

MITCHELL-INNES & NASH



JESSICA STOCKHOLDER

Sticking Faith Together

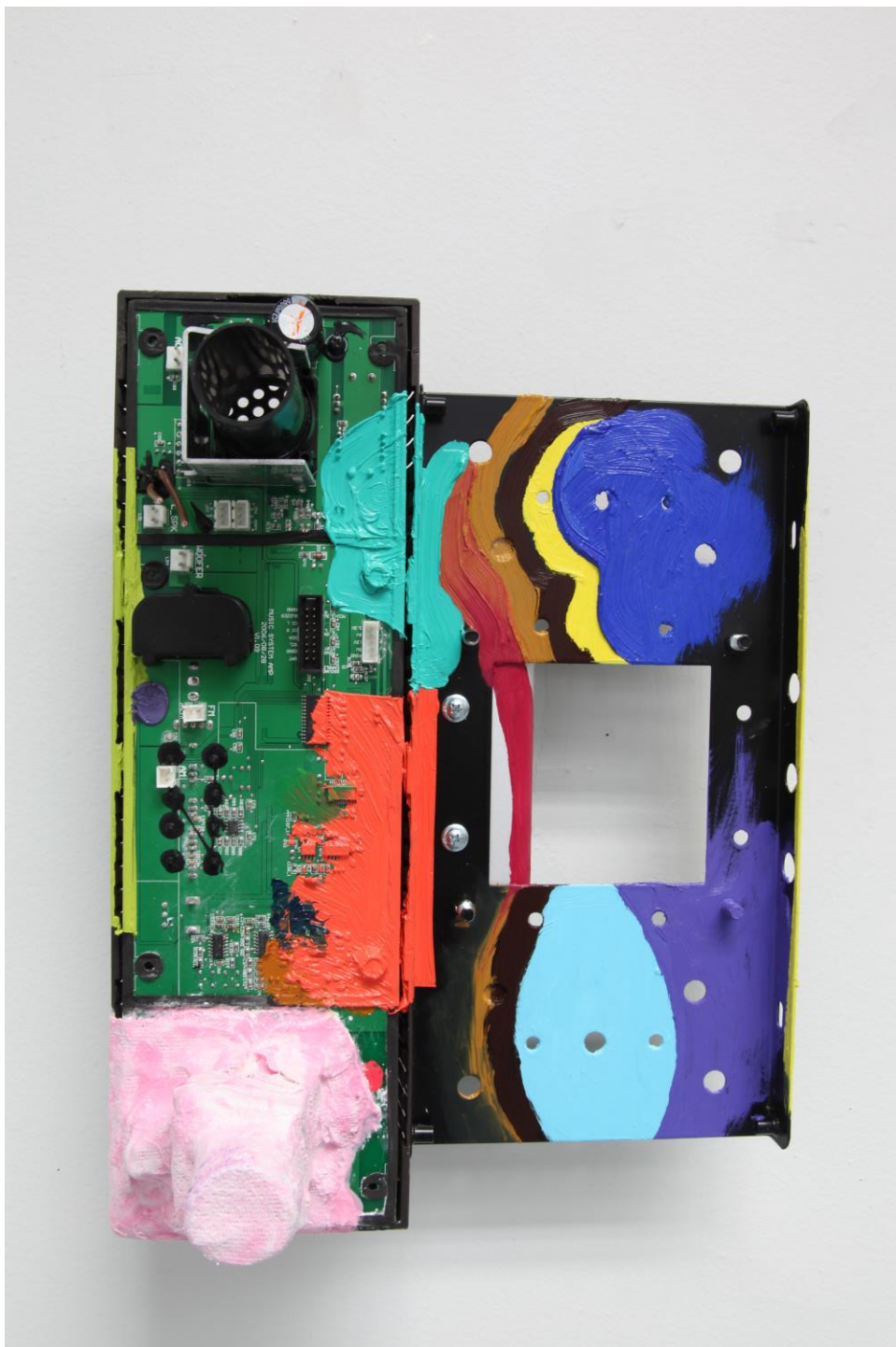
[Online Viewing Room](#)

Through August 13, 2021









JESSICA STOCKHOLDER

Confounded Moonrise

[JS 851]

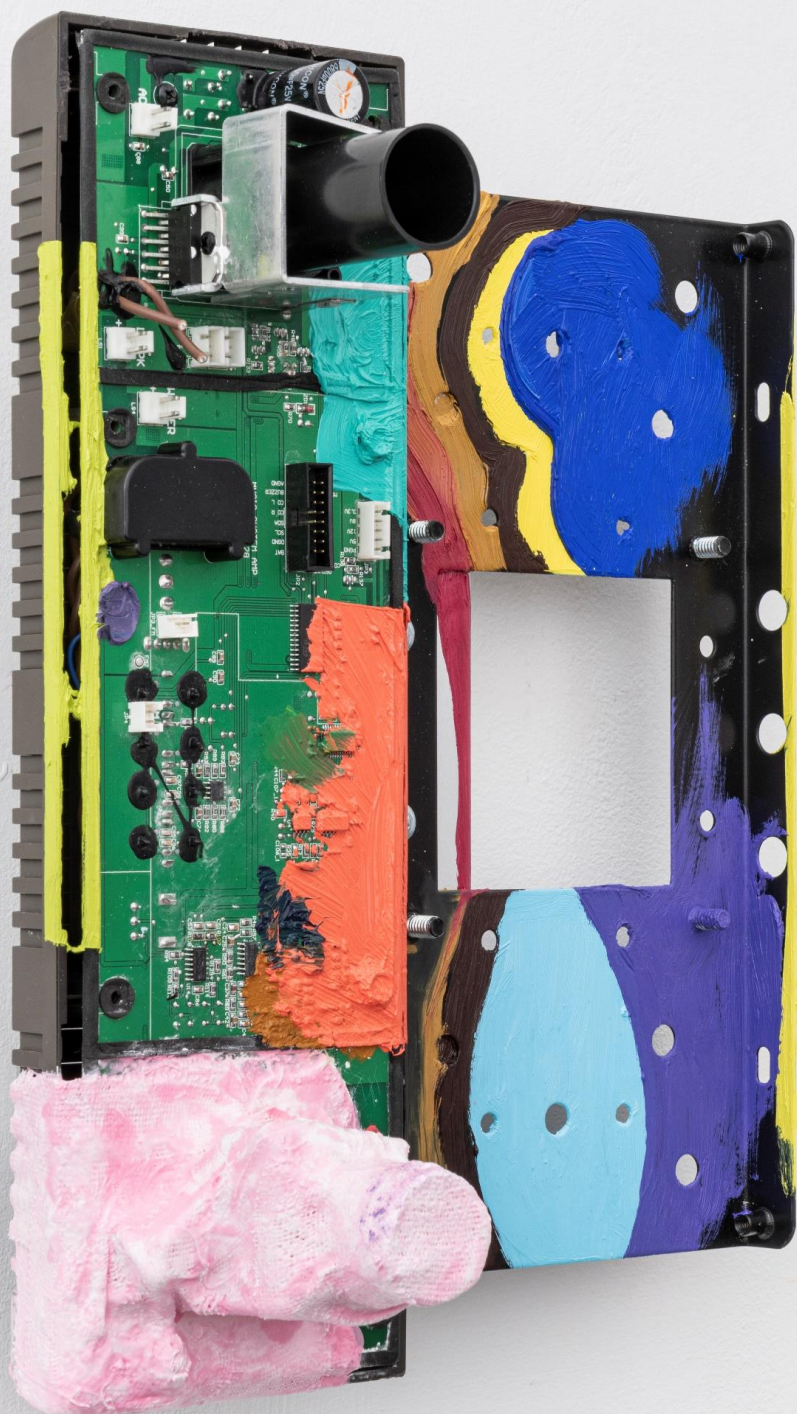
2021

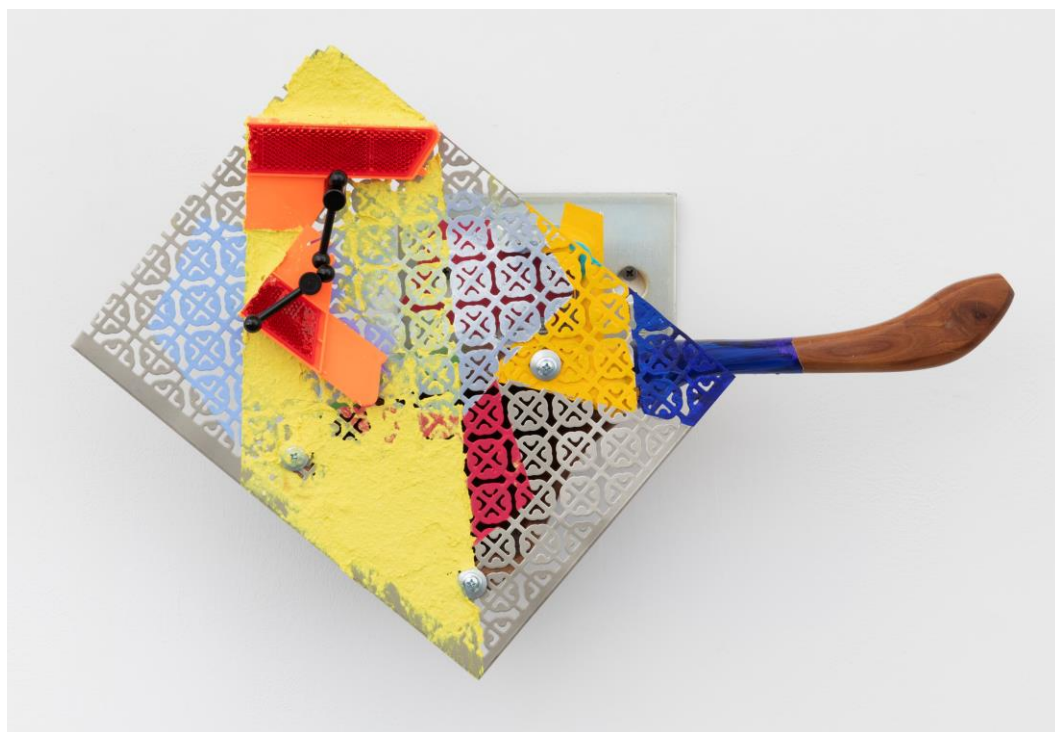
Metal and plastic computer parts,
plaster, acrylic paint, oil paint and
hardware

14 by 10 1/2 by 7 in. 35.6 by 26.7 by
17.8 cm.

MI&N 16877

\$18,000





JESSICA STOCKHOLDER

Cardinal Direction

[JS 843]

2020

Hardware, perforated metal sheet, plastic reflector, paper maché, wooden bowl with handle, oil paint and acrylic paint.

13 1/4 by 19 1/4 by 6 in. 33.7 by 48.9 by 15.2 cm.

MI&N 16897

\$18,000



JESSICA STOCKHOLDER

Landscape Truck Mirror

[JS 845]

2020

Glass shelf, steel frame, metal bracket, truck mirror, oil paint, acrylic paint, wool felt, rubber pad, plastic mesh, fluorescent plastic reflector, plastic grill, branch, hardware, silicone, painted styrofoam, glue and sculpey
19 by 16 by 12 1/2 in. 48.3 by 40.6 by 31.8 cm.

MI&N 16933

\$25,000





JESSICA STOCKHOLDER

March of Time Layered

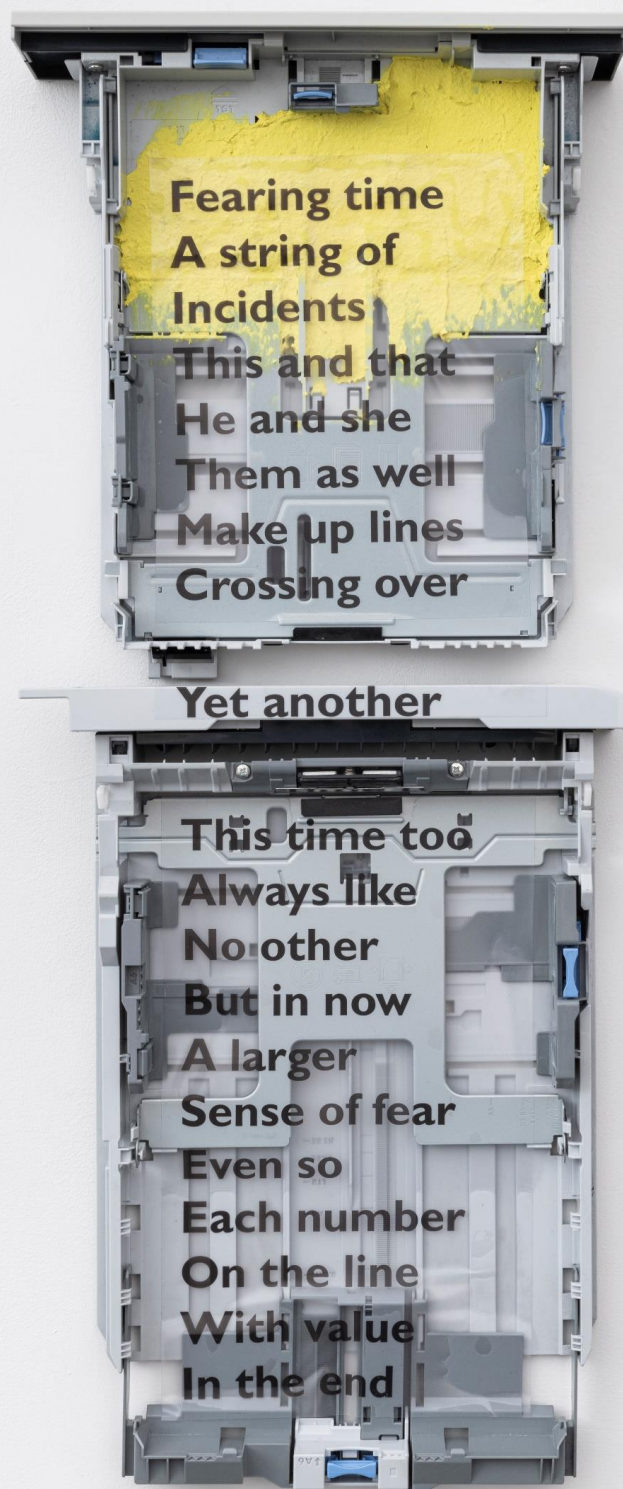
[JS 846]

2020

Plastic tarps, Tyvek, metal foil, vinyl, thread, grommets and printed decals
49 by 42 by 3 in. 124.5 by 106.7 by 7.6 cm.

MI&N 16899

\$28,000



JESSICA STOCKHOLDER

March of Time on Trays

[JS 847]

2020

Adhesive vinyl, two printer trays and
yellow paper maché

Installed: 30 1/2 by 12 1/2 by 3 1/4
in. 77.5 by 31.8 by 8.3 cm.

MI&N 16901

\$20,000



JESSICA STOCKHOLDER

Melodrama

[JS 841]

2020

Wood panel, plastic tarp, metal foil,
iPhone, oil paint, acrylic paint, plastic
mesh, silicone adhesive and hardware
16 by 10 1/2 by 4 in. 40.6 by 26.7 by
10.2 cm.

MI&N 16895

\$15,000



JESSICA STOCKHOLDER

Tire Tracks

[JS 844]

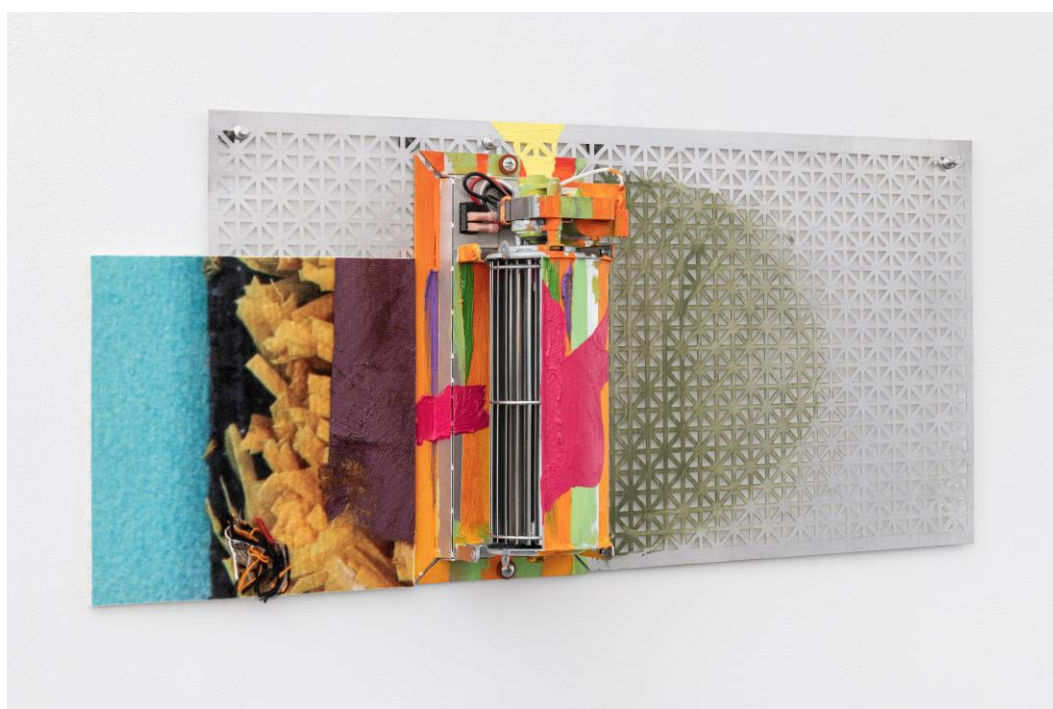
2020

Wood panel, acrylic paint, wire,
rubber boot tread, pencil, colored
pencil, glue and silicone

12 by 9 by 7 in. 30.5 by 22.9 by 17.8
cm.

MI&N 16898

\$15,000



JESSICA STOCKHOLDER

Through the Rain

[JS 790]

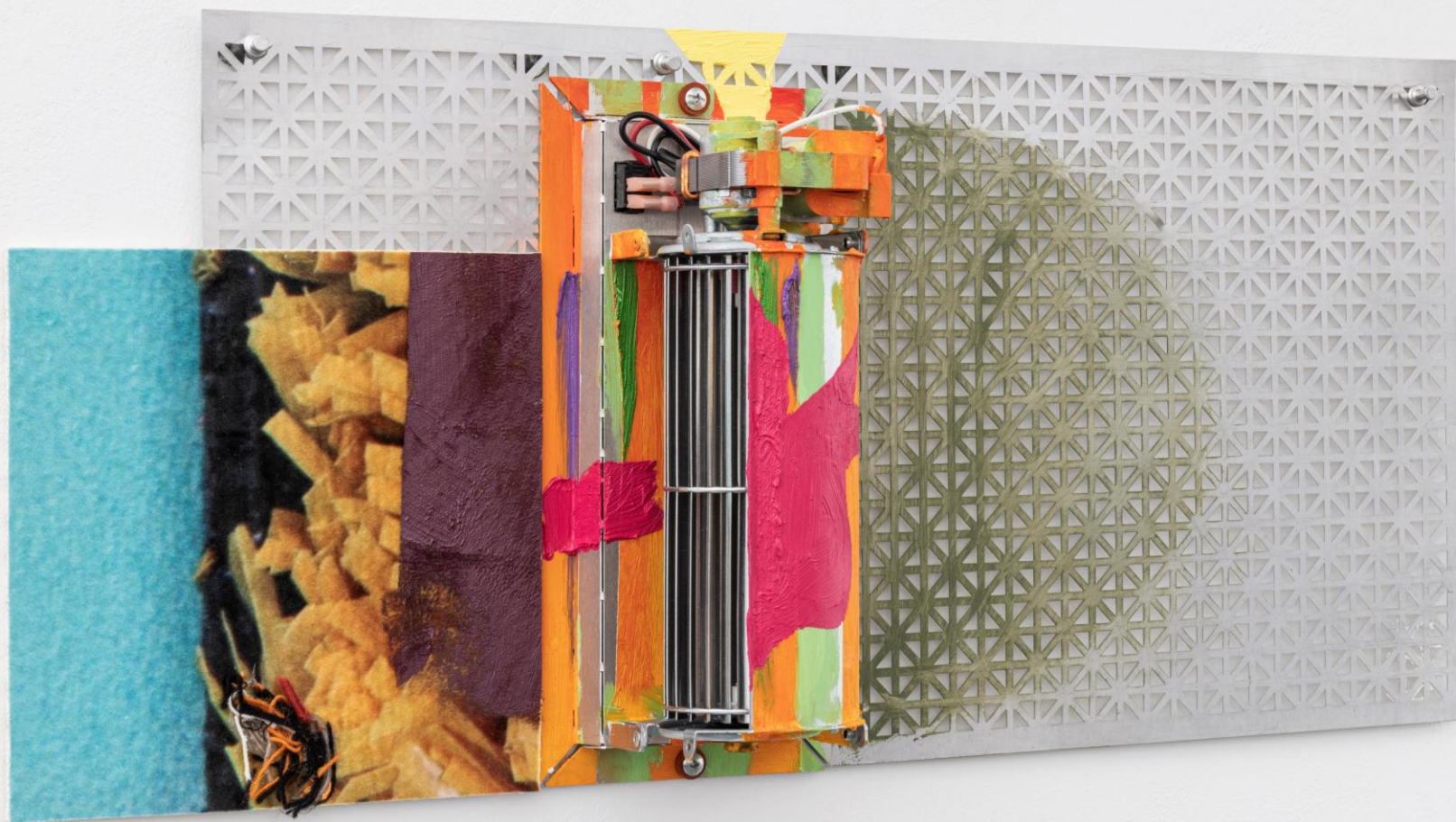
2020

Perforated metal plate, heating vent fan, photo printed on velvet carpet, glue, oil paint, hardware and aluminum push pins

12 1/2 by 27 1/2 by 5 in. 31.8 by 69.9 by 12.7 cm.

MI&N 16890

\$20,000





JESSICA STOCKHOLDER

Skipping a Beat

[JS 786]

2019

Wooden fan blades, plastic infused
wooden spoon, plastic part, hardware,
wood covered panel, oil paint and
acrylic paint

16 by 16 by 3 1/2 in. 40.6 by 40.6 by
8.9 cm.

MI&N 16932

\$18,000



JESSICA STOCKHOLDER

Caucus

[JS 750]

2018

Rope, plastic electronic parts,
hardware, webbing and oil paint
56 by 39 by 10 in. 142.2 by 99.1 by
25.4 cm.

MI&N 14964

\$35,000



JESSICA STOCKHOLDER

Infrared

[JS 749]

2018

Hard drive case, copper foil, dried
clementine, fabric, hardware, glue,
iPhone and oil paint

12 1/2 by 6 by 4 in. 31.8 by 15.2 by
10.2 cm.

MI&N 14965

\$15,000



JESSICA STOCKHOLDER

Sticking Faith Together

[JS 746]

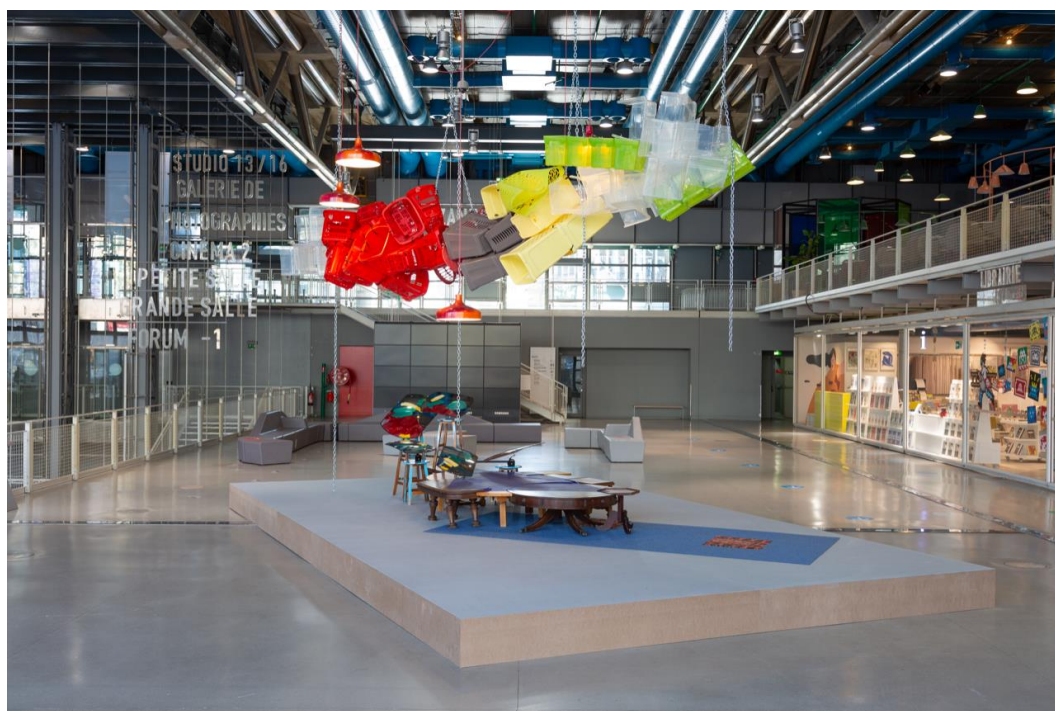
2018

Plastic folding stool, balsa wood, three drinking containers, electronic part, two webbing hardware pieces, hardware, acrylic paint, oil paint and Lexel caulking

23 by 15 by 11 in. 58.4 by 38.1 by 27.9 cm.

MI&N 14684

\$25,000



JESSICA STOCKHOLDER

Set Eyes On

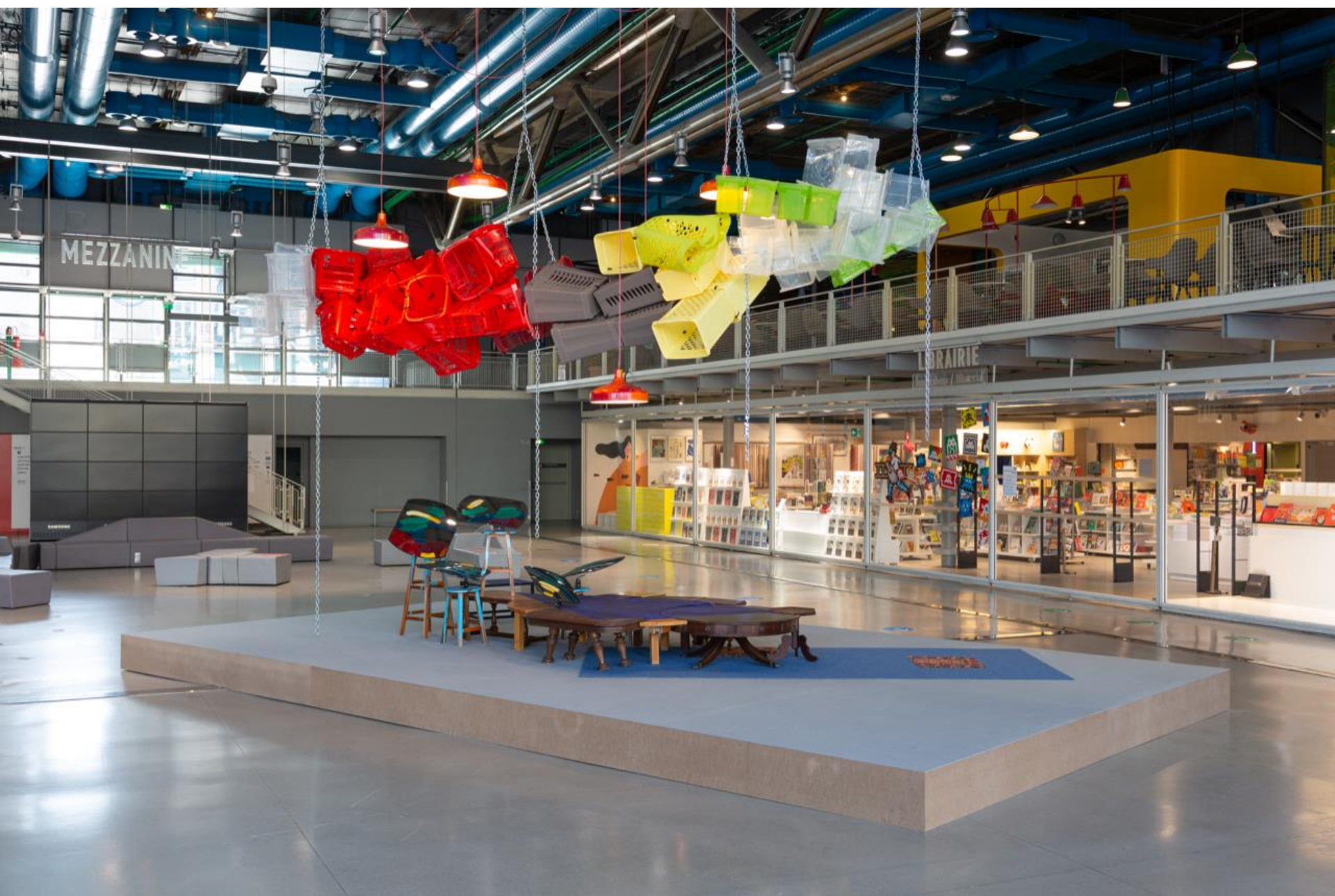
[JS 634]

2015

Nine tables, four wooden stools, five driveway mirrors, acrylic and oil paint, hardware, plastic bins for shopping, storage and laundry, carpe squares, five hanging lamps and chain
240 by 204 by 96 in. 610 by 518 by 244 cm. Height variable, minimum 240 in.

MI&N 12417

\$250,000





Mitchell-Innes & Nash is thrilled to present an online viewing room of recent work by Jessica Stockholder on the occasion of her major installation, *Set Eyes On*, on view through August 23 at the Centre Pompidou in Paris as part of the exhibition *Women in Abstraction*.

Stockholder's practice, spanning four-decades, has consistently prodded the dialogue between painting and sculpture. Her work explores the relationship between the pictorial experience of the surface and the dimensionality of physical objects. These works enable our focus to oscillate from our experience of objects in the round to the complexity that is generated by their surfaces. Tending to the intersection of these different modes of apprehension, and ways of codifying experience, presents a compelling impression of existence.

Incorporating quotidian goods, Stockholder incorporates their aesthetic, and formal qualities, into works that are greater than the sum of their parts. She also welcomes the resonance of the 'things' she uses from the world with function, design, and issues of class and taste, even while deliberately disassociating them from their expected use. She has said, "on some level, I can make work out of anything." Stockholder is not in search of the perfect object or material; rather, she is most concerned with how the works that she authors are in dialogue with the world around her. The assemblages feel deeply intentional, each component carrying great significance and entropy, and fluidly existing in a space that exalts the promiscuity of meaning and material.

"On some level, I can make work out of anything." – Jessica Stockholder

Stockholder approaches each sculpture by accessing what she calls the "floating cloud of significance embedded in materials." Of primary concern is the formal quality of a material: heavy or light, perforated or solid, textured or smooth. She brings in color and paint to complete a pictorial, illusionistic space. The illusory nature of the ground opens a world of possibility welcoming the deep dive of imagination. In essence, Stockholder encapsulates the behavior of a two-dimensional surface in the third dimension. At times, material functions as the organizing principle in the work, bumping up against fragments of illusion. At others, the material substance of the work recedes, and a pictorial structure takes over as the coherent organizing principle.

"I'm an author. These works are authored by me. They're complicated enough that they're not easy to replicate. My authorship is mingled with the various kinds of intelligence that other people brought to designing these objects that I've co-opted for my own use." – Jessica Stockholder

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JESSICA STOCKHOLDER

b. 1959, Seattle, WA

Lives and works in Chicago, IL

Jessica Stockholder's often sprawling constructions have played a crucial role in expanding the dialogue between sculpture and painting. The artist merges seemingly disparate, everyday objects, such as - lampposts, car parts, hoses, containers, extension cords, lumber, car parts, carpets and furniture. Drawing attention to these ordinary everyday materials Stockholder engages the sensuality and pleasure evoked by color and formal order in an effort to call attention to the edges of understanding. Her use of color is also pivotal as she orchestrates an intersection of pictorial and physical space as she probes how meaning derives from physicality. Stockholder maps out a constructed world informed by numerous artistic traditions, including abstract expressionism, color field painting, installation art, and minimalism.

Jessica Stockholder was born in 1959 in Seattle, Washington and currently lives and works in Chicago, Illinois. She has exhibited widely in museums and galleries internationally. Her solo exhibitions include the Power Plant, Toronto (2000); MoMA P.S. 1, New York (2006); the Musée d'art Moderne, Saint-Etienne, Métropole, France (2012). Her work is represented in the permanent collections of numerous museums including the Whitney Museum of Art, New York; The Art Institute of Chicago; MoCA LA; SF MoMA; the Museum of Fine Arts, Boston; The British Museum, London; and the Stedelijk Museum, Amsterdam. Stockholder had her third solo exhibition at Mitchell-Innes & Nash, *The Guests All Crowded Into the Dining Room*, in the fall of 2016 and a solo exhibition titled *Relational Aesthetics* at The Contemporary Austin in 2018. Stockholder also created a new sculpture commission, *Save on select landscape & outdoor lightings: Song to mind uncouples*, which was installed at the entryway to Laguna Gloria in conjunction with The Contemporary Austin in 2018. Most recently, she was the subject of a solo exhibition titled *Stuff Matters* at Centraal Museum in Utrecht, The Netherlands.

[Artist CV](#) | [Artist Page](#) | [Online Viewing Room](#)

