

Julia Dault  
(Canadian, b. 1977)

*Untitled 38, 10:30 AM–2:00 PM,  
April 4, 2016, 2015*

Formica, Plexiglas, Everlast boxing  
wraps, and string  
Courtesy of the artist and  
Marianne Boesky Gallery, New York

While Julia Dault creates her sculptures from prefabricated materials, her hand is revealed in their tension and manipulation. These works have been referred to as real-time sculptures, and she titles (and retitles) them based on the day and time of their installation.

This particular sculpture reproduces a pattern borrowed from one of Dault's earlier paintings. In her paintings, she carves into or strips away prefabricated materials, such as vinyl and pleather. The result is a play between distressed surfaces and underlying support. This work represents an exciting foray into bringing her painting and sculptural practices into conversation.

Latifa Echakhch  
(Moroccan, b. 1974)

*Erratum*, 2004

Broken glass

Courtesy of the artist and  
Kaufmann Repetto Gallery, Milan

*Erratum* consists of “Moroccan” tea glasses that have been destroyed on-site in what Latifa Echakhch calls a “poetic transfiguration” of culturally specific objects. Although we may associate these glasses with Morocco, they are in fact mass-produced objects available anywhere, and are sourced from different locations each time this artwork is installed.

Echakhch was born in Morocco and raised in France but has no memory of living in North Africa. She uses objects associated with her cultural background, such as prayer rugs and teacups, in order to question notions of cultural authenticity and identity.

Amanda Ross-Ho  
(American, b. 1975)

*Black Glove Right #2*, 2015  
Stretch cotton sateen, acrylic,  
cotton piping, and wire armature  
Courtesy of the artist and  
Mitchell-Innes & Nash, New York

This hand-sewn, paint-splattered glove is at least five times its normal size. Amanda Ross-Ho found the original on her studio floor and created an enlarged version of it, copying the exact layering of pigment that had accumulated during the creation of another work. In this manner, the piece exists as both a discreet sculptural object and a record of Ross-Ho's artistic production.

Ross-Ho, a Chicago native and SAIC graduate, often amplifies the scale of mundane objects to produce surreal, playful artwork. Her first public art project, *The Character and Shape of Illuminated Things*, appeared on the MCA Plaza in 2013–14. It depicted an illustration from a photography how-to book; complete with sphere, cube, bust, and color card, reproduced on a gigantic, 3D scale. Though she works across various mediums, from sculpture to installation, Ross-Ho's fascination with the connection of the intimate and the monumental unites her work.