

LOVERALLOVERALLOVERAL

Sandy Smith

17/09 – 15/10/16

An Indian summer

If there's an introduction to the work, it's to be found in heat.

A hazy blurring of difference, or boundaries, simultaneous with a reminder of surface, of skin.

Bulldozed fields and graded plots.

A surface agitated.

A cut, the middle of a pause in a sentence.

I have these two terms I enjoy using just now; radical equivalence, and the active surface. Radical equivalence would be a place where difference disappears, where everything becomes equivalent. A state of psychedelic oneness, a horror of blind indifference, or a sequence of algorithms that generate data from every step and decision you make.

The active surface is simpler; a skin with depth, a surface that can be stood on and utilized or fallen into and forgotten. A pattern, a smart phone screen, the city as a site for the testing of traffic management patterns, food delivery systems, and social network interfaces.

They just removed the web browsing function of the new kiosks replacing public phones in New York City, which were intended to address the 'digital divide', because some homeless people used them to watch pornography.

Gallery from end wall, left to right

Shelf work (pistachio plasticine)
Concrete and plasticine, 2016

Shelf work (blue foam)
Concrete and XPS foam, 2016

SMALL
WORDS
TIGHT
CHEST
Gouache on paper, framed, 2016

Alone again (stretched linen, cotton voile)
Stretched linen, digitally printed cotton voile, 2016

Broken circle (peach)
Concrete, brass, printed and embroidered fabric, 2016

1st September 2016
Concrete and XPS foam, 2016

ASYOUWERE
Cut brass, 2016

Long grey with green triangles
Concrete and XPS foam, 2016

We shall be here all night
Gouache on paper, framed, 2016

Office

tonguesrolling
Gouache on paper, framed, 2016

FLAT HEAT FLAT WANT
Embroidered linen, 2016

Shelf work (peach)
Concrete and plasticine, 2016

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LOVERALLOVERALLOVERAL – Smith's fifth solo show with the gallery - includes works developed during a recent residency at the studio of Sol LeWitt in Umbria, Italy, and equally draws upon the physicality of the region and LeWitt's dedication to the interface points between the human and the conceptual.

Sandy Smith studied at The Glasgow School of Art and Columbia University, where he was the recipient of a Fulbright Scholarship for his studies into perpetual growth. Smith has exhibited widely in the US and Europe, with recent exhibitions and commissions for Malraux's Place (NYC), Young World (Detroit), Infernoesque (Berlin), and Copenhagen Art week. He lives and works in New York City. This summer he was resident at the Mahler & LeWitt Studios, Umbria, Italy.

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Preview: 16/09/16, 6–9pm
Gallery open Wednesday – Saturday, 1–6pm or by appointment

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