

# THECOOLTURE

LUXURY, FASHION AND EXPERIMENTAL ART NEWS

January 13, 2013

## DODGEgallery presents new shows by Doug Weathersby and Carolyn Salas

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Until next February 17th, DODGEgallery present *What is Yours is Mine*, a show of new work by Environmental Services, and *Hang Up*, three major works by Carolyn Salas, including a site-specific installation segmenting the majority of the inner gallery.

### What is Yours is Mine by Doug Weathersby

**Environmental Services (ES)** was founded by **Doug Weathersby** as a means to be both financially stable and as a promise to himself to create art on a daily basis. For \$40/hour (three hour minimum) ES does anything from installing your art to forming a compost pile in your back yard to painting your house, all the while creating art through photographs, temporary installations, and the reconfiguration of accumulated materials. In *What is Yours is Mine*, he presents sculptures, photographs and an installation documenting the past six months of a major collaborative undertaking: a series of studio visits and exchanges with artists who have exhibited at **DODGEgallery** as **Dave Cole**, **Taylor Davis**, **Darren Blackstone Foote**, **Sheila Gallagher**, **Eddie Martinez**, **Jason Middlebrook** and **Cordy Ryman**.

**Weathersby** visited artists, he photographically documented their spaces and collected scraps and discards from the studios. In return, he offered to perform a task that would be helpful to the artist he visited; be it delivering art or cleaning up their space. There was only a rule to respect: he must use everything that he recovered from each studio in *What is Yours is Mine*. This unwanted detritus composes the bizarre sculptures and the large dumpster-like structure fabricated and installed on site.

The present show, that plays with the concept of authorship, is composed of both the recognizable materials of another artist's practice to those that are now, subject to his hand, completely abstracted. Appropriation and authorship are heavily churned concepts in contemporary art from **Rauschenberg's** *Erased a de Kooning Drawing* to **Martha Rosler's** *Meta-Monumental Garage Sale*; both of which are examples of working with a finished artist's product and questioning the methods of artistic practice. **Weathersby**, however, employs true collaboration, receiving chosen materials from another artist, rather than commandeering. In addition, he is working with the scraps of another's artistic process and turning them into a completed piece by his own hand.

Hanging on the walls are various **Daily Log** photos from the project. Since 2010, **Weathersby** has been documenting, daily, his activities with a singular photograph and posting it on **Facebook**. Text carefully positioned over the images, allows for insight into the artist's innermost thoughts, his to-do list, his whereabouts and financials. The images are striking, offering a perspective into the way he examines the world. The logs provide a narrative for the show, documenting both the visits to the studio and the creation of the sculptures. An essential part of **Weathersby's** practice, the logs are both the factual grounding to the exhibition and the critical tie revealing a window into his world.



Carolyn Salas *Hang Up*, 2013, installation view. Photo: Carly Gaebe. Courtesy: The artist & DODGEgallery

Environmental Services, *What is Yours is Mine*, 2013, installation view. Courtesy: The artist & DODGEgallery

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## Hang Up by Carolyn Salas

**Hang Up** is the title of the exhibition of **Carolyn Salas** presented at **DODGEgallery** during the same period. The artist works with fabric, cement, ceramic, aqua resin, fiber glass, dye and found objects, selecting and fabricating material to create works that are not installation, painting, or sculpture alone, but embody aspects of all three mediums. **Salas** segments the gallery with her carefully placed, abstract forms, guiding the viewer's movement through physical and psychological space. Objects themselves appear to be in a state of potential movement, whether teetering, balancing, or hanging. Color pushes out from beneath monochromatic forms, slides down curtained walls of fabric, and stains cylindrical shapes. The artist presents three major works:

The first one (**Hang Up**) is composed by five 20-foot long panels of dyed fabric suspended from the towering ceiling. Each panel is angled to visually connect and spatially segment the area of the room where they hang just above the floor. Using geometric abstraction to define space, the panel's formations are reminiscent of the modular designs found in **Herman Miller's** cubicles, creating private spaces in public places. Installed in the gallery, the curtain-like structures become monumental in scale, undulating geometric and organic patterns that ooze with color, while simultaneously balancing the fragility in texture and make-up of construction. The installation acts as an intersection between painting and sculpture, between function and non-function. Commenting on a world in flux, the work acknowledges its own incompleteness, its potential for new form.

The sculpture **Self Portrait** – that speaks of gravity, balance, and interdependence- is made up of several unique, cast, geometric cement slabs. Each slab rests slightly askew, pushing and pulling, slumping and curving, conforming to and determining an oddly unruly state. Placed beneath the four corners of each slab stand found and handmade objects that hold, rest, wedge and prop the slabs up. The objects – a ceramic Buddha, a jar of butchers wax, a paint can, a bag of clay, a molded pot – are both particular and commonplace, eliciting an ambiguous familiarity. From above, the gray, weighty forms appear to hover like stacked plateaus. As in (**Hang Up**), this piece assumes an architectural stance, while determining its own set of patterns.

(**Untitled**) is a large, cylindrical, drooping frame that hangs on the gallery wall. Assuming the volume and organic form of bendable human limbs, the frame takes on an anthropomorphic nature while readily recalling the impersonable geometry of a picture frame. Though more than revealing an empty center, (**Untitled**) creates a continuous form, an unbroken line that playfully acknowledges the potential for variation. Here, as in all of Salas' works, there is a humanist implication; **Salas** writes, "With laborious craft and a handmade touch, the imperfections and human attributes of burdens, failures and achievements of our everyday are exposed."