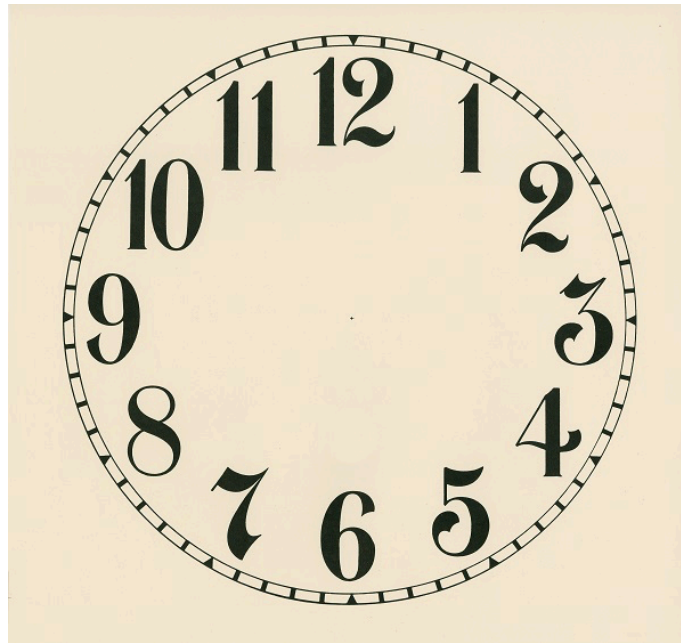


SHANE CAMPBELL GALLERY

Blouin Artinfo
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'MY PEN IS HUGE' by Amanda Ross-Ho at Mitchell-Innes & Nash, New York



Source image for MY PEN IS HUGE
(Courtesy: Amanda Ross-Ho, 2017)

Mitchell-Innes & Nash will be hosting an exhibition “MY PEN IS HUGE” by artist Amanda Ross-Ho at the gallery’s New York location.

The exhibition presents a selection of installation, sculptures and paintings by Los Angeles-based artist Amanda Ross-Ho (b. 1975, Chicago, Illinois, United States), marking her third solo with the gallery. For over a decade, the artist’s work has specifically looked at the ecology of the studio as a primary subject, engaging it through close forensic examination and reflexive call and response. Utilizing scale shifting as a hyperbolic device to de-stabilize continuity alongside gestures of subtlety, her works find root in the formative experiences in her photography, performance, and prop-making. Her work has been exhibited in museums and galleries worldwide, including solos at Bonner Kunstverein, Bonn; The Museum of Contemporary Art, Los Angeles; The Museum of Contemporary Art, Cleveland; and Praz-Delavallade, Paris; as well as in group shows at the 2008 Whitney Biennial, New York; the Museum of Modern Art, New York; Henry Art Gallery, Seattle; and Orange County Museum of Art, Newport Beach; among many other institutions.

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In summer 2016, Ross-Ho found a collection of vintage paper clock face dials on Ebay, being liquidated from a clock maker. She acquired all of them, identifying the poetic potential and a vacant stage for activity on the blank clock faces, which were amputated from the mechanism and components, she started a series of works that evolved across her travels. She aggregated the surfaces of the clock faces with doodles, calculations, diagrams, lists, notes to self and other anxious scribbles, combined with the residue of her consumption of food and drink, as a visual documentation of her daily activities of life and art. Rather than showcasing these artifacts as her primary works, the artist will treat these works on paper as studies or rehearsals for a performative production for the show, translating 12 of these clock works into large scale paintings produced in real time. By accelerating a year's worth of work into a month, the performance will act as a compression format, collapsing chronology as well as the environments of production and presentation, resulting in a hybrid installation. The show will also contain upscaled everyday objects already available in the marketplace, calling attention to the circular and overlapping nature of all cultural production.

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