

DON' FRONT (YOU N W I GOT H O EN)
NOTHIN FU IN M TTER
H L OF WHA I SAY IS ME ING E S

A STACK OF **BLACK PANTS** 11/6/2010



Amanda Ross-Ho is also interested in individual experience, interpreting it through **the lens** of contemporary culture's mass-consumer, product-driven flow. Her exhibition in the rear gallery locates sites of artistic action and personal significance, proposing relationships **between** a range **disparate** objects and experiences. Though Ross-Ho often couches her practice in relation to painting (whose language for **action and** individual experience is so well **articulated**), her **work** encompasses not just painting, but also photography, drawing, sculpture and installation.

"WE CAN'T GET ENOUGH, BECAUSE **THERE'S TOO MUCH**," states Amanda Ross-Ho. Using images pulled from a wide range of cultural material—drug-seizure websites and self-help books, newspaper clippings and holiday craft manuals—Amanda Ross-Ho locates sites within culture's representational **flow**, carving out designated points of focus. Recognizing **that** contemporary culture **moves** not **as** a linear **narrative**, but rather as a string of **analogies**, Ross-Ho proposes intersections **between** seemingly unrelated **images and objects**.

Ross-Ho presents her images and objects not only on the floor and walls, but also on **armatures of** her own **making**. These armatures, built **from** sheet rock, **wood and latex paint**, enlist the architecture **of** the gallery **space** itself **as** yet **another** point of **'intersection'**. Ross-Ho's sculptural, **photographic and** installation-**based** **works** create **new** spaces within the **limitations** of the gallery. **They attend to** economies of presentation within culture at large and **demand careful** consideration from the **viewer** of **sites** within which 'work' is presented.

Demonstrating an ongoing interest in locating understanding through inversion, Amanda Ross-Ho's second exhibition at Cherry and Martin finds her **recontextualizing** images **and** objects with intimate—rather than generic—**origins**. Ross-Ho's careful **mediation suggests** the possible **universality** of the personal. Her objects **display** both individual qualities and 'sibling' identities, playing on traits **of** familial **exchange** and proximal relativity.

This structural examination of totalities and their constituent **fragments**—particularly viewed as kindred—is **amplified** by the presence of several works with family roots. These include photographs produced by an uncle of Ross-Ho's who **works as** a commercial photographer; informal greeting card collages made by an innovative aunt; **still life** photos created by her artist father; **and** a custom quilt sewn by **another** aunt for **the** exhibition **specifically** at Ross-Ho's direction. Here, family structure is **mined** not **for** the nostalgic or for the autobiographical, but rather as a **fertile** framework of proximal relationships and **connectivity** as well as a peripheral zone that informs the self. Parallels are drawn between creativity **and** the lifecycle—**forces** that are prolific, cyclical, and incessant.

The show also examines the mechanics of production and presentation by tapping into the personal history Ross-Ho has established through previous exhibitions in Cherry and Martin's gallery space. **Aspects of the exhibition quotes** her earlier presentations in the space, **directly** appropriate themselves, and/or perform **intentional** redundancies **of** image or **form**. This approach **aims to fracture** the singularity of primary viewership and establish more **holistic** relationships between direct experience and **memory**, creativity **and** **presentation** object and **representation**.

This is Amanda Ross-Ho's fourth solo exhibition at Cherry and Martin.

