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FOR IMMEDIATE RELEASE

Jessica Jackson Hutchins

Over Come Over

February 21-March 28, 2010

Laurel Gitlen (Small A Projects) is pleased to present *Over Come Over*, a solo exhibition of new work by Jessica Jackson Hutchins. The exhibition opens on February 21st and runs through March 28th. A reception for the artist will take place on Sunday February 21st from 6-8 pm.

Jessica Jackson Hutchins employs hand-formed ceramic vessels, household furniture and collage to articulate sculptural forms that interrogate the space between the banal and the sublime. Her sculptures and collages put found objects and familiar materials in conversation, resulting in poetic abstractions where aggregate forms transcend the immediacy of their common parts. The insistent materiality of her sculptures and their raw surfaces yields to a humor and intimacy that solicits an empathic response in the viewer.

Patently abstract, the works in this exhibition all point indirectly toward figurative forms. Some pieces originate with furnishings taken from the artist's home, which invests them with both an emotional urgency and an acute specificity. These care-worn domestic objects bear the familiar marks and dents of encounters with bodies and things; casual imperfections that humanize them. In other pieces, Hutchins pulls prints and casts impressions directly from furniture: She makes collages on prints that capture the carved and inked surface of a dining-room table, and two sculptures assume the bulky mass of an old green arm chair.

The two chair-forms take on the general shape and presence of the absent furniture, and are thus scaled in a specific relation to the viewer's body. In *Leaning Figure*, an ochre-pigmented and newspaper-collaged mass resting against the wall is comically perched on top of a too-short bench. Two irregular ceramic vessels are placed on top of this totemic stack and a small ripped patch of faded denim indicates the general vicinity of a right knee. In another, *Last Unicorn*, the same chair inspires a white plaster cone that is a joyful, colorful fabric-adorned base for a fluted ceramic bowl and a ceramic mortar and pestle.

The use of ceramics in the work simultaneously signifies domestic utility and the realm of historical artifacts. But Hutchins' vessels also generate metaphors for bodies and body parts (both literal and fantastic) as regenerative or spiritual containers. Hutchins' expansive vocabulary is deeply invested in the innate human ability to recognize and associate with others and objects, and *Disgraced Skater*, a richly glazed red ceramic sculpture, furthers this interest in human pathos. This propped and lumpen form depicts a slumping athlete and thus becomes yet another monument in her work (other specific subjects in Hutchins' oeuvre include Darryl Strawberry, Kurt Cobain and Tiger Woods) to collective compassion and human frailty.

Jessica Jackson Hutchins will be included in *2010: The Whitney Biennial* and was recently featured in *Dirt on Delight* which traveled to the ICA Philadelphia and The Walker Art Center, Minneapolis. She will also have a solo show at Derek Eller Gallery, which runs February 19-March 27, 2010. Hutchins lives and works in Portland, Oregon. This is her third solo exhibition at the gallery.