

Form Without a Room

DOCUMENT

Sterling Lawrence and Christalena Hughmanick

Clinical furnishing used to adjust the height of the party who examines the body and the height of the examined have been photographed and placed to suggest the transitional moment between object of the gaze and the height proportion intended for objective interjection. The experience of the doctors office, awaiting diagnosis and the physical space a body occupies in the office becomes a void, a psychological state of uncertainty in which time has the ability to stretch beyond the point of nothing...to the horizon.

And as we begin, parties are adjusted to a height requirement intended for maximum accessibility for an application.....

*Party (a) is adjusted lower than party (b), Party (b) is adjusted higher than party (a).
Party (b) is adjusted lower than party (a), Party (a) is adjusted higher than party (b).
Both Parties are adjusted to equal height.*

Aggregation in terms of a clinical characteristic of representation and the flux of a form, the object of inspection subsumes and deflects in it's captured moment. I held you in the comfort of my embrace, an offering of immobility, fighting through this temporal nature a disembodied incongruity of recognition, for now and to let go in the future.

How does one discern a transitional moment between perceiving the object in its fixed space as a totalizing unit to an object that is masked and distorted in its fractured relation as a whole? A framing apparatus and image stripped to the essential objects represented around and in the photographic plane are entwined. When packing and moving objects from point (a) to point (b) one experiences an unusually acute awareness for each and every possession, regardless of its previous relativities and values. A fleeting moment of assessment in functional and sentimental terms, it goes or it is gone.

Clinical exploration, objectivity, limits the gaze and barriers the aesthetization of such relating form to an order and standardization. Censoring in terms of reducing and exaggerating through abstraction and therefore a state of limbo is complicated within becoming. The ghost in the room floods forward in an intangible presence. Yet the sureness of the thing in itself resist the objective and wants to be itself beyond the standard, it quivers in wake of a moment of recognition. Upon which its accumulation will kill all but it's standard reform becoming again a thing in itself. An appearance of the fragmented whole is less referential to a particular and singular form as to a horizon of forms. Forms are interfered through multiplicity at their core, and here it takes on a construction towards its essential parts lifeless as a description and not grounded in its room.

Sterling Lawrence and Christalena Hughmanick's collaborative works use rejected Burberry raincoat fabric in the form of moving blankets as a framing device. The photographic images housed within explore abstracts, a fragmented index of information from the beginning of known documented knowledge pertaining to surgical knots. Suspended knot braces become the support for sculptural clay forms, which are reminiscent of the body. Moving blankets deprived of their imagined utility have become the framing units for studies of surgical knots. These knots have three origins of intended use but the focus has been placed on how the knots hold a patient in position.

Christalena Hughmanick currently lives and works in Chicago. Hughmanick's practice utilizes performance, photographs, textile and sculpture. Her practice continually asks how the value of a thing shifts when it meets a body and attempts to make tangible the space between what is sought after and what is found. Christalena has an MFA from the School of the Art Institute of Chicago and has exhibited in group shows at the Kinsey Institute SoFA Gallery in Bloomington, IN; A.P.E. Gallery in Northampton, MA; SOIL Gallery in Seattle, WA; Sullivan Galleries in Chicago; and Western Exhibitions in Chicago.

Sterling Lawrence is an artist living and working in Chicago. Lawrence works between image and objects in tied connections through installation. Relations between objects are complicated by their imagined and therefore suggested utility, which is often exaggerated or muted. The temporal nature of of these works are distressed through their relationship within the networks that they produce. Sterling Lawrence has had solo exhibitions with Devening Projects, Chicago; Tony Wight Gallery, Chicago; and has been included in group exhibitions at Scotty Enterprises,Berlin; Soloway, NY; Columbia College, Chicago; Devening Projects, Chicago; and New Capital via Forever and Always, Chicago.

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