

# Kylie White

## *Sphere of Influence*

September 11 - October 9, 2021

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Moskowitz Bayse is pleased to present *Sphere of Influence*, an exhibition of new sculptures and associated drawings by Kylie White, the artist's second solo presentation with the gallery. The exhibition will be on view at the gallery from September 11 – October 9, 2021.

Working with steel and bronze, Kylie White's recent sculptures offer systems for understanding innately felt, manifestly immeasurable forces of our universe. Centered around the twelve constellations that make up the Zodiac—perhaps our oldest visual system—the artist's tripodal sculptures present as surveying tools, occult talismans, and the sculptural realization of ancient artistic signals. They are concerned with the immutability of humankind's relationship to the cosmos, and humans as observers of distant celestial bodies that, in a sustained burst of egocentricity aimed squarely at the void, have become carriers of meaning for us on Earth. White, through the physical parsing of her position in the universe, synthesizes form and symbology into artworks whose embedded subjectivity proves necessary to participation in a timeless sculptural discourse.

This new body of work sees the artist furthering her use of ancient and classical understandings of form and material, arriving at a critique of art that seemingly exists only for the artist, and only in the present. Art, for White, by design or by circumstance, exists for the future—both near and distant. Thus, her sculptures evoke a formal system of her devising, itself tethered to fundamental relationships between Platonic classical elements—earth, water, air, and fire—and planetary governance of Zodiac signs. Consisting of twelve freestanding sculptures and a wall-mounted sundial, the works in *Sphere of Influence* invoke massive intricacies through the decidedly industrial materials of steel and bronze.

Among these massive intricacies, like perhaps all of White's work up to this point, stands the hulking notions of deep-time and its profound relationship to the observable and unobservable landscape. In their dual consideration of the ground beneath them and the vastness above them, her new sculptures find a position of perpetual currency by way of a growling atavism. Their assertion that, like the landscape itself, their binding system is both eternal and immutable, imbues them with a rare and seductive assertiveness; the desire to find a unifying system of observation creates a feeling of pervasive empathy and generosity.

Through an entirely hands-on process, White denotes each sculpture's attendant Zodiac sign in its three legs through an appraisal of its aesthetic, associative, and physical properties. The top of each sculpture corresponds to the planet(s) that rule each sign. The welded bronze plumb bobs that hang inside each sculpture's three legs correspond to the platonic solid associated with each classical element. Thus, each sculpture evokes its sign and element, which in turn describe a piece of time. Indeed, the term "Sphere of Influence" refers to the gravitational pull of one celestial body on another object in its orbit. In their alchemical and non-linguistic treatment of form and material, White's sculptures conjure the cyclical flow of time, embodying the metaphysical connection between our perception of form through light and gravity.

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Acutely specific and fixed in histories of science and philosophy, the artist's sculptures nevertheless ask to be read poetically and sympathetically. They do not purport to teach nor project; they prescribe no rigid meanings based on horoscopes or specific birth signs. Instead, they offer a nearly limitless rubric for interpretation rooted in recognition of humanity's puny role in the universe made massive and real through our own experience of the self, and our projected ordering of enormous chaos. Like her earlier works, White's new sculptures situate the viewer in relation to the scalar object, deep-time, and the universe. *Sphere of Influence* reaches both backward and forward, offering sculptures whose legibility and profundity overlap, furthering one another toward a system of seeing rooted as much in schematized logic as instinctual familiarity.