

I N T E R S T I T I A L

Millions of objects make up the fabric of our daily lives. Our brain naturally processes them, allowing them to fade into the background so we can focus on more pertinent matters that need our direct attention. But this overlooking causes us to miss opportunities to engage with the extraordinary, even as experienced in the seemingly ordinary. To begin to understand *Interstitial* and the artwork contained herein, you need only start with a willingness to look and observe, to spend time examining the objects that seem commonplace but upon closer inspection are thought provoking and unique. The exhibition invites you to find the interstitial space, the space between the connotations and denotations of the quotidian objects encompassed in these sculptures and the new meanings they take on as part of an artwork meant to be observed and considered.



Draped Column, 2008. Fiberglass, steel, and acrylic. Courtesy of the artist and Maloney Fine Art, Los Angeles



Stacks, 2015–2016. Urethane resin, wood, and acrylic. Courtesy of the artist and Maloney Fine Art, Los Angeles



3119 Cazador Street, 3005 Division Street, 3264 Carlyle Street, 2017. Decomposed granite, cement pavers, stucco, and photographs. Courtesy of the artist (artist's study pictured)



My Lucky Star, 2015. Unfired clay, paint, ink, marker, and graphite. Courtesy of the artist



Hollywoodland [detail], 2013. Unfired clay, wood, cardboard, paint, ink, graphite, and marker. Courtesy of the artist

Jeff Colson

Influenced by his father's DIY aesthetic, Jeff Colson self-identifies as a "crackpot tinkerer." His works are *trompe l'œils* (French for "deceive the eye"), carved and sawed, sanded and painted, and created from personal memory. *Stacks* has the haphazard appearance of the stuff of "work," or perhaps in this digital age, what work used to look like. Teetering piles of paper appear to be heaped upon familiar objects, a drop-leaf table, filing cabinet, and plastic milk crate. Although one senses the chaos that a slight breeze could wreak, the paper—rendered in wood, paint, and shellac—will remain stationary yet forever fluttering with potential.

Jeff Colson was born in Bakersfield, California, in 1957. He received his BA from California State University, Bakersfield in 1979.

Renée Lotenero

Over the past several years, Renée Lotenero has created site-specific temporary installations in non-traditional exhibition settings, from abandoned buildings to kitchens and hotel fountains. The artist studies the locations for each work for days, months, and sometimes years before creating a piece, which responds to the sites by incorporating photographs and materials found nearby. Her artistic practice explores the idea of architecture and architectural elements in a state of flux and strives to expose the flexibility and mutability of the built form. Lotenero's interest lies in the "in-between," the space where it is unclear whether something is being built or falling apart. In this case, the street addresses that form the title of this work are found in nearby Glassell Park, Los Angeles, and within about a half-mile radius of each other.

Renée Lotenero was born in Cleveland, Ohio, in 1977. She earned her MFA at University of California, Los Angeles in 2004 and her BFA from ArtCenter College of Design in Pasadena in 2002.

Kristen Morgin

At first glance Kristen Morgin's artworks appear to be assemblages of discarded, disintegrating objects: pieces of paper, cardboard, toys, and other brick-a-brac. In fact, Morgin's work is made of fragile, unfired and painted clay. Prior to creating a work, she sets up a still-life study with real, sometimes found objects, then carefully renders them in clay and paint. The ephemeral and nostalgia for past decades and icons are often associated with her *trompe l'œil* works, although they are only a starting point or a place of recognition from which she attempts to make something new. She has said, "I am interested in making things that are smart, meaningful and profound. By the same token, I am equally invested in making things that are cute, stupid and lack depth. I think both kinds of things have merit."

Kristen Morgin was born in 1968 in Brunswick, Georgia. She received her MFA from College of Ceramics at Alfred University in New York, in 1997 and her BA from California State University, East Bay in Hayward in 1993.

Joel Otterson

Joel Otterson's artworks combine aspects of domestic handcraft with traditional sculptural materials. Copper pipe, woodworking, pottery, porcelain, china, earthenware, concrete, marble, stained glass, quilting, and lacemaking are his raw materials. The artist blurs the line between high and low culture, art and craft to create poignant sculptures, which are both utilitarian and de-constructivist sculptural objects. In *American Portable Pottery Museum*, a copper tubing contraption embraces found ceramic vessels and objects that are arranged in a systematic composition based on color and shape. The artist literally and metaphorically elevates the objects, which are kitschy and comical yet challenge hierarchies of culture.

Joel Otterson was born in Los Angeles in 1959. He received his BFA from Parsons School of Design in New York City in 1982.



Bottoms Up #3, 2013. 75 vintage press glass and cut crystal goblets, steel, metal chain, copper wire, and electrical parts. Courtesy of the artist and Maloney Fine Art, Los Angeles

American Portable Pottery Museum, 1994. Ceramic, copper, plumbing pipe, steel, and casters. Courtesy of the artist and Maloney Fine Art, Los Angeles

Rebecca Ripple

Rebecca Ripple's artwork usually starts with something familiar—a word, object, or thought—and something ungraspable—a mood, experience, or inconceivably complex structure. From this starting point she crafts precisely rendered forms that invite mental play or bodily engagement. Her work *Cork* is a playful and monumental rendering of the foil capsule that covers a wine bottle's cork. Unfurled and suspended in the air, it creates an out-of-place sensation that hints at disorienting inebriation while also inviting a careful examination of the detritus of daily life.

Rebecca Ripple was born in Huntington, New York, in 1963. She received her MFA from Yale University in New Haven, Connecticut, in 1995 and her BFA from Alfred University in New York, in 1986.



Cork, 2016. Aluminum, copper, and acrylic. Courtesy of the artist and Klowden Mann Gallery

Balzac, 2016. Vacuum formed vinyl and aluminum. Courtesy of the artist and Klowden Mann Gallery (*Godzilla*, 2016, pictured)

Aili Schmeltz

Aili Schmeltz's interests in the history of Midwestern suburban landscape of her youth and mid-century philosophies of utopia and idealism have fueled her artistic output. Works such as *Cinderblock* and *Brick* are cast in bronze as kinds of idealized architectural relics. *Twisted Hourglass Generator VI* and *VIII* are extensions of Schmeltz's investigation into forms that claim to be "ESP activating." The idea stems from a 1970s New Age book about psionic generators, devices that propose to use specific proportions and relationships to activate psychic energy streaming from the eyes to induce paranormal phenomena. The artist manipulates the patterns and proportions of these psionic generators (a twisted hourglass in the works on view here), as neither a believer nor a critic, instead viewing them as fascinating tools to generate form and question the resulting function.

Aili Schmeltz was born in Davenport, Iowa, in 1975. She received her Advanced Web and Interactive Design Certificate from University of California, Los Angeles Extension in 2014, her MA from University of Arizona in Tucson in 2003, and her BA from Kansas City Art Institute in 1997.



TOP TO BOTTOM, LEFT TO RIGHT: *Brick*, 2016. Bronze. Courtesy of the artist

Cinderblock, 2016. Bronze. Courtesy of the artist

Twisted Hourglass Generator VIII, 2014. Steel, yarn, enamel, and wood beads. Courtesy of the artist

Twisted Hourglass Generator VI, 2014. Oak, mirrored Formica, wooden beads, and macramé. Courtesy of the artist

Shirley Tse

Well known for her work with plastics, particularly her carvings into pale blue Styrofoam insulation sheets, in more recent years Shirley Tse has begun to work with other materials, including maps, fabric, metal, crystals, and video, to form her generative sculptures. Two works from her *Vital Organ Series* are on display in the gallery, each with suggestive titles. *Audio* is a visual play on words. The sculpture loosely resembles a musical organ, and the title calls to mind the bodily organ required to hear sounds. The vivid yellow sulfur crystals interred in one of the aluminum pipes offer multiple associations. The stink of sulfur is oft described as rotten eggs, which is apropos considering the vintage trash receptacle that forms the base of this work. On a chemical or molecular level, sulfur is a vital element necessary for biochemical functioning and is a macronutrient for all organisms.

Shirley Tse was born in Hong Kong in 1968. She received her MFA from ArtCenter College of Design in Pasadena in 1996 and her BA from The Chinese University of Hong Kong in 1993.



Vital Organ Series: Audio, 2012. Aluminum, Boeing airplane trash receptacle, sulfur crystal, paper, and plumb line. Courtesy of the artist and Shoshana Wayne Gallery

Vital Organ Series: Geo, 2012. Rubber, Plexiglas, found military parts, plastic, metal, moss, and glass. Courtesy of the artist and Shoshana Wayne Gallery

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