

*That Land That I Live In*

Sarah Braman  
Cynthia Daignault  
Luis Flores  
Van Hanos  
Sable Elyse Smith  
Martha Tuttle  
Lorna Williams

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*That Land That I Live In* presents works that take shape within the spectrum of the everyday. Sarah Braman, Cynthia Daignault, Luis Flores, Van Hanos, Sable Elyse Smith, Martha Tuttle and Lorna Williams mine direct conceptual and environmental resources, and imbue them with a personal history. These engineered objects and forms selected from everyday life illustrate a threshold between the physical and intangible. Although disparate in form, works in the exhibition began with material that carries personal significance and greater resonance in American culture.

Van Hanos' paintings illustrate interior and exterior worlds simultaneously. *Interior Landscape*, a vibrant Texan vista, unfolds in continuum with *V*, a marble slab presenting the basic material values that make up the natural world. All organic matter, from a micro to macro level, is comprised of the same basic elements—boulders, trees, flowers, and our own human bodies begin with the same fundamentals: sun, water and air.

*Dark Star* by Cynthia Daignault illustrates 8 commemorative plates from her childhood. Daignault is known for isolating the cadence of time, and this series of paintings contextualizes Daignault's personal history in tandem with the American cultural consciousness. The work pulls its title from the astrological slang 'born under a dark star,' which describes people with a foreboding future due to the alignment of planets at birth. As well, the dark psychedelic mood of the work harkens both to the classic Grateful Dead song and cult science fiction film that both share its name. The film follows a starship's crew as they destroy unstable planets that may threaten the future colonization of other worlds. The aging spacecraft, a rusted future hurling through time, aligns with America's current conundrums and the artist's own sympathies.

Sable Elyse Smith's work *Coloring Book 26* reframes the familiar. The work incorporates a large-scale reproduction from a coloring book produced for children interacting with the court system. A cartoon-like image of a bird smiling and waving is foiled by Smith's gestural marks painted with oil-sticks. This interception of visual language highlights the fallibility of this character's iconographic resonance. The piece illustrates Smith's poetic and unnerving critique of America's prison industrial complex and epidemic of mass incarceration.

Luis Flores engages with the subject of self-portraiture. The expected perception of this human form is confounded by their make up—these life-size 'doppelgangers' are soft sculptures, constructed with

hand-crocheted yarn. Investigating ideas around masculinity, the balance of forms (engaged in positions that reference WWE choreography) underscore precarious notions of male power and gender central to Flores' own upbringing. A limited engagement with and access to emotions is a hallmark of American masculinity. Flores processes these notions of social 'norms' and gender stereotypes through the form of his own body, which is in fact constructed by means of a craft often explicitly attached to the female gender. These personifications of self are not just representations of the artist as a singularity, they exemplify the absorbed effects of all persons who have affected Flores throughout his life.

Lorna Williams cites and deconstructs human anatomy, revealing that manmade objects can take the shape of the natural world. Intricately woven detritus (found, common objects from the artist's life) manifests into anthropomorphic sculptures that become something else entirely.

Sarah Braman's *Tuesday Dinner* resonates with empathy. There is a warmth of emotional attachment to this object which is an accumulation of colored glass, a tree stump and two spoons. Here, the marriage of the found and manmade creates a complex formal composition with the simplest of materials. Highlighting the liminal space between sculpture and abstraction, Braman erects a monument to the everyday—one that precludes utility and acknowledges it at once.

The mediums embedded within Martha Tuttle's sculptural paintings carry their own significance. Inspired by the majestic landscape of New Mexico where the artist grew up, Tuttle's sensual forms and palette are mined from the rugged American West, personifying the vastness and delicacy of this environment.