

White Columns

Sophie Stone

November 10 – December 17, 2022

Reception: Thursday, November 10, 2022, 6-8pm

White Columns is pleased to present the first New York solo exhibition by Sophie Stone. The exhibition consists of a series of textile-based wall and floor works that incorporate found materials drawn from the artist's personal archives. Constructing uncanny assemblages of domestic materiality, Stone's work revivifies our consideration of the sentimental and the decorative.

The found materials that serve as a foundation of Stone's practice are variously gleaned from family members, friends, estate sales, flea markets, and mass market stores. Woven together, embellished, or partially deconstructed, these objects find new life balancing on a precipice between art and decor. Several works in the exhibition are presented as pairs, perhaps as a meditation on the tension between the handmade and the manufactured as pertains to reproducibility.

In *Extended Bath Mat*, large silver and wooden beads interrupt the worn pinkish lines of the titular bath mat, inviting the viewer to imagine how these protrusions might feel underfoot. In fact, they may do more than just imagine: Stone displays a refreshing ambivalence to the quasi-interactive quality of her work, and notes that she has no preference as to whether viewers should step around or on the floor works. The beads, Stone notes, were attached as a means of fixing a hole that had begun to form in the center of the bath mat, which lay for years in Stone's childhood home. Like patching a sweater, these various embellishments serve to both extend and alter the life of the object. This attention paid to the lifespan of objects displays an innate understanding that for an object to wear over time does not diminish, and may even heighten, its status as an heirloom.

Vine-like appendages hang off of *Pieces in Green* and *Pieces in Pink*. These recurring floral motifs go beyond decorative associations to heighten Stone's examination of the visual expression of our interior lives. In addition to her artistic practice, Stone is a florist. She notes that both aspects of her work concern the adornment of the home, with flowers serving as a

more fleeting adornment than rugs, several of which included in the exhibition have been passed down through the years from Stone's mother and grandmother.

Amidst the coziness lurks a disjunctive quality that forces our reconsideration of this domestic bliss. Floor pieces feature rugs of concentric circles that are cut off in the middle, so that their edges threaten to become undone. The thicker woven sisal at the edges of Infinity Rug calls to mind a welcome mat: an object that marks both the entrance to and exit from an interior space. Likewise, the inclusion of woven newspaper interlinks information from the outside world. Themes of reorientation continue in Gemini in Reverse and Gemini in Reverse (Blue), which, hung disconcertedly low, seem to threaten to slide off the wall. We are left to consider the expectations we place upon objects, to protect, to enshrine, and to even outlast our own lives.

Sophie Stone (b. 1987, Massachusetts) is a New York-based artist. She received a BFA in Painting from the Rhode Island School of Design in 2009. Recent group exhibitions include Saragossa at Halsey McKay Gallery, East Hampton, NY; Looking Back: The 12th White Columns Annual, at White Columns, New York, NY; Family Show at Safe Gallery in Brooklyn, NY; By Our Own Hands at Camayuhs, Atlanta, GA; NADA House with Safe Gallery, Governor's Island, NY, and Tissue at Company Gallery, New York, NY. Her work has been written about in Artforum, Frieze Magazine, Artsy, and Hyperallergic.

For further information, please contact info@whitecolumns.org