

Sarah Trigg & Ana Wolovick
Patterns of Intention

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new jörg wien

Patterns of Intention, a two-person exhibition features recent work by New York based artists Sarah Trigg and Ana Wolovick—installed in the two separate spaces at artist-run gallery New Jörg. Trigg's sculptural work inhabits the gallery's front room while Wolovick's wall-based work and loft-installation occupies the adjacent exhibition space. *Patterns of Intention* grew out of the artists shared dialogue regarding *the residue* and its relationship to the functioning of layering, repetition and patterning—explored through conceptual and physical means.

Trigg denotes this body of work as the second iteration of her recent exhibition *Territorial Expansion of the Innermost Continent* at Black Ball Projects in New York—her first solo exhibition since the launch of her book *STUDIO LIFE: Rituals, Collections, Tools, and Observations on the Artistic Process* (Princeton Architectural Press).

Now in Vienna this exhibition variant emphasizes translation and magnetic forces—albeit otherworldly in origin. In the center of the room rests her large table piece *Love Letter Partially-Transcribed* (2019) hand-sized geometrical and tactile objects—laid out as if in Morse code. The linear, but staccato, placement of the pedestal legs repeat the order of objects on the tabletop.

Beside *Love Letter* is a mirrored-top pedestal presenting three small totems of clay, acrylic, and house paint layers from the artist's ongoing series *Another Word for Chess*. This series originated from the artist's return to her studio after her sojourn documenting and writing her book, only to find that her acrylic paints had dried in their containers. Cracking them open like egg shells she used the unintended castings as a starting point to create stacked column-shaped pieces from the studio's ongoing ecosystem of *residue*. She thinks of them as geological core samples of her studio practice.

On a third pedestal is one of Trigg's geode-like spheres *Halved Planet with Red Cores* (2019), displaying unexplained internal activity. In another corner hangs the exhibition's sole wall piece—*Polar Opposites* (2019) of two sections of earthy purplish-gray matter with flecks of color seemingly magnetized together at the middle.

In Wolovick's installation *What Goes Around Comes Around* (2019) the gallery's loft space is enveloped by a patchwork of fabric digitally printed with a fachwerk pattern—the ubiquitous architectural motif of central Europe. Wolovick's wrapped loft is disrupted by twine and a fachwerk-printed lycra element that stretches and contorts her initial encapsulation to reveal and cover the structure of the loft—addressing what we can, want, and are allowed to see.

Gemini (2019), a vertically repeated image of NASA's monument to the Gemini space-missions is hung at the border between the two gallery rooms, emphasizing the duality of space, place, content and context.

The tapestry *Large Crises* (2019) with dimensions that mirror the sizable window it hangs across from, is a digitally printed fabric-based collage. The imagery

was shot (onsite) from a variety of locations including: a pattern digitally constructed from black and white marble columns in the Munich Residenz; tiling from Berlin's subway system; the exterior wall of former Stasi Headquarters; the fascist decorations from Milan's Central Station; a psychedelic doily; the underground Argentine Magazine *Ideas, Letras, Artes en la Crisis*; and stills from Bertolucci's film *Il Conformista*. Circles reverberate abstractly throughout—referencing the circular repetition of a not-too-distant history.

Herr Fachwerk (2019) is a work in 3 parts. The top section is layers of acrylic plastic—spray painted with the psychedelic doily, resting against the wall and on top of the mid section—which consists of fachwerk-printed lycra layers stretched over canvas bars. Beneath is another take on the pattern created from the marble columns at the Munich Residenz. Together these elements form a physical collage.

Two other works pay homage to Austria's native son—Mozart. The composer's statued hand in *Mozart's Hand* (2018) has the artist's hand involved, while in *Mozart in Multiplicity* (2019) he is described through a process of algorithmic digital duplication and layering.

In *Various Tropes* (2019) Wolovick plays with the possibilities and potentialities of mark making—within the context of our collective and obvious desire for repetition to prevail.

Sarah Trigg, b. Appleton, Wisconsin (1973)

Trigg is a sculptor, painter, photographer, and writer. Her solo exhibition *Territorial Expansion of the Innermost Continent*—a new body of sculptures—debuted this past May at Black Ball Projects (New York, NY). Her work has been exhibited widely in New York and across the U.S. including the Neuberger Museum of Art (Purchase, NY), the Bronx Museum of the Arts (NY) and the Weatherspoon Art Museum (Greensboro, North Carolina) and has been featured in the *New York Times*, artnet, *New York* magazine, *Modern Painters*, and *The Brooklyn Rail*. Trigg's book *STUDIO LIFE: Rituals, Collections, Tools, and Observations on the Artistic Practice* of her photography and writing was published through Princeton Architectural Press. With an anthropological approach, Trigg surveyed the artistic practices of 100 US-based artists for the book out of over 200 artists she has documented to date for her project—The Goldminer Project (thegoldminerproject.com). Trigg lives and works in Brooklyn, NY.

Ana Wolovick, b. New York City (1973)

Wolovick received her BFA from Art Center College of Design in Pasadena, CA (1997) and her MFA in Painting from Yale University (2005), where she was a Jacob K. Javits Fellow. In 1998-9 she collaborated with sculptor Charles Long on 3 digital print editions which are held in several institutional public collections. Wolovick has been an Artist-In-Residence at Altos de Chavon, in the Dominican Republic (2002) and with Culture Vultures in Sefrou, Morocco (2017). She was part of the inaugural "Walking Seminar" with Beta Local, in Puerto Rico (2013); and a participant in the "SOMA Summer Program" in Mexico City, Mexico (2015). Wolovick co-founded the artist-run gallery "Black Ball Projects" in 2015; and is now its Executive Director in its new incarnation as a Not-For-Profit Gallery and Organization. She currently lives and works in her studio above the gallery in Brooklyn, NY.

Patterns of Intention opens on Friday, July 12 and runs thru August 16. The gallery is open by appointment only. There will be a catalog produced by New Jörg to accompany the exhibition, available at a date yet to be announced.