

“Kathryn Andrews,” *When Attitudes Became Form Become Attitudes*, texts by Jens Hoffmann, Julian Myers-Szupinska, Constance Lewallen and Christian Rattemeyer, San Francisco: CCA Wattis Institute, 2013

## ANDREWS Kathryn

b. 1973, Mobile, Alabama. Lives in Los Angeles.

Kathryn Andrews’s highly fetishistic sculptural compositions have ranged from brightly colored presents to clown suits and barred windows decorated with garish balloons. Evocative of the culture of excess and the power of capital, they invite the spectator to a never-ending party. By juxtaposing readymade objects, Andrews complicates notions of authorship and engages in a deeply rooted dialogue with art history. Her work mediates between two arenas—the highbrow and the lowbrow—with the artist cast as ringmaster, unleashing for our delectation a visual fracas animated by the commodities that grip our psyches. Yet instead of castigating us for our longing for objects and our inability to escape popular culture, the artist asks us to open our eyes to our desires, and ruminate upon them.

*Double Span* (2010) is composed of two tall metal poles from which black balloons are suspended by Mylar ribbons. While many of Andrews’s works engage an array of rainbow hues, the minimalist aesthetic of this piece evokes a lineage of conceptual sculpture. The sleek forms are at once sexy, playful, and melancholy. Like sad pole dancers or unused tetherball sets, they lean sullenly against the wall. Their monumental size gives them the appearance of frozen sentinels, at once imposing, sarcastic, and immobile. While the glistening metal poles evoke industry, political hegemony, the sheen of a new sports car, or the polished finish of a Jeff Koons sculpture, the dangling black balloons call to mind the aftermath of a goth dance party.



*Double Span*, 2010