Introducing

AMANDA ROSS-HO’s work is in the group exhibitions “Nina in Position,” through March 29 at Artists Space, New York (artistsspace.org); the 2008 Whitney Biennial, March 6–June 1 at the Whitney Museum of American Art, New York (whitney.org); “Chinaman’s Chance,” March 14–June 17 at the Pacific Asia Museum, Pasadena, CA (pacificasiamuseum.org); and the Armory Show, March 27–30 in New York (thearmoryshow.com). She will have a solo show in September at Cherry and Martin, Los Angeles (cherryandmartin.com).
"WE CAN'T GET ENOUGH, BECAUSE THERE'S TOO MUCH." In this statement for her nihilistically titled 2007 exhibition "Nothin' Fuckin' Matters," at Cherry and Martin in Los Angeles, Amanda Ross-Ho articulates a condition of cultural excess, in which freedom has become synonymous with consumer choice. In the face of a seemingly endless supply of desirable goods, we still can't get no satisfaction. The LA-based artist's work is most often discussed in terms of infinity and limitation, the invisible line at which it is revealed that we can in fact shop until we drop and eat all we can possibly eat, though there's plenty left on the table. It's not surprising, then, that she has an affinity for gift baskets, the excessive, bountiful, cellophane kind overflowing but self-contained that are given as gifts during the holidays and as tokens of welcome at hotels. They appear as sensuous images in collages and as empty vessels in her mixed-media installations; and, engraving fruit and muffins for studio detritus, household items, plants, the Yellow Pages, and random commercial products, she sometimes makes her own. Absolutely Everything (2005) is an early example, an arrangement of these objects unattractively sealed in plastic shrink-wrap on a sawhorse-supported studio table, which offers only a small sampler of what it promises.
In cheeky response to excess, much of Ross-Ho’s work uses negative space, with punk-inspired processes of destruction and removal standing in as the perfect foil for artistic creation.