



'FRILLA' AND 'MOSA'— Sculptor Heidi Bucher, left, rests inside "Frilla" and Florence Karant crawls into "Mosa" at Miss Bucher's body shells exhibit at County Museum. Times photo by Harry Chase.

## Stunning Departure in Body Covering

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A soft black room. A bell. Ten seconds to scramble into position. Schlop. You are art. And you can stand back and look at yourself.

The scene is not that of a 50-cent luncheon but the fourth level of the Ahmanson Gallery at the County Museum of Art. The costume and textiles corner usually reserved for Eleanor Roosevelt's petticoats, vegetable-dyed needlepoint and hairnets of the pioneers.

Yes, just around the bend from Durer's engravings there is a stunning departure from what is traditionally thought of as textiles or body cover-

ings. "Body Shells and Shadows," as the divergence is called, invites the human form literally to put it on.

It stands quite remarkably on its own as serious sculpture, a series of white forms, solid or inflated, covered with a phosphorescent polyurethane vinyl invented and patented by Swiss artist Carl Lander. The bonus is that viewer-participants may lie upon, jump onto or roll around in Lander's various pieces, wait for strobe lights to flash, get up and observe the shadows they left behind as parts of the works.

Every minute and 15 seconds the strobe wipes out the old images and, participants willing, re-

places them with new. It is a shadow boxer's freeze-frame paradise.

Tuesday evening as the exhibit opened, the room with its five forms became something of a stop-action carnival. "A fair," as Lander put it, describing precisely what he didn't want to happen.

Children, his own in particular, were running about, freezing handstands and mock free-for-alls in front of what he calls the Landing Panel. The form resembling twin beds joined only at the head ("Landing PH-LA 1, 1972") was continually occupied with petrified fetal positions.

The enthusiasm was too much for Lander, who

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