

Exhibition
8 oct. - 12 nov. 2016
opening Saturday October 8

L
A
C
M
A

Letha WILSON

Surface moves



©Letha Wilson, *Rabbit Ears Pass Cement Fold (Double Angle)*

In her solo exhibition Letha Wilson continues to test, push and learn from her chosen materials of photographic prints, metals and concrete. Each element of this exhibition carries the marks of her established studio practice where the dense and the fugitive - the substrates and surfaces - are upended and conflated.

At the center of the gallery, on its concrete floor, lie two ten-foot dark steel pipes. Positioned end to end, they are supported by the bending rigidity of a corrugated landscape photograph printed directly onto twenty-gauge steel. This sculptural analog for the landscape of the American West and the weighty man-made infrastructure that cuts through it is one of Wilson's most ambitious works to date and acts as the gravitational pull at the center of this exhibition. At the far end of the gallery, the largest of her circular and rippling concrete tondos is positioned. Its purple hued, corrugated photographs are activated here as a connected reconfiguration of the sculptural form and engineering of the central floor piece.

In a photographic work *Rabbit Ears Pass Cement Fold (Double Angle)* the surface emulsion - holding a delicate depiction of nature - has been erased through Wilson's forcing its folds into wet cement, recording the material response of the photographic print to the still viscous cement.

In two works from her *Joshua Tree Bronze Push* series, delicate cast bronze geometries protrude from the frame with the photographic prints forced to fold and shift in response. In other wall pieces, steel frames, concrete and shards of photographs are experienced equally as textural surfaces, and flattened into a single pictorial plane.

Each component of this exhibition is borne out of the coming together of Wilson's recent discoveries, where her materials are grounded in their shared nature as substrates, surfaces and physical vestiges of actions.

Text written by Charlotte Cotton

Turning flat images into sculptural objects, Letha Wilson's photographs in relief and site-specific installations draw attention to the relationship between architecture and nature. Letha's artwork has been shown at many venues including the Art in General, Brooklyn Academy of Music, Bronx Museum of the Arts, The Aldrich Contemporary Art Museum, Bemis Center for Contemporary Art, International Center for Photography, and the Essl Museum of Contemporary Art (Austria). Letha's work has been reviewed in *Artforum*, *Art in America*, the *New York Times*, the *New Yorker*, *Modern Painters*, among others. Letha has been awarded artist residencies such as Yaddo, The Farpath Foundation (France), Bemis Center for Contemporary Arts, Headlands Center for the Arts, and the Skowhegan School of Painting and Sculpture. She was recently awarded a New York Foundation for the Arts Fellowship in Photography and chosen as the Deutsche Bank Fellow, and was awarded a 2014 Jerome Foundation Travel Grant.

Photography writer and curator Charlotte Cotton has joined the International Center of Photography (ICP) as Curator in Residence for ICP's new museum and events space, 250 Bowery. Cotton has held positions including Curator of Photographs at the Victoria and Albert Museum in London, and Curator and Head of the Wallis Annenberg Department of Photography at LACMA. She has been a Visiting Scholar and Critic at Parsons, The New School for Design in New York, Yale University, and CCA in San Francisco, among others. She is the author of *The Photograph as Contemporary Art*, and her new book *Photography is Magic* was released September 4, 2015.



GALERIE CHRISTOPHE GAILLARD

5 rue Chapon 75003 Paris +33 (0)1 42 78 49 16
www.galeriegaillard.com contact@galerie-gaillard.com