

SOPHIE STONE:
CHARM PACK
APRIL 18 - JUNE 1

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I like to hear the word sisal spoken aloud. It has a sturdy, scruffy sensuality. Not unlike the rope of its product, a material that can do many things.

The works in this exhibition engage fully with the business of thinking-through-making; with the question of “wholeness,” as the artist has come to define it. To some measure, these works appear to be stalled somewhere along the process of redefining themselves. They're finished edges having been cut, collaged, and extended. The confidence of these gestures can be unnerving, but lend insight into Stone's unusual attitude towards preciousness.

In the case of *Pink Pollen*, a floral textile is planted squarely in the center like a plotted garden. Its crocheted perimeter takes on the texture of piled dirt, while beaded forms re-insert themselves: interrupting but also heightening the dizziness, the shifting scale of the floral pattern. Every one of Stone's processes is a means of revision, though not necessarily away from the object of origin. Instead I find myself led to consider why these objects (often woven or sewn) were chosen in the first place. Their fragility and labor? Their familiarity or ontology?

It's as if these objects have cycled through various interior trends, surviving the years by means of mutation. Her works are feral placemats in this way. Take *Charm Pack* for example, who's substructure of woven metal is vaguely familiar. Gleaned from the wall of an elevator? How did this material come to stand for anonymous luxury? Similar to the sisal in the floor works, we have expectations for where and how these materials make sense.

Echoing the strategies contained in the works themselves, the logic of the room comes into play. The works edit the room, removing a window, say, or hovering like a hallucinated doorway.

-Jessi Reaves

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SOPHIE STONE

Pink Pollen, 2024

Acrylic, sisal, silk, metal, and resin beads

29 x 30 inches

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SOPHIE STONE

Trellis, 2024

Metal, cotton, linen, beads

140 x 39 inches

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SOPHIE STONE
Blue Yolk, 2024
Silk, metal, foil, cotton, acrylic, beads, walnut frame
24 x 26.5 inches



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SOPHIE STONE
Charm Pack, 2024
Metal, cotton, silk, cardboard, beads
24 x 34 inches

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SOPHIE STONE

Feral Placemat, 2024

Metal, cotton, silk, linen, paint, ink

158.5 x 182.5 inches

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SOPHIE STONE
Untitled (The Long One), 2024
Cotton, acrylic, silk, beads
27 x 44.5 inches



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SOPHIE STONE
The Other Gemini, 2024
Sisal, cotton, silk, linen,
ink, wooden beads
173 x 74.5 inches



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SOPHIE STONE

Amaryllis, 2024

Cotton, silk, acrylic, sisal, metal, beads

25 x 27 inches



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SOPHIE STONE
Stack, 2022-2024
Cardboard, sisal, silk, cotton, ink, paint
66 x 52 inches



SOPHIE STONE
Wedge, 2024
Cotton, sisal, silk, wooden beads
90 x 85 inches





ARTIST OF THE WEEK

Sophie Stone

February 5, 2022

[@sosophiestone](#)
[@flowersbysophiestone](#)
[sophie-stone.com](#)

Sophie Stone (b. 1987, Massachusetts) received her BFA from the Rhode Island School of Design (2009). She has been featured in exhibitions at White Columns, Halsey McKay (2022), Safe Gallery, Company Gallery (2019), The Whitney Museum of Art, New York, Nina Johnson, Miami, M+B Los Angeles (all 2018), Redling Fine Art, Los Angeles (solo), Romeo, New York, James Fuentes (all 2017), Johannes Vogt, New York, Del Vaz Projects, Los Angeles, Shoot the Lobster, New York (all 2016), Eli Ping, New York (2013), and Nicole Klagsbrun, New York (2012). Sophie has been written about in Art News, Artforum, Artsy, Frieze Magazine, and Hyperallergic. She lives and works in New York.



How do you consider the domestic nature of the materials and techniques present in your work?

I am a pretty domestic person. I love decorating my home with things that I have collected throughout my life. I also love rearranging a room. Currently I live in a tiny studio apartment with a murphy bed so there isn't much room for rearranging, but I somehow find a way to rework my space every so often. That goes for my studio as well. Reconfiguring my space helps bring new energy and ideas into my work. In addition, I will often live with an object, rug, piece of clothing, etc for a while and then bring it into my studio to weave it into a piece somehow. For someone who doesn't have a live-work space, there is a lot of conversation between the two.

How do the stains and signs of wear present in found materials relate to your gestures in a piece?

They usually present a jumping off point for me. The most recent large rug piece that I made was once my bedroom rug that I shared with an ex. There were a few physical stains in addition to the emotional ones. At first I just wanted to cover the spots and smudges with large blue flowers, but then they started to take over, transforming the whole surface.

How does the viewer's experience of a tapestry shift when interacting with the piece as a rug versus as a wall object?

That is a question/idea that I'm always trying to ask myself. The play and balance between the two is fun for me. I usually make work looking down, be it on a table or on the floor. More often than not, I know whether I want the work to be shown on the floor or the wall. But I like it when someone comes in and wants to see it vice versa. The tapestry pieces are interchangeable, whereas the cardboard works are meant for the wall. I would like to make a giant floor piece out of cardboard though.



What Lies Beneath | 2021-2022 | Wool, Cotton, Fabric Dye, Wooden Beads | 70 x 110 inches



Detail of What Lies Beneath



Tell us more about your work as a florist and how it intersects with your larger studio practice.

I started working at a flower shop when I graduated from college. I wanted a creative day job that was outside the art world. My mom is also a big gardener and I grew up learning all the names of plants and flowers so that was my way in. I use my studio for both flowers and art and it's fun having both in there at once. The way they intersect isn't super obvious but there is definitely a connection between the two that I can't quite put my finger on. I do paint and draw flowers and although they are not anatomically correct, the shapes, forms, and colors are always used as a reference. Flowers never stop amazing me; I just love them.

Describe your studio space.

I just moved studios. After 5 years of being in the basement of this very special carriage house in Manhattan, the building sold and now I have relocated to Long Island City. As painful as the packing process was, being forced to go through your stuff is necessary. Taking inventory of all of the things that I had been hoarding was a real slap in the face. It also made me think about the work I was making for my most recent show in a new way. How can I strategically use the most of this so I have less to pack?



Untitled (Flower Box with Pieces) | 2021-2022 | House Paint, Ink, Rope, Fabric on Cardboard | 45 x 60 inches

How do you typically go about looking for materials?

I am a big collector of stuff. My current body of work began by trying to use all of the materials that I have been collecting over the years. Friends and family often give me things. It's hard for me to say no even if I don't have a use for it right away because I know I will at some point. I've always had a connection to cardboard. The large boxes that the flowers get shipped in are so fun; they have the best text and images on them. Plus they are giant.

What other artists are you looking at right now?

[Nancy Shaver](#)

[Suzanne Jackson](#)

[Polly Apfelbaum](#)



How have your creative communities guided your personal evolution as an artist?

I'm lucky that many of my best friends are very talented and supportive people. For years I have always shared studios with friends, which in itself has always been very productive for me as an artist. By being able to talk about ideas and see each other work through problems both creative and personal, you learn from one another.

Tell us more about your current exhibition, *Saragossa* at Halsey McKay.

The show is curated by Pali Kashi, from Safe Gallery. I'm showing new works alongside Annabeth Marks and Gracie Devito. I'm really happy with the way all of the pieces are shown together. There is a lot of exciting conversation and play between them.

Sophie Stone is currently featured in [Looking Back/The 12th White Columns Annual](#) until March 5th, 2022.

Interview composed & edited by [Ruby Jeune Tresch](#)



Art
5 Artists on Our Radar in
February 2022
Artsy Editorial

Feb 3, 2022 4:12PM



Sophie Stone

B. 1987, Massachusetts. Lives and works in New York.



Sophie Stone
Three Flowers, 2021
Halsey McKay Gallery



Sophie Stone
Pair of Flowers With Be...
Halsey McKay Gallery

Sophie Stone has become known for works that double as both painting and rug—yet they're far too technically impressive and aesthetically mesmerizing to be tread upon. The New York-based artist often combines found materials and textiles to form poetic assemblages that can be laid out on the floor, mounted on a wall, or hung from the ceiling like a room divider—assuming different roles in each scenario.

While Stone may toy with the notion of functionality, more interesting are her explorations into the passage of time and materiality, which surface through her process of deconstructing manufactured carpets, rugs, and mats, and adding paint, dye, bedsheets, and other items pulled from her surroundings.



Stone earned a BFA in painting from the Rhode Island School of Design in 2009, and has been included in group shows at galleries across the United States, including Safe Gallery, Company Gallery, [Nina Johnson](#), [M+B](#), [James Fuentes](#), [Del Vaz Projects](#), and many others. Her work was included in the 2018 [Eckhaus Latta exhibition](#) at the Whitney.

— Casey Lesser

ARTFORUM

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View of “Jessi Reaves and Sophie Stone,” 2016. On floor: Sophie Stone, *Untitled (in-reverse #1)*, 2014/2016. Chairs: Jessi Reaves, *His and Hers Ferraris*, 2014.

Jessi Reaves and Sophie Stone

DEL VAZ PROJECTS

ARTFORUM

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Jessi Reaves and Sophie Stone

DEL VAZ PROJECTS

For their first exhibition in Los Angeles, New York-based artists Jessi Reaves and Sophie Stone furnished Del Vaz Projects with works that slyly confused the boundary between the so-called “fine” and “applied” arts. Slouching against walls and scattered across the floor were large, irregularly woven textiles and idiosyncratic furniture pieces that served an aesthetic purpose as much as a utilitarian one. The works fit seamlessly into the exhibition space, given that the gallery is also a lived-in apartment. (The venue housed the artists while they created, in the building’s garage, most of the displayed works during an informal three-week residency.)

Underneath and alongside Reaves’s furniture pieces, hanging on one wall of the gallery’s main room and sprawling on the floors of its kitchen, dining area, hallway, and outdoor patio, lay colorful rug-size works by Stone. These textiles were made from new and used cotton, sisal, plastic, and acrylic rugs and mats, cut up and rewoven, thus producing a mixture of colors, patterns, textures and styles. In some, house paint was subtly applied to emphasize the flatness of the picture plane, as in *Untitled (carpet with vine)*, or to further the pictorial push and pull carried out literally in *Untitled (carpet with pink border)* and *Untitled (carpet with silk edge)*, all 2016. Stone’s pieces bring to mind the mediums of painting and collage, yet some of her works can be turned around, such as *Untitled (in-reverse #1)* and

Untitled (in-reverse #2), both 2014/2016. Not only are Stone’s works easily portable (and sometimes flippable), they are also semantically flexible. All of her textiles can be displayed on the floor, where they are used as rugs, as well as on the wall, where they read as paintings or wall decorations. The slippery nature of these works is evident in *Untitled (carpet with pieces)*, 2016, which is composed of two strips of sisal tightly (and suggestively) bound together by cords; hung so that its bottom rests on the floor, the work appears to be either sliding off the wall or creeping its way up.

Reaves’s and Stone’s works: They emit a “physical, quasi-erotic magnetism that is both fascinating and a little repellent.” But unlike Burton’s concrete, metal, and stone forms, which are seemingly timeless, Reaves’s and Stone’s works evoke a cyclical temporality: New materials become old and old materials are repurposed to become new. Eschewing the coldly polished surfaces of Burton’s furniture, the artists have given their works absorptive skins that receive and retain incidental marks of touch and use—ongoing records of the objects’ biographies. In these pieces, “stains” have been “removed” through a conceptual reframing, allowing seeming imperfections to resonate instead with significance.

—Kavior Moon

SOPHIE STONE

The work of Sophie Stone highlights transitional moments in time. Textiles are a source of exploration in this body of work, in which each piece is simultaneously a painting and a rug. Existing in a state of functional ambiguity, the work is displayed on the floors, walls, hung as room dividers, and bent into corners. By occupying the space in variation, the rug/painting hybrids present a state of flux. As rugs they invite decay and erosion; when viewed as paintings, the stitchings and weaving stand in for gesture and expression. Stone makes her work in reaction to her surroundings, often times incorporating travel with her search for found material. Rope, slippers, plastic, hammocks, sticks, beads, and bed sheets are incorporated into Stone's work, creating tension in unexpected ways. Woven plastic mats, manufactured carpets, wooden beads and found textiles are continuously cut, painted over, and restitched. Thick layers of house paint and knotted fabric add a sense of organic breakdown, acting as a physical representation of the passage of time.

Sophie Stone (b. 1987, Massachusetts) received her BFA from the Rhode Island School of Design (2009). She has been featured in exhibitions at The Philadelphia Art Alliance, Felix LA (2023), White Columns (solo), Halsey McKay (2022), Safe Gallery, Company Gallery (2019), The Whitney Museum of Art, New York, Nina Johnson, Miami, M+B Los Angeles (all 2018), Redling Fine Art, Los Angeles (solo), Romeo, New York, James Fuentes (all 2017), Johannes Vogt, New York, Del Vaz Projects, Los Angeles, Shoot the Lobster, New York (all 2016), Eli Ping, New York (2013), and Nicole Klagsbrun, New York (2012). Sophie has been written about in Art News, Artforum, Artsy, Frieze Magazine, and Hyperallergic. She lives and works in New York

SOPHIE STONE

b. 1987 Massachusetts. Lives and Works in New York

EDUCATION

2009 Rhode Island School of Design, BFA Painting

SOLO EXHIBITIONS

2022 Sophie Stone, White Columns, NY, NY

2017 Dusty, The Range, Saguache, CO

Double Faced, Redling Fine Art, Project Space, Los Angeles, CA

SELECTED GROUP EXHIBITIONS

2024 I Think I'm in Trouble, SARA'S, NY, NY

Bowery Gothic, Jack Chiles, NY, NY

2023 Ariadne's Thread, Philadelphia Art Alliance at University of the Arts, Philadelphia, PA

House for the Inhabitant who refuse to Participate, Tina Kim Gallery, NY, NY

2022 Saragossa, Halsey McKay Gallery, East Hampton, NY

Looking Back, The 12th White Columns Annual, White Columns, NY, NY

2020 Family Show, Safe Gallery, Brooklyn, NY

2019 By Our Own Hands, Camayuh, Atlantia, GA

NADA House, with Safe Gallery, Governor's Island, NY

Tissue, COMPANY, NY, NY

2018 Curated by CHH: Of Purism, Nina Johnson, Miami, FL

Possessed, Curated by Eckhaus Latta, Whitney Museum of American Art, NY, NY

ANNEX, M+B, Los Angeles, CA

Nick Poe / Sophie Stone, Safe Gallery, Brooklyn, NY

2017 The Gilded Catalogue, The Sunroom, Richmond, VA

Sleeping on the Skin of a Nightmare, Romeo, NY, NY

The Skies and the Atmosphere Most Luscious, James Fuentes, NY, NY

2016 Mi Casa, Tu Casa, Johannes Vogt, NY, NY

Natures Department, Kodomo, Queens, NY

Open House, Haler Echo, NY, NY

I am Sitting in a Room, Jack Chiles, NY, NY

How to Remove Stains, (two person show w Jessi Reaves), Del Vaz Projects, LA, CA

2015 NO NOTICE, Newtown Creek Barge Park, Brooklyn, NY

Charmed, Shoot the Lobster, NY, NY (curated by Maggie Lee and Tamara Gonzales)

SOPHIE STONE

- 2014 Sense-Data, Shoot the Lobster, NY, NY
Rapid Same Question, Dunham Place, Brooklyn, NY
- 2013 I Get By, Molasses Books, Brooklyn, NY Bill Post, Eli Ping, NY, NY
Palm Reader, So What Space, Brooklyn, NY
Lol and the Garden of Good and Evil, Brooklyn, NY
- 2012 Vision Quest, Nicole Klagsbrun, NY, NY
Lunar Notions, Apartment Gallery, Brooklyn, NY
- 2011 Waved Gallery, Jack Chiles, NY, NY
Telephone, Horizons, Brooklyn, NY
Warming, 41 Varick, Brooklyn, NY
- 2010 Mountains and Folds, Mountain Fold Gallery, NY, NY

RESIDENCIES

- 2017 The Range, Saguache, CO

SELECTED PRESS

- 2019 Jow, Tiffany, "Community Page", Surface Magazine, Winter Issue
- 2018 Fixsen, Anna, "Shop Talk: Making Sense of Eckhaus Latta at the Whitney", August 17
- 2017 Moffit, Evan, "Waste Land", Frieze Magazine, March Issue
- 2016 Piejko, Jennifer, "Critics Pick, Jessi Reaves and Sophie Stone", Artforum,
Kim, Hyunjee Nicole, "An Exhibit Inspired by Interior Design Asks You to Take a
Seat", Hyperallergic, April 6

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