, wood and wood composite, fabric, metal staples, dimensions variable. Photo by Alan Wiener.

The making and tearing away of wholes. Dissolving the made or not yet made, we find ourselves in this place, a loft in the old-school fashion.

To *hollow out* might be a Herzog-ism or Herzog-ist.

other products from  
world.

In the hollow might flow fabric or  
the industrial and pre-industrial

seem as if it is about to disappear.  
red fruits.

A horizon, she likes it to

She grows apples. Small

freestanding sculpture

Duchamp's nude walks inside a  
composed of scraps of wood.

Making a window on the page. Hanging everything  
but not to be pedagogical. A hollow core and there  
she stores marbles or odd heirloom apples, the kind of  
apple that rots into a grandmotherly face.

Tons of chenille equal in weight to the tears of 1950s  
domestic bliss.

A window is the way in. She considers the lengths that  
people throughout history have gone to make textiles  
while noting that history that once seemed far is now  
close.

recedes or evapo  
window into an event,  
threads?

It's in what is not told; the narrative  
-rates under scrutiny. The line or  
a tale.... What is suggested by these

Cutaways, from which she made a tree, resembled one  
in its lack of leaves, bark, and roots. She built a wall to

hold the threads firmly, thousands of staples closing a wound, or hundreds of teeth to hold a suggestion.

She cut a window out of the wall, not knowing what the view from her space might be. Strands of camel hair fell into coppery puffs. She cut a window into the wool, not knowing what she might be letting out or in. Box cutter slices through centuries of Iranian time as knots hold the pattern in place. Opening the space, in a wall or page or carpet, to catch a glimpse of what is receding in waves. A solid vision might emerge: once she saw a couch draped in carpets for the unspooling of dreams; it appeared from across an ocean. The image traveled over water, gathering in collected threads, to surface on the street beside a Bushwick smokestack.



Elana Herzog, partial view of *Seams* at Daum Museum of Contemporary Art, Sedalia, MO, 2009, textile and metal staples in gallery wall. Photo by Kevin Sizemore.



Elana Herzog, partial view of *Return of the Repressed*, 2012, carpets, wood and composite materials, fabric, metal staples, dimensions variable. Images courtesy of the artist

—*Brenda Coultas is the author of the poetry collection The Tatters, forthcoming from Wesleyan University Press in January.*

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