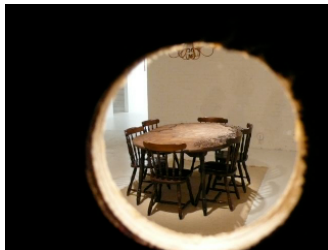


# WHITEHOT MAGAZINE TM

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## whitehot | January 2008, Chris Sauter @ CUETOPROJECT



Chris Sauter, Mesopotamia,  
courtesy CUETOPROJECT, New York

HomeMaker, Chris Sauter  
Through January 12th, 2008  
CUETOPROJECT  
551 West 21st Street  
[www.cuetoproject.com](http://www.cuetoproject.com)

***Civilization, Dining, and the power of Gestation***  
by Christina Livadiotis for Whitehot Magazine of Contemporary Art

Chris Sauter believes in the power of gestation. No, he's not an evangelical, but rather, and quite unknowingly it seems, a perspicacious humanist. A leviathan model of a cross-section of a homemade uterus inside of a wooden shed inside of the Cueto Project on West 21rst Street commences Chris Sauter's *HomeMaker*.



Chris Sauter, *The Origin of Culture*,  
courtesy CUETOPROJECT, New York

The literal definition of gestation describes the process of being carried in the womb from conception to birth. Gestation as a concept, quite lissome in meaning, can mirror many different situations in societal and political life. In fact, analogies relating the two are often employed in common language: "World War II was born out of ignorance." Concepts, movements, even wars experience a period of gestation before they are born or brought to life, just like human beings. They need time to form, feed, and grow before they can exist on their own, as a single entity.

Following the logic above as perceived and explicated by Sauter, that the exhibition flows from micro to macro, starting with the inside of the body, with the beginning of idea, the beginning of life, is quite fitting. The first component of this multi-faceted and multi-media exhibition is entitled *Workshop*. *Workshop* showcases a giant model of a cross-section of a uterus and ovaries made entirely from materials from Sauter's own home renovation. The uterus itself however is not the only item on showcase, as surrounding the uterus lie a bevy of raw materials left over from the fabrication of the uterus, in addition to research materials, preliminary drawings, photographs of each stage of the project and so forth. In a phone interview with Sauter, I asked him the purpose of including everything that was used to create the work in the actual exhibit itself. Sauter replied, "Anything involved in the process of developing and creating the work is the work," because that's just the kind of man he is.

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