

The background is a collage of images. At the top right, a woman's face is visible, wearing a dark cap. Below her is a Miami Heat jersey with the number 95. In the center, a hand is shown holding a jersey. At the bottom left, another woman's face is partially visible, wearing a cap with 'LOS ANGELES' on it. The entire image has a red tint.

OB JE CT [ED]

SHAPING SCULPTURE
IN CONTEMPORARY ART

MAIN GALLERY: AUG 26 – DEC 17 | 2016

OBJECT[ED]

SHAPING SCULPTURE IN CONTEMPORARY ART

Bringing together the work of six sculptors, this exhibition explores how visual artists use three-dimensionality as a language to reframe and expand notions of objecthood.

**BEYOND THE TIRED DICHOTOMY OF ARCHITECTURE AND LANDSCAPE
[OR NOT-ARCHITECTURE AND NOT-LANDSCAPE] EACH ARTIST LOOKS
TO THE OUTER TERMS OF EXCLUSION WHERE SCULPTURE LIES.**

By reimagining art historical notions of form, space, and process, the artists presented in *Object[ed]: Shaping Sculpture in Contemporary Art* cleverly and skillfully illuminate the realms between painting and sculpture, objectivity and subjectivity, as well as production and consumption.

ARTISTS: Olga Balema, Caitlin Cherry, Lizzie Määttä, Leeza Meksin, Tove Storch, Gili Tal

CURATOR: Rebecca Maksym



OLGA BALEMA

Olga Balema's work often relates to the body, particularly through her sculptures' human size scale. In this series of found feeding troughs, Balema turns her attention to the cultivation of food and reflects on constructs of the "other" or "alien" that are often contained in our observation of nature. Though these troughs recall traditional tools for the keeping of livestock, such objects are also frequently used as decorative items for gardens, restaurants, and domestic spaces. Evoking the commercial and industrial zone of agriculture through thick layers of green and yellow paint, Balema traces the ambivalent relationship of human beings with the production of food, revealing how processes of ingestion ultimately transforms identity.



CAITLIN CHERRY

Caitlin Cherry does not separate the disciplines of painting and sculpture. By rendering chaotic figurative compositions on canvases and merging them into a larger multimedia object, Cherry's work cleverly blurs divisions between 2D and 3D forms. In *Mute City, Big Blue, Port Town*, Cherry constructs a whimsical swimming pool with a submerged painting incased by Plexiglas at the bottom. Two beach towels are casually placed around the edge of the reservoir, an inviting hint to sit along the white tiles and peer upon the shimmering image. The glyph of a diver hitting the bottom of the pool warns onlookers, a fitting metaphor for the miscalculation of perception when faced with optical trickery.

IMAGE: *Mute City, Big Blue, Port Town*, 2014 | Swimming pool (wood, ceramic tiles, plexiglass, water, chlorine) mounted over painting (oil on canvas), beach towels | 87" x 79.5" x 12" | @ Postmasters Gallery, June 2014

LIZZE MÄÄTTÄLÄ

Lizze Määtälä's practice reflects the abstract flexibility of unexpected materials, which she explores through forms and patterns based on the fleeting fluidity of her memory. A natural rummager of salvages, junkyards, and flea markets, Määtälä turns flotsam and jetsam into stunning structures and mixed media compositions. From the industrial to the domestic, the rigid to the soft, and the haphazard to the orderly, Määtälä's sculptures tease the unsettling sweet spot that disarms viewers' expectations.





LEEZA MEKSIN

Leeza Meksin is an interdisciplinary artist who explores relationships between buildings, bodies, and paintings, and asks what happens to large inanimate objects when they get dressed up in architectural drag? She extends this question of gender to straight lines, durable materials, and rectilinear orifices of painting and architecture. For this exhibition, Meksin created an exterior and an interior installation inspired by the prominent structures of Salt Lake City's Temple Square. Mimicking the covered skylights above the Conference Center's stage, Meksin adorns the glass pyramidal skylight above UMOCA's entrance with translucent, neon spandex. Unlike the covered windows of the LDS structure, which prevent light from reflecting down, Meksin embraces the prism-like effect and uses the mesh spandex to cast colorful shadows on the ground. For her interior installation, Meksin first covers the main diagonal wall of the gallery with an image of the LDS Temple, and then wraps a bright orange spandex layer across the wallpaper. Employing scaffolding to highlight the embellished surface, Meksin explores the visual potential of fabric, calling attention to the gesture of decoration as a way of taking possession of a space.



GILI TAL

Gili Tal's practice recapitulates the subtle ways in which the cityscape becomes a symbolically desirable image, while our personal surroundings are commodified through assertive forms of lifestyle design and marketing. Tal's reassessment of everyday complacency within consumer capitalism is philosophically derived. She recognizes a power – a patriarchy, even – in the city as aspirational representation, calling attention to the insidious and ubiquitous nature of capital that pervades our vision. In her work, *But the World Keeps on Turning (Der Himmel Uber Berlin Version)*, three blenders filled with a pigmented yogurt sit above a blue industrial entrance mat. Referencing time zones, each blender is slowed to the ticking of a clock, suggesting processes of production and transportation of commodities. Themes of circulation are furthered in her video works, *AGONISER 1 (Love and War)* and *AGONISER 2 (But the World Keeps on Turning)*. Similar to a chronograph, the looping videos record, respectively, the automatic doors of a supermarket in Berlin and the waiting area of a commercial printer in London. Complementing the videos are two identical paintings of an androgynous teen in a T-shirt emblazoned with "Miami 95" and a baseball hat with "Los Angeles" across the front panel. Titled *Flaneur '95*, the diptych acts as a facsimile of American-inspired sportswear, yet another nod to the cogwheel of consumer capitalist leisure.

COVER IMAGE: *Flaneur '95*, 2015 | Lazertran, oil and enamel on canvas | Dimensions variable | Unique

LEFT: *Die Szene*, 2014 | Sublimation print on MicroTexx | Dimensions variable | Ed. 1 of 3

RIGHT: *Cityscape Pictures 1*, 2016 | Oil on canvas | 84 x 30 cm | Unique

All images courtesy of SANDY BROWN, Berlin



TOVE STORCH

Tove Storch creates conceptually-based sculptural works that often involve visual conundrums. Her humorous take on the expanded field of sculpture suggests a promising and productive balance between knowledge of the discipline's formal language and a more unruly attitude toward conventions. Created during her current residency at the International Studio & Curatorial Program (ISCP), Storch's newest work considers the impact of drawing on her practice. Through a layering of thin steel rails and sheets of paper, Storch transforms two-dimensional images into a three-dimensional object. Though drawing is commonly used as a preliminary step in planning a finished work, Storch conflates the lines on the paper with rigid metal rods, suggesting an unusual process of "thinking in images."

LEFT: *Untitled*, 2016 | 19" x 25" x 30" | Drawings on paper and metal | image courtesy of the artist

RIGHT: *Untitled #1+2*, 2014 | Rusted metal, silk with imprint | 0.78" x 2.36" x 98.4252" x 53.15" | Photo: Anders Sune Berg





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