

SHERRY FRUMKIN GALLERY

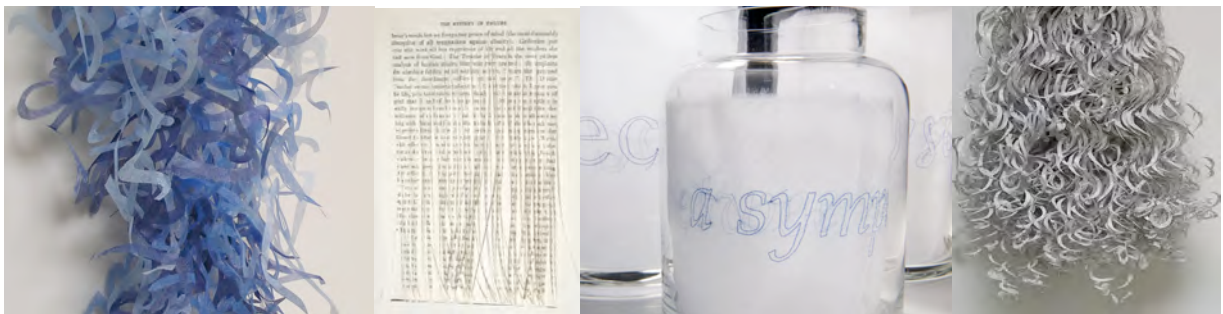
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Linda Ekstrom *a working backward*

October 16 – November 20, 2010
Reception Saturday, October 16th from 6 – 9 pm

"Words are the central subject matter of my work... Birds in search of shelter, lights illuminating a kitchen, neither can know how beautiful they are. It is our part to name this into word and form"

Linda Ekstrom (Fall, 2010)



Luce (detail)
Synthetic cloth, thread

Mystery of Failure
altered book page

Found Poem: a sympathy
glass jar, synthetic cloth, acrylic

Pursed (detail)
altered bible

Sherry Frumkin Gallery is pleased to present ***a working backward***, an exhibition of new sculptures and works on paper by **Linda Ekstrom** that have at their core issues of tenderness, longing and a desire for connection. The exhibition will open October 16 and run through November 20. The artist will be present for a reception from 6 to 9 pm on opening night.

Words have always formed the central subject matter of Ekstrom's work. Found text lines are illuminated, stitched, deconstructed, rearranged, tangled or obscured. Objects are made of words and text lines that have been weeded out of their context. Bibles are cut, their pages freed. Sacred texts become sacred objects that in their ordinariness ask to be "read" through tactile and visual means, avoiding fixed meanings and reasserting the presence of women.

In "Luce" and "Nestle," two works the artist created by tangling words taken from writings by groundbreaking linguist, philosopher and psychoanalyst Luce Irigaray, as well as in other works like "Eve" and "Mary," the narrative is interrupted

as a way of “listening to the still unspoken words of the other.” (Irigary) In “I You” Ekstrom pays direct tribute to Irigary’s feminist re-working of language. Two appropriated chrome lids nestle side by side in a cloth-bound box, the words “I love” on one and “to you” on the other, offering a way around possession and suggesting freedom between individuals.

Other works like “Open Secrets” reveal things that only the artist knows, but the words are cut apart and scrambled and retain their private nature. “Eternal Return” appropriates a quote of a quote of a quote, leading back around to Nietzsche, who writes, “haven’t we already coincided in the past?”

Linda Ekstrom’s work remains quietly and insistently feminist; from the beginning she collaborated with bees to re-order the patriarchal bias of Judeo-Christian writings, placing a Bible in their hive and allowing their work to reveal deeper layers of the text. She cut out the names of all the women in the bible and affixed them onto squares of silk that were read aloud. Her *Menstrual/Liturgical Cycle*, a major work from 1994-1998 materialized her own blood on silk and memorialized the dates on the liturgical calendar.

This is Linda Ekstrom’s 5th solo with the gallery.

BIOGRAPHICAL NOTES:

Linda Ekstrom completed her MFA in Art Studio at the University of California at Santa Barbara in 1996 where she now teaches in the studio art program in the College of Creative Studies, UCSB.

Her works have been included in both solo and group exhibitions including, Frumkin Gallery in Santa Monica; Artspace Oklahoma City, Montgomery Museum, Pomona College; Center for the Book, San Francisco; Center for the Book, New York; Kellogg Museum, Cal Poly, Pomona; LIMN Gallery and Quotidian Gallery in San Francisco. In addition her work was included in the international exhibition, “Faith” at the Aldrich Museum of Contemporary Art, Ridgefield Connecticut, and more recently, in “Sacred Texts” at the Minneapolis College of Art and Design and, “City Dialogues” at Barnsdall Museum, Los Angeles.

Ekstrom’s work has been reviewed in Art in America, Sculpture Magazine, the Los Angeles Times and various other publications. Since 1996 she has executed a number of memorial spaces which actualize issues around the Holocaust. From 1998-2000, Ekstrom served on a committee for the Los Angeles Cathedral, Our Lady of the Angels, to select art for the exterior and interior of the new cathedral, designed by Raphael Moneo.