

Kristina Kite Gallery is proud to present a new installation by Houston-based artist Lisa Lapinski. At the heart of *Holly Hobby Lobby* are two hard-core feminist characters – “Little My Chair” and “Geometric Holly Hobby.” Within the installation, the two are also positioned as competing feminist objects.

“Little My Chair” is a children’s chair painted with the image of Little My, a character from Tove Jansson’s stories of the Moomin troll family. “Little My Chair” hangs from the oversized peg of a Shaker-style peg board that runs along the walls of the gallery. From this vantage point, “Little My Chair” observes the creature-like bows advancing (or retreating) on the floor below her.

“Geometric Holly Hobby” originates from a quilting pattern. Though “Geometric Holly Hobby” herself does not appear in the exhibition, the four black bows are objects that belong to her. “Geometric Holly Hobby” first appeared in a wallpaper painting by Lapinski in 2011. “Geometric Holly Hobby” likes things such as the graphic design of Futurist artist Fortunato Depero and Gerardo Dottori’s dining room set. She also learned to like David Smith, especially this idea of space being the solid and the sculpture itself being the negative space. Her objects reflect these desires.

“Little My Chair” and “Geometric Holly Hobby” are similar in some ways, for example, both are children’s characters, yet very different in others. In bringing the two together, Lapinski says, “I am interested in the paradoxical or even imaginary processes by which a sculpture might be advanced as a form of argument, as if it were a political pamphlet realized in three dimensions.” Lapinski will be presenting a lecture on “Little My Chair” and some thoughts on the significance of her red bun during the exhibition.

Lisa Lapinski (b. Palo Alto, CA) lives and works in Houston, TX. Her work is currently included in a three-person exhibition at Midway Contemporary in Minneapolis, MN that will travel to the Moody Center for the Arts in Houston in 2018. Recent exhibitions include Naming Rights, London; BA&D, Dusseldorf; and The Vanity, Los Angeles. Her work has been included in exhibitions at the Hammer Museum, Los Angeles; the Museum of Contemporary Art, Detroit; Kolnischer Kunstverein, Cologne; as well as the 2006 Whitney Biennial in New York. A catalogue of Lapinski’s work entitled *The Fret and its Variants* was published in 2008 by the Museum of Contemporary Art, Los Angeles on the occasion of her solo exhibition curated by Bennett Simpson.

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