

Sarah Stevenson

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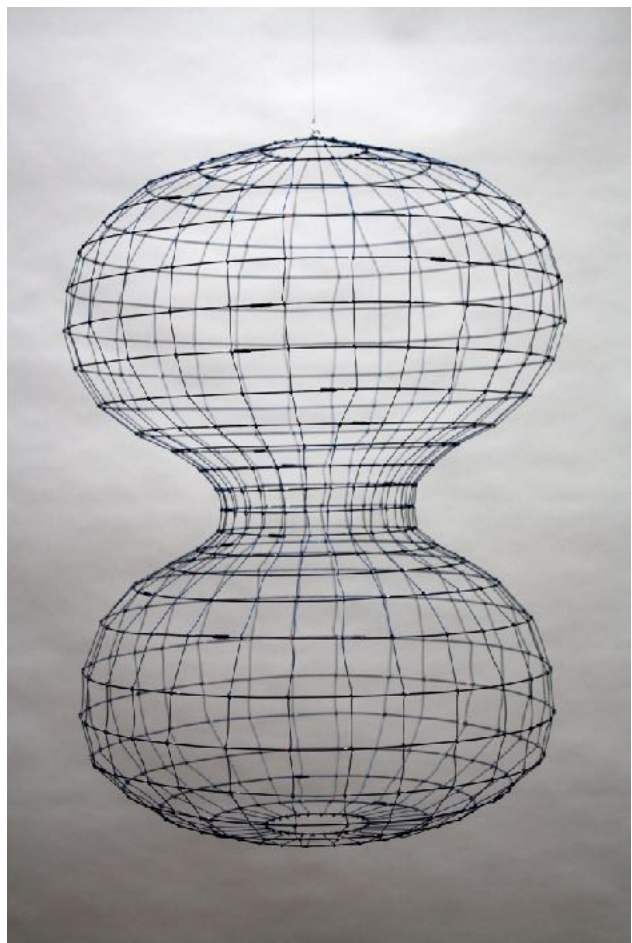
*Stretch, Squash, Cinch*, 2022, fishing line/wire/acrylic paint

Over the past several years I have used very simple materials to produce a series of voluminous forms. These forms have almost no substance. Each piece is a shape whose surface contours are mapped by a network of coloured lines made from wire rings and knotted thread, forming a fragile cage. The empty interior, which is visible through the grid, is as much a part of the piece as the physical materials that define and enclose it.

These structures are usually suspended from the ceiling by a single line so that they appear to float just above the floor. Because they are constructed of linear elements, the objects resemble three-dimensional line drawings in space.

The works are essentially abstract; they are variations on geometric shapes such as spheres, ovoids, or cones. But they are also inspired by, or they sometimes suggest organic forms; insects, sea creatures, clouds, body parts or vessels.

*Stretch, Squash, Cinch* is composed of three forms, varying in size and colour, which appear to be under pressure from unseen forces.



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