

Territorial Expansion of the Innermost Continent

Sarah Trigg

April 3 – May 26, 2019

Territorial Expansion of the Innermost Continent marks sculptor and painter Sarah Trigg's first solo exhibition since the launch of her book *STUDIO LIFE: Rituals, Collections, Tools, and Observations on the Artistic Process* (Princeton Architectural Press)—a comprehensive archive of her writing and photography about artists' collected objects, rituals, makeshift tools, residue from processes, and engagements with studio environments.

Territorial Expansion—which connotes the results of an archaeological dig—begins with five loosely figurative works—deities. Light gray clay forms contain swaths of residual acrylic paint from past processes suggesting internal organs. Bright aluminum armature wires draw limb-like lines, evoking otherwise imperceptible bodily forces.

Adjacent to these works is a collection of more abstract tabletop sculptures championing the irrational and untranslatable with titles such as *Measured Without Proof* and *Your Accent in a Foreign Country*. Alongside these geometric pieces are the geode-like spheres *Halved Planet with Multiple Cores*, displaying unexplained internal activity.

Circling the room are wall pieces created primarily of paint and of irregular form—eschewing the traditional support of a canvas or panel. Works such as *Mudslide Forgets the Past* have porous, earth-born surfaces and in *Earths in Torso (Green/Magenta)* the geological markings and planes suggest tectonic activity.

Huddled in a corner, *Lovers* is a facing duo of columns constructed in layers of dried commercial housepaint, cast in their cans. These works, from the artist's *Cast Paint* series, are larger versions inspired by the series *Another Word for Chess*, presented here on a mirrored pedestal. This latter series originated from Trigg'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.

The works are highly tactile, offering the viewer a greatly needed reprieve from our technologized world. This curative balm pairs with a steady, albeit calm, statement regarding the knowledge unearthed by the recent #metoo events as well as other issues of social injustice. Emblematic of this are the wall pieces *Embers Remember All* of colorful forms submerged, perhaps surfacing, in a reddish pebbly terrain, and *Smoulders Not Done, 2019* of various carbon black textures and traces of pink. Both works suggest the presence of an immutable force.

The show also stands as a statement on the creative process inherent in artists as well as in all beings—a subject studied at length by Trigg for the research of her aforementioned book *STUDIO LIFE*. For her four-year investigation, Trigg met with artists throughout the US with a focus on New York, Los Angeles, Chicago, Miami, and San Francisco. The book features 100 artists including Carol Bove, Diana Al-Hadid, Rashid Johnson, Barbara Kasten, Simone Leigh, and Tony Oursler. Trigg continues to host visits on her blog site thegoldminerproject.com.

Born in Appleton, Wisconsin, Trigg lives and works in Brooklyn.



Portrait of a Deity
2019
acrylic, epoxy clay, clay, aluminum
17.375 x 10 x 9.25 inches



Deity of the Farthest Sphere
2019
acrylic, epoxy clay, and aluminum
17.75 x 15.25 x 18 inches



Self-supported Deity
2019
acrylic, epoxy clay, and aluminum
14.25 x 11 x 3.5 inches



Embers Remember All
2019
acrylic, aqua resin, and pumice
21.75 x 16.25 x 2 inches



Reclining Figure
2019
acrylic, epoxy clay, and aluminum
10.75 x 14.5 8.75 inches



Deity of Unknown Domain
2019
acrylic, epoxy clay, and aluminum
18 x 6.75 x 5 inches



Mudslide Forgets the Past
2019
acrylic, aqua resin, aluminum
30 x 26 x 4.25 inches



Measured Without Proof
2019
epoxy clay
14.5 x 10 x 12



Your Accent in a Foreign Country
2019
acrylic and epoxy clay
18 x 10.75 x 3.75 inches



Smoulders Not Done

2019

acrylic, sand, black magma, mounted on aluminum

27.25 x 19.5 x 1.25 inches



Lovers
2019
housepaint, acrylic, shellac
left: 14.5 x 7 x 7.5, right: 16.75 x 9 x 9 inches



Earths in Torso (Green/Magenta)
2019
acrylic and aqua resin
21 x 17 x 5 inches



Earths in Torso (Red Oxide)
2019
acrylic, aqua resin, and aluminum
22.5 x 15 x 6 inches



Halved Planet with Multiple Cores
2019
acrylic, epoxy clay, and aluminum
6.5 x 12.5 x 7 inches



(Torso) Daytime
2019
acrylic, epoxy clay, aluminum
2.675 x 11.25 x 10.5 inches



(Torso) Nighttime
2019
acrylic, epoxy clay, aluminum
3.5 x 11.5 x 11 inches



Split Sphere
2019
acrylic, epoxy clay, and found object
2.5 x 10.5 x 7 inches



Gravity From an Undefined Source
2019
acrylic, epoxy clay
3.25 x 10.25 x 9 inches



Gravity Cut From Two Parts
2019
epoxy clay and acrylic
2.5 x 8 x 10 inches



Untitled (Charcoal Top) from Another Word for Chess series
2019
acrylic and self-drying clay
5.25 x 4 x 3.75 inches



Untitled (Thalo Green with Red Oxide) from Another Word for Chess series
2019
acrylic , foam, plaster, steel wool, and self-drying clay
left: 7.25 x 3 x 3.25, right: 5.25 x 3 x 2.75 inches



Untitled (Sawdust Head, Cadmium Middle) from Another Word for Chess series

2019

acrylic and self-drying clay

7 x 3.75 x 3.25 inches



Untitled (Merged with Red Tops) from Another Word for Chess series

2019

acrylic, steel wool, and self-drying clay

9 x 6 x 3.75 inches



Untitled (Lapis) from Another Word for Chess series
2019
acrylic and self-drying clay
11.5 x 4.25 x 4.25 inches



Untitled (Cracked Lapis with Raw Umber) from Another Word for Chess series
2019
acrylic, copper, foam, and self-drying clay
13 x 3.75 x 3.5 inches



Untitled (Melon Middle) from Another Word for Chess series
2019
acrylic and self-drying clay
11.5 x 4.25 x 4.25 inches



Installation View



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