

SWERVE

Sculpture/Installations by Caroline Cox

March 19 – May 3, 2013

clockwise from the door

Dog in the Clouds, 2012, vegetable packaging mesh, 48" x 28" x 8" - \$3,000

Grafted Holes Around, 2013, vegetable packaging mesh, 56" x 48" x 20" - \$5,000

Ghost #1, 2012, vegetable packaging mesh, 12" x 9' X 9" - \$350.00

Ghost #2, 2012, vegetable packaging mesh, 12" x 10" x 9' - \$350

Ghost #3, 2012, vegetable packaging mesh, 12" x 10" x 6" - \$350

Looping, 2011, monofilament, 66" x 72" x 3" - \$5,000

Mesh Hole, 2013, vegetable packaging mesh in PVC hole, 8" x 8" x 6" - \$300

Tangle Hole, 2013, horsehair tubing in PVC hole, 8" x 8" x 6" - \$500

Strand, 2013, vegetable packaging mesh, 29' x 1' x 1' - \$7,500

Drift, 2013, vegetable packaging mesh, multiple elements, size variable - \$125, each

Grafted Holes, 2013, vegetable packaging mesh, 164" x 86" x 20" - \$6,500

Cellular, 2013, monofilament, 28" x 24" x 11" - \$500

on floor

Lebowski's Rug, 2013, horsehair tubing, vegetable packaging mesh, monofilament, rubber tubing, 160" x 140" x 10" - \$5,000

Back gallery

Cellular Blue, 2013, horsehair fabric, monofilament, 26" x 15" x 11" - \$500

Cellular Blue Green, 2013, horsehair fabric, monofilament, 18" x 15" x 11" – SOLD

Cellular Blue 2, 2013, horsehair fabric, monofilament, 15" x 11" x 11" - \$300

SWERVE exhibition catalog - \$20.00

"Swerve" is the first solo exhibition at Another Year in LA by NY based artist, Caroline Cox. Cox's work is whimsical and ethereal. At its foundation, the work assumes its own form with meandering permutations that culminate in lyrical sculptures formations – all made using a simple material – plastic filament. When installed, the works create a visual dialogue replete with both static and kinetic nuances. The forms in this incarnation entitled, "Swerve" indicate matter with energy; directionality as a response to force in nature.

Cox says, "My work is physically transparent, so I'm always concerned about the context that I put it in. Fortunately, for the most part, viewers are pretty good at focusing in on what they want to see. I make my work without sketches or pre-planning – it typically goes through numerous permutations. I set the piece in motion focusing on the materials that I use, ignoring content. I want the piece to come into being through the process. My interests are eclectic and I incorporate diverse materials, objects and ideas into my installations. While making this piece I was particularly interested in a wide range of natural structures: from warping of the space/time fabric to diatoms to microscopic structures of mold. I trusted that these interests would surface during the process of making the piece and I didn't consciously introduce them."

another year in LA

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