

WORKS

*Feed and Seed (Gelsinger Farm, Buckwheat)* (1990/2014)

*Where the Water Goes* (1987)

*Dark on That Whiteness* (1988)

*Grandma's Cupboard* (1994-96)

*Rock Hard Individualism* (2010)

*PA Project* (1980)

*Trimmed trees* (1984)

*Unplanted Landscape* (1985)

*Backhoe* (1980)

*An American Conversation (Wheat, Salina, KS)* (2013)

*An American Conversation (Green Corn, Knoxville, IA)* (2013)

*Dianna Drawings* (1995)

*From the Making of Mount Rushmore* (1986)

*Flag Exchange* (2013 - ongoing)

*Hollow Oak Our Palace Is* (1989)

*National Park Drawings* (1983)

*To Carry a Big Stick* (2015)

*Hold Your Breath* (2004)

*Walls Have Tongues* (1989)

*Hold Your Breath* (detail) (2004)

In this work, a blue compressor filled with air from eight different sites associated with death in Texas sits among a grouping of comical balloon hats. Using air saved in the compressor, the balloons slowly leak the poignant Texas air back into the gallery space, demonstrating both the fragility and fluidity of historical narratives. *Courtesy of Talley Dunn Gallery, Dallas*



*Feed and Seed (Gelsinger Farm, Buckwheat)* (1989)

This work consists of six stacks of empty seed bags each framed between two plexiglas sheets, sandblasted on the front with "Gelsinger Farm - 6.7 acres - buckwheat." Ericson & Ziegler posted an ad in a local agricultural journal, which resulted in a series of collaborations with farmers in Pennsylvania. The artists provided the farmers with ten percent of the annual seed cost in exchange for their empty seed bags, and then had the farm, type of crop, and number of acres sandblasted on the front plexiglas covers. Linking the economic issues of small farms to those of the art market, this work expresses the artists' engagement with communities outside of the art world and the distinctively interventionist strategies that characterize their practice.

*White on That Darkness* (1988)

These 173 jars are filled with paint, each color matching the exterior walls of a federal building or monument surrounding the National Mall in Washington, D.C. The installation maps out the neighborhood, with each jar installed according to the corresponding building's location. The glasses are sandblasted with the commercial name of each color from the paint manufacturer. The title of the piece is a quotation from the nineteenth-century American sculptor Horatio Greenough, which describes the dark red color of the stone used for the Smithsonian Institution building in Washington D.C.

*Courtesy of the artists and Galerie Perrotin, New York*



MAIN GALLERY: AUG 28 - DEC 19

# KATE ERICSON & MEL ZIEGLER

GRANDMA'S CUPBOARD

This exhibition is organized in collaboration with  
**Galerie Perrotin, New York**  
with the generous support of

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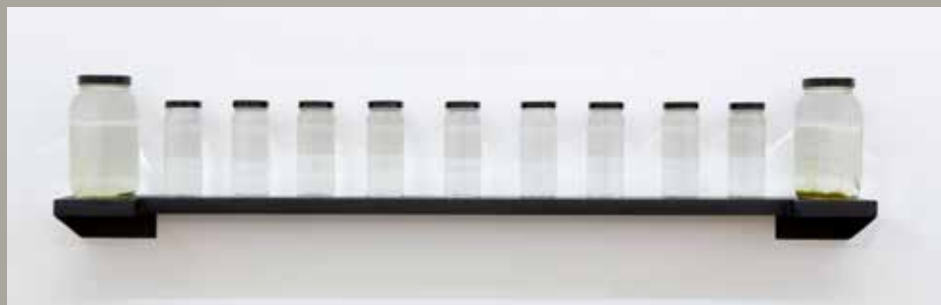
During their prolific collaboration beginning in the 1970s, Kate Ericson and Mel Ziegler produced a profound body of conceptual art projects. Ranging from socially engaged works and site-specific installations to drawings and mixed media sculptures, Ericson and Ziegler redefined public art in a way that was welcoming to a diverse set of communities.

UMOCA's exhibition, *Grandma's Cupboard*, traces the social, political, and aesthetic threads of their practice through two parallel surveys. Highlighting important projects from Ericson and Ziegler's extensive collaboration, along with a selection of works from Ziegler's solo career, this show explores how Ericson and Ziegler subtly alter sites using serial form, poetic language, and wit to illuminate mainstream American contexts and individual community issues.

Ericson and Ziegler's commitment to the public realm continually provides a platform for conceptual art and social practice outside of the mainstream art world. Their interventionist approach blends playfulness and activism as a way to elucidate arcane areas of American history, as well as topics of domesticity, monumentality, and economies of production.

After Kate Ericson's premature death in 1995, Mel Ziegler has continued an artistic practice based on the central principles and strategies of their partnership; however his technique has evolved in both form and concept, allowing for a distinct expression of humor, craft, and sensibility in his work.

Still working with local iconography, landscape, and culture, Ziegler's projects encourage alternative understandings of how Americana – as symbol, material, and motif – is represented and experienced throughout regions across the globe.



ABOVE, FRONT AND BACK:  
*Where The Water Goes* (1987)

The water in these jars was collected from three sites in the Washington, D.C. area. On the left, the water was collected from the Upper Potomac River, north of the aqueduct that supplies the city with water. The nine center jars contain water from each of the nine sinks in the public restrooms of the United States Supreme Court. On the right, the jar is filled with water from the Lower Potomac River, downstream from the city's primary wastewater treatment facility. Each jar is sandblasted with the path the water has traveled to reach its collection site.



*Grandma's Cupboard* (1994-96)

Air was collected in and around buildings and monuments in Washington D.C., which was then used to fill glass jars taken from an old house at the geographic center of the United States in South Dakota. The jars are sandblasted with the names of the corresponding buildings and monuments, and displayed in an antique wooden cabinet.