

Koester, Megan, "Kathryn Andrews: D.O.A. | D.O.B. at David Kordansky Gallery," *Fabrik.la*, December 13, 2012



Kathryn Andrews: D.O.A. | D.O.B. at David Kordansky Gallery

David Kordansky Gallery is pleased to present *D.O.A. | D.O.B.*, its first solo exhibition of new work by **Kathryn Andrews**. The show, which opens **December 15th, 2012**, will run through **February 2nd, 2013**. An opening reception will be held on **Saturday, December 15th** from **7PM to 9PM**. The opening reception will also coincide with a performance-based activation of one of the sculptures in the show.



KATHRYN ANDREWS, LETHAL WEAPON, 2012

COURTESY OF DAVID KORDANSKY GALLERY, LOS ANGELES, CA

PHOTOGRAPHY: FREDRIK NILSEN

Kathryn Andrews juxtaposes legacies of pop art and minimalism, creating works in which the experience of materials prompts the viewer to reconsider how subjectivity is constructed in contemporary culture. Her work often combines fabricated forms with readymade objects sourced (or seemingly sourced) from Hollywood prop shops, memorabilia stores, party supply outlets and other commercial venues. Rife with socio-economic associations, these readymades pit popular and/or symbolic value against experience of the sculptural whole as material artifact.

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The title of the show, *D.O.A. | D.O.B.* (dead on arrival / date of birth), points to the creation and annihilation that is at stake when images, physical forms, and personae are understood as fixed versus non-fixed entities. It will feature three floor-based sculptures and three wall-based sculptures that incorporate polished stainless steel forms which support, surround, and complicate both found and fabricated objects. Their mirror-like surfaces, meanwhile, transform each into a visual essay on the act of viewership itself, and implicate both viewer and artist as active agents in each piece.



KATHRYN ANDREWS, TOT FINDER (SUMMER VARIETAL), 2012
COURTESY OF DAVID KORDANSKY GALLERY, LOS ANGELES, CA
PHOTOGRAPHY: FREDRIK NILSEN

Painting is also addressed in a series of three inter-related wall sculptures that resemble windows. In these works, the line between fabricated and existing forms is complicated by the stickers that adorn them; each features a unique image of a clown surrounded by imagery specific to one of the four seasons, thus raising questions about how the passage of time can become an active part of otherwise static objects. Based on manipulated versions of found imagery, the stickers represent condensed moments of painterly composition within the rectilinear window frameworks. Furthermore, they are modeled after decals used to alert emergency responders to the presence of children (each work is titled *Tot Finder*), so that an implied body behind the window competes with the viewer's experience of his or her own reflection upon its surface.