

FOR IMMEDIATE PRESS RELEASE

Deep Dive

March 23 - May 12, 2018

Suzanne Gold / Sandy Guttman / Molly Springfield

Curated by Betsy Johnson

Sometimes an idea, a motif, or a memory is so strong that it pulls you in and you end up living inside of it for a time, exploring its textures and rhythms, tracing its periphery, and mapping its potential. Immersing ourselves this way can help us slow down, take a closer look at the world, and tune into our own thoughts, essential skills in light of the rapid change that characterizes much of life today. The artists included in this exhibition--Suzanne Gold, Sandy Guttman, and Molly Springfield--have developed artistic practices that center around diving deep into a subject of exploration. Although their work manifests in very different ways, they all make use of repetition, writing, and archival practices to give tangible form to memory.

ABOUT THE WORK:

Pools started to appear as a dominant motif in Suzanne Gold's work in 2014, shortly after she entered the MFA program at the School of the Art Institute of Chicago. Although she wasn't fully aware, at the time, why this imagery called to her so strongly, she later came to understand it as an expression of an emotional state characterized by psychological distance. Her compositions place the viewer underwater, evoking a sensation of either diving in or being pushed under. For this installation, Gold fills an entire room with a single image divided across a grid of canvases.

Sandy Guttman has created an intimate body of work that has rarely been shown. The starting point for her installation at WAS gallery is her fond memory of her grandparents' San Diego home--specifically the New Yorker Magazine covers that wallpapered their bathroom and the colorful mobile that hung above the grandchildren's changing station. Combining these elements with other small

objects reminiscent of their collection (some found and some recreated), Guttman uses this installation to evoke and recover her family history and reify personal memory.

Molly Springfield began amassing a marginalia archive in 2007, inviting participants to contribute photocopies of books they had annotated. The project evolved to include marginalia that Springfield herself found in the DC public library. She generates a classification record for each entry, assigning it a categorization depending on the type of marginalia. She then uses a photocopier to enlarge specific passages that appeal to her, which she laboriously hand copies with graphite on paper. Springfield views her work as a form of dialogue that connects readers past and present and reinterprets their notations through layers of reproduction and repetition.

Image: Suzanne Gold, "Surface 1" (detail), 2018, Screenprint on Fabric