

ODD-KIN is pleased to present *THE WORLD'S A MESS; IT'S IN MY KISS*, an exhibition of work by Polly Apfelbaum, on view from September 10, 2023.

Polly Apfelbaum always finds a way to disrupt assumptions of the exhibition floor. In the 90's, the term 'fallen paintings' was first used to describe her unique large-scale installations, which consist of hundreds of delicate hand-dyed and hand-cut fabric pieces arranged in complex patterns on the floor. In 1998, she pushed this idea further in *Compulsory Figures*, which is a touchpoint for this exhibition. *Compulsory Figures* directly references a term for circular patterns that made up a technical segment in figure skating. Composed of two or three symmetrical circles, it is the tracing from a skater's blades that creates the patterns on the ice. Polly's 'figures' were large-scale velvet fabric rectangles, laid out in geometric pairs. The effect is as sculptural as it is painterly and minimalist as it is maximalist; these dichotomies make Polly's work so compelling and joyfully immersive.

"The World's a Mess; It's in My Kiss" consists of several new installations and is the very first time that Polly's ceramics have moved from the wall to the site of the floor. Polly began working in clay in 2010, which has become a critical component of her practice. Taking the form of hanging beads, layered glazed slabs, colorful rocks, mugs, sticks, and bowls, Polly explores the potential of ceramics through color and form and pushes them into new physical and conceptual sites. *Compulsory Figures (slabs)* consists of 100 new colors in unique pairings on 50 glazed terracotta slabs. The *Color Charts* act as maps or compass points to all the work, laying out glaze and color experiments on textured tablets. Reminiscent of Polly's earlier hand-dyed floor installation, the 492-piece *Bits and Pieces* is made from cast-off clay, which originated as sketches for Polly's wall works and now function as an installation of intimate fallen paintings. The title is a reference to artist Lawrence Weiner's 2005 text work *Bits & Pieces Put Together to Present a Semblance of a Whole*. The beauty of this work is that it is not 'whole;' these objects move fluidly within Polly's practice and are never installed the same way. The 100 brightly painted paper circles that make up *Hilma Heads*, directly reference a painting by the mystical artist Hilma af Klimt, as well as early color samples that Polly began a few years back. The *Hilma Heads* are a bridge between the early *Compulsory Figures* and the new slabs; they offer another set of color pairings although in gouache and not glaze.

Collaboratively, this new work responds to, references, and cycles back to Polly's forty-year career. It also represents the very first time that Polly's ceramics have been moved to the floor. Through her rigorous tracings of pattern and color, "The World's a Mess; It's in My Kiss" acts as a collaborative road map creating infinite possibilities of complex geometry and moments of focused delight.

New York-based artist Polly Apfelbaum's (b. Abington, PA 1955) work has situated itself as a hybrid of painting, sculpture, and installation over a career spanning 40-plus years. Exploring the intricacies of color, Polly weaves her way, both literally and conceptually, through ideas of Minimalism, Pop aesthetics, and Color Field painting to blur the lines between two and

three-dimensional art making. Polly graduated from the Tyler School of Art, Elkins Park, Pennsylvania. She has exhibited consistently since her first solo show in 1986. Her work has recently been recognized with a Pew Center for Arts Grant, a Creative Capital Award, and the 2012-2013 Rome Prize at the American Academy. She has also received a Joan Mitchell Grant, The Diebenkorn Fellowship, a Pollock-Krasner Foundation Grant, an Anonymous Was a Woman Grant, and a Guggenheim Fellowship.

Recent solo/duo exhibitions include: "Nirvana" at Zuckerman Museum of Art, Kennesaw, GA (2023); "These Boots Were Made for Walkin" at Frith Street Gallery, London, UK (2023); "Feed Your Head" at 56 Henry, New York, NY (2023); "For the Love of Una Hale" at Arcadia University, Genside, PA (2022); "Red Desert, Red Mountain, Red Sea" at Magazin III in Jaffa, Israel (2022); "Polly Apfelbaum and Josef Herzog" at Kunstmuseum Luzern (2022); "The Greenhouse" in Amden, Switzerland (2022); "Waiting For the UFO's (a space between a landscape and a bunch of flowers)" at the Kemper Museum, Kansas City, and the Ikon Gallery, Birmingham, UK (2019); "Haystack Hands" at Haystack Mountain School of Craft, Deer Isle, ME; "Happiness Runs" at Belvedere 21, in Vienna, Austria (2018); "Dubuffet's Feet, My Hands" at Frith Gallery, London, UK (2017); "The Potential of Women" at Alexander Gray Associates, New York, NY (2017); "Face (Geometry)(Naked) Eyes," Otis College of Art and Design, Los Angeles, CA (2016); and "Deep Purple, Red Shoes," Be-Part, Waregem, Belgium (2015). Apfelbaum is represented in numerous collections including Brooklyn Museum of Art, Brooklyn, NY; Carnegie Museum of Art, Pittsburgh, PA; Dallas Museum of Art, Dallas, TX; Los Angeles County Museum of Art, Los Angeles, CA; Museum of Modern Art, New York, NY; Philadelphia Museum of Art, Philadelphia, PA; Whitney Museum of American Art, New York, NY.