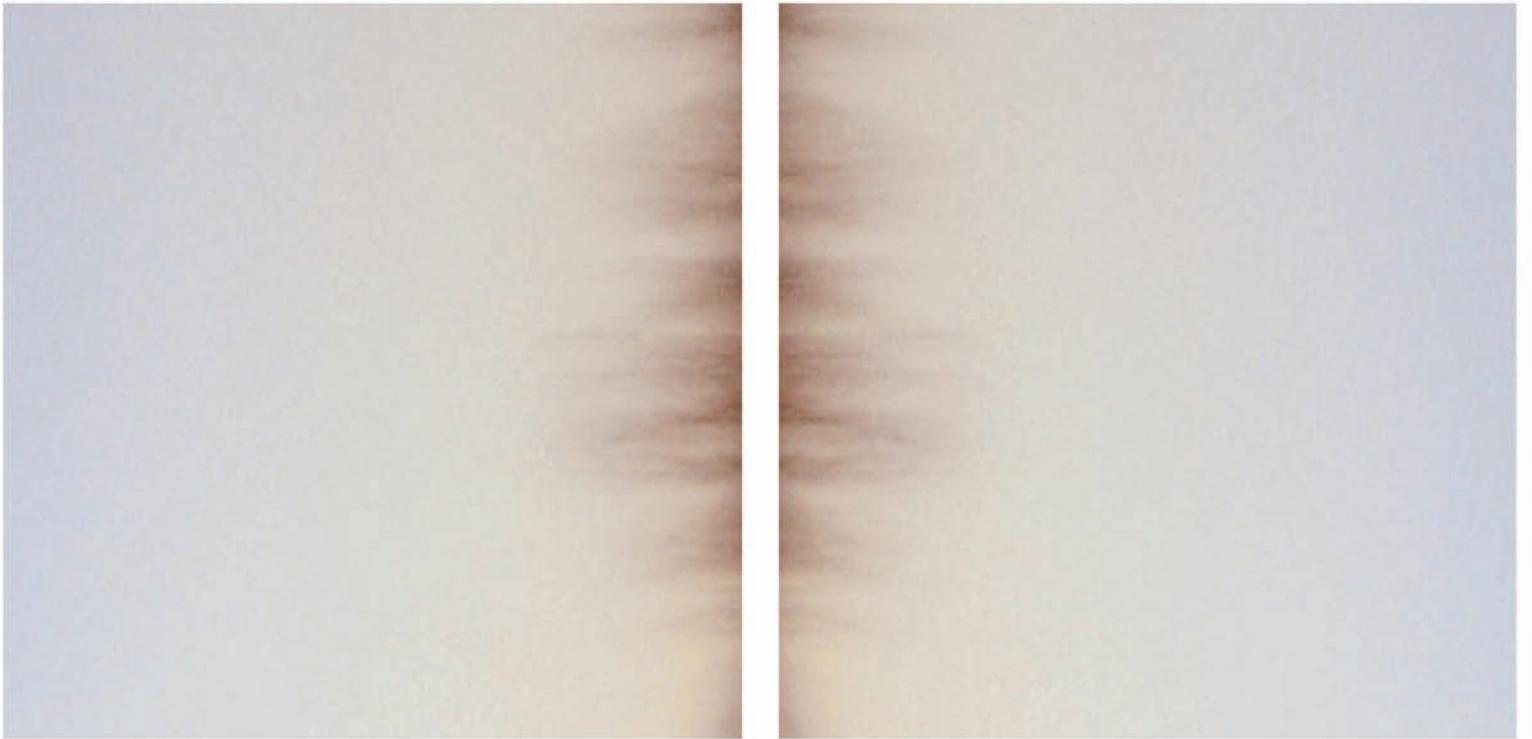


MOLLY GOCHMAN



infused by time



welcome 2009
Grass and soil. 15.5x104'. City Park, New Orleans

Profile

The conceptual artist Molly Gochman has created a diverse portfolio of work that is both personal and philosophical. Much of Gochman's process is internal... a private contemplation on concepts of interest – time and change, value, love relationships, and balance. The result of this meditation is then manifest in works that include sculpture, land art, photography, projected imagery, sound, and participatory experiences. Gochman utilizes a wide variety of common materials in her work, like bedding, ribbons, deteriorating Kodachrome slides, grass and soil, and her own clothing, transporting these familiar objects into new contexts that allow them to be experienced more purely.

In the fall of 2009, Gochman installed the land art work *welcome* in the Lelong Drive esplanade leading to the New Orleans Museum of Art. The work is a series of large, grass-covered mounds spelling out the word “welcome” in Braille. At 104 feet long, the size of the Braille pattern in *welcome* transforms a single word into an environment – a space that viewers can explore and enjoy.

Participatory experiences are important to Gochman, who believes that all work is in some sense participatory, involving a collaboration of sorts between artist and audience, with the artwork itself as a shared focus. For *Spring* (2009), Gochman explored time and change by presenting large-scale photo prints from aging Kodachrome slides of her mother when she was the same age at which Gochman created the work. But in addition to the prints, Gochman invited exhibition attendees to participate in the exploration by bringing their own personal memorabilia that was scanned and projected in the exhibition space.

This penetration of the traditional wall separating “artist” and “viewer” was also explored in Gochman's three-part *Give-Away Project*. For *Give-Away Project Part I* (2002), Gochman gave away 95% of her personal clothing to exhibition attendees in exchange for photographing each clothing recipient in the outfit of his or her choice. The resulting photographs were later exhibited in *Give-Away Part II* (2006). For *Release: Give-Away Part III* (2008), Gochman encouraged attendees to actually alter the prints by using cleansing tools and body lotion to wipe away portions of the images.

“I create environments and experiences,” explains Gochman. “This is my way of communicating what I cannot come close to expressing in



O Naturale 2008
Photographic print & body spray

words.” Gochman manipulates materials and situations, creating a multi-sensory poetry of discovery. She sees her work as an invitation to the persons who experience it... an invitation to spend time with the objects and in the environments – as she herself has done – and to discover their own expressions of history and identity.

Gochman received her BFA in 2001 from Quaker-founded Guilford College in Greensboro, North Carolina. Since 2002, she has exhibited in Lincoln Center, New York; the Emily Harvey Foundation, New York; chashama, New York; the Hobby Center for the Performing Arts, Houston, TX, Diverse-Works, Houston, TX; the Sara Roney Gallery, Sydney, Australia, and many other galleries, museums, and public spaces.

Artist’s Statement

“I believe all art is time-based. Works of art document moments in time. They represent time spent by the artist in thought and action, and they’re experienced by an audience in time. Time and change are inexorably connected, and transformation over time is of great interest to me.

My art is less about self-expression than it is about an invitation to participate in a process of thought. I contemplate subjects that are of special importance to me – concepts like value, love relationships, and balance. I follow a path in my thinking that can almost be obsessive at times... progressively zeroing in on the essence of things. It’s a form of meditation, really. Sometimes I chart relationships between ideas, fine-tuning and deconstructing them until eventually, hopefully, I arrive at a conceptual place that feels “elemental.” It’s a tangible, physical sensation actually – a feeling of calmness and quiet. My work is about transforming that sensation into a work that can be experienced by others.

We overlook so much in the world, and I want to encourage people to stop, soften and really feel the meaning that exists in objects that surround us. I’m particularly interested in how objects bear the marks of time... the way a deteriorating photo communicates its history, the way a chair with no legs speaks of what is missing and what remains. These are the marks of life – experience made tangible.

I tend to work with familiar materials – like makeup, bed sheets, grass, clothing, old photos – objects familiar to me and familiar to others. Taking a familiar object and placing it in a new context is transformative. It activates something in the mind, creating new connections between the object, its environment, and us. For example, there is an enormous empty frame lying on a concrete floor. What does it frame? There is a word in Braille, but it’s spelled using huge mounds of grass and soil. What does it say, and who’s doing the saying? This transformation infuses the objects with tremendous symbolic meaning, unique to each individual viewer. But what’s of great interest to me is that the symbol is also a real, tangible, familiar thing. This experience (and it is the experience that interests me more than the object) can awaken us to the fact that the world resonates – even in its most commonplace, familiar corners – with movement, with time, and with meaning.

I hope that the person who experiences my work feels welcomed to go from the work into his or her own contemplation of what the work inspires in them. In a sense, the works are only half-done when I complete my work on them. They are invitations to experience, and it’s up to each person who comes into contact with them to decide how – or if – to accept that invitation.”



Framing the Foundation 2008
Documentation of installation. 71x96”



welcome 2009
Grass and soil. 15.5x104'. City Park, New Orleans

Process

welcome (2009)

Gochman's *welcome*, installed in the Lelong Drive esplanade leading to the New Orleans Museum of Art, greeted thousands of visitors to The Voodoo Experience 2009. *welcome* is a series of raised, grass covered mounds spelling out the word "welcome" in Braille. Reminiscent of Peru's Nazca lines, whose patterns are discernible only from the air, the size of the Braille pattern in *welcome* - 104 feet long - transforms a single word into an environment.



welcome 2009
Grass and soil. City Park, New Orleans



Waterfalls Wept 2008
Fabric, brass, copper, & wood

Waterfalls Wept (2008)

One of the inspirations for this work was a translation of the Hindu epic, *The Ramayana*. When Sita, an avatara of Lakshmi, is kidnapped, the earth responds - "and the waterfalls wept." The tale of *The Ramayana*, which can be traced back 880,000 years, makes the 2,500 year-old *Tao Te Ching* young in comparison. The *Tao Te Ching* states, "Nothing is more soft and yielding than water. Yet for attacking the solid and strong; it has no equal." Fabric, one of Molly Gochman's primary media, is used to transform surfaces into gurgling landscapes. Fabric is flexible and strong. Its strength relies mostly on a repetition of contrasts, warp and weft. Creating fabric is one of human's earliest technological achievements, and the use of this material continues today. Using fabric as a means of protecting and identifying ourselves provides us with a tactile connection to the past, present, and future. For *Waterfalls Wept*, Gochman attached bolts of fabric to five A-frame wooden ladders, which stretch in various directions within a space. Pillows and batting soften the ladders' angles which remain hidden under the ripples of blues that fold, flex, and fall from the forms. *Waterfalls Wept* was first displayed at Lincoln Center at a show concerning gender and sexuality in South Asian cultures.



Waterfalls Wept 2008
Fabric, brass, copper, & wood



C# / E 2003
Photographic print on canvas. 156x38"

Give-Away Project (2002, 2006, 2008)

For *Give-Away Project Part I* (2002), Gochman gave away 95% of her personal clothing to exhibition attendees in exchange for photographing each clothing recipient in the outfit of his or her choice. The resulting photographs were later exhibited in *Give-Away Part II* (2006).



from *Give-Away Project Part I* 2002
(2 images)
Documentation of participatory work



from *Give-Away Project Part II* 2006
Exhibition

For *Release: Give-Away III* (2008), Gochman encouraged attendees to physically alter the prints by using cleansing tools and body lotion to wipe away portions of the images. Participants demonstrated individual preference through changes they made to the works and had the opportunity to connect with the prints and each other.



from *Release: Give-Away III* 2008 (3 images)
Documentation of participatory work

Gochman has said, "I like it when I notice things in the background of a work that I didn't notice at the beginning. In the case of *Give-Away*, the background itself ultimately became my focus."



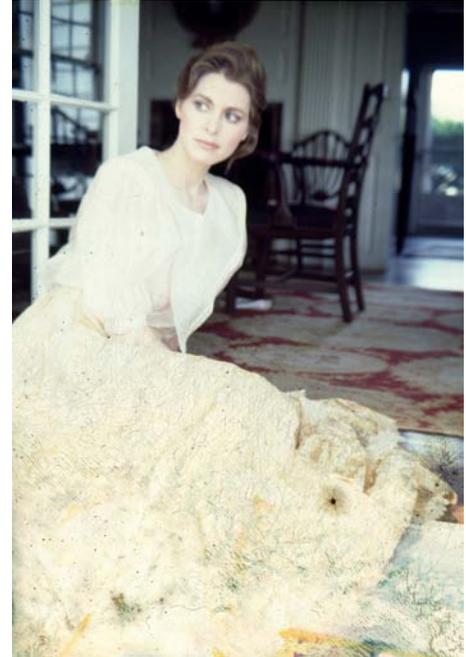
Pure 2008
Oil on canvas. 4x6x0.75" each

Spring (2009)

Spring focuses on a series of large-scale images derived from Kodachrome slides of Gochman's mother. In this work, Gochman revisits images and memories of her childhood, exploring the difference between the surviving photographs and her own reminiscences. She looks at the past from today's perspective and develops a project that is abstract and philosophical while at the same time profoundly personal.

Gochman is fascinated by the concepts of time and change – the stains or cleansing that time imposes on images, on memory, and on the human self. She turns her images into metaphors of time's impact on matter. They are monuments to loss, but also to optimism. The title of the exhibition can be read as a reference to when the original images were taken and when the exhibition takes place. It speaks of the possibility for change and rebirth.

In addition to the prints, a memory collage was built through the process of scanning and projecting documents and items provided by those who attended. This collage incorporated the attendees' meaningful objects to form a connection between these individuals.



Doorway II (from Spring) 2009
Digital C-print on glossy paper. 20x30"



from Spring 2009 (4 images)
Documentation of participatory work



Foxglove (from Layered) 2009 63x43"
Digital C-print on glossy paper. 30x43"
Inkjet pigment print on cotton rag. 30x43"

Layered (2009)

Time explored through layering Kodachrome slides of Gochman's family. Each work includes the same image printed two ways - one digital C-print on glossy paper and one inkjet pigment print on cotton rag. This subtle, but easily perceived difference prompts an awareness of an *additional* layer that we don't often consider: the physical surface of the photographic print.



Foundation (from *Lullabies*) 2008
Inkjet pigment print on cotton rag. 60x40"

Lullabies (2008 & 2010)

Lullabies began as an installation and performance called *Lids* in the storefront of a museum, The Elsewhere Artist Collaborative in Greensboro, North Carolina. Gochman was an Artist in Residence at Elsewhere in 2007. The work changed daily. Gochman's photographs documenting the work were first exhibited as a collection in 2008 at the Sara Roney Gallery in Sydney, Australia. In November 2010, at the McKinney Avenue Contemporary (The MAC) in Dallas, Gochman presents an expanded installation of photographic prints, sculptures, and interdisciplinary artworks that emerge from almost 3 years of consideration. The installation is a sensory/narrative experience that delves into the mysterious universes of time, transition, repetition, permeability, gentleness, and song. The exhibition includes five sculptures, eight large photographic prints, a photographic mural, and a unique audio artwork which features lullabies sung by Gochman, her mother, and her grandmother. This is Gochman's first exhibition of the *Lullabies* photographic prints in North America, and the first fully realized installation of *Lullabies* anywhere.



Fabric Wall (from *Lullabies*) 2010
Photographic wallcovering. 384x144"



Brushes (from *Lullabies*) 2008
Inkjet pigment print on cotton rag. 40x60"

MOLLY GOCHMAN

San Antonio, TX, 1978

EDUCATION

1997-2001, B.F.A. Sculpture, Guilford College, Greensboro, NC

GRANTS & AWARDS

2010, Artist of the Year, DiverseWorks, Houston, TX
2008, Vermont Studio Center Individual Artist Residency, Johnson, VT
2007, Elsewhere Artist Collaborative Artist Residency, Greensboro, NC
1997, Tuition Scholarship Award, Guilford College, Greensboro, NC

COLLECTIONS

Private collections in Dallas, Houston, and San Antonio, TX, Sydney, Australia and New York, NY



Topography of a Town (from Lullabies) 2008
Inkjet pigment print on cotton rag. 40x60"

SOLO EXHIBITIONS

2010

Lullabies (2010), McKinney Avenue Contemporary, Dalls, TX
Lullabies (2010), Colton & Farb Gallery, Houston, TX

2009

Spring, Sara Roney Gallery, Sydney, AU
Spring, Deborah Colton Gallery, Houston, TX

2008

Release: Give-Away III, Deborah Colton Gallery, Houston, TX
Waterfalls Wept, chashama, New York, NY
Lullabies, Sara Roney Gallery, Sydney, AU

2007

Lids, Elsewhere Artist Collaborative, Greensboro, NC
Scarlet Ribbons, Elsewhere Artist Collaborative, Greensboro, NC

2006

Buffalo Bayou Products, Barbara Davis Gallery, Houston, TX
TeleVising Time, Commune, Houston, TX
Thickening Time, Commune, Houston, TX
How Much is Your Love? Commune, Houston, TX

2005

Lacing Lives, David Adickes' Studio, Houston, TX
Boundaries, Sara Roney Gallery, Sydney, AU
Kiss to Build a Dream On, Commune, Houston, TX

2003

Daphne's Daughters, Barbara Davis Gallery, Houston, TX
Give-Away Project Part II, DiverseWorks, Houston, TX

2002

Give-Away Project Part I, Harrisburg Studio, Houston, TX

SELECTED GROUP SHOWS

2010

Texas Positivism Project, Miami, FL

2009

Knowledge Base, Deborah Colton Gallery, Houston, TX
Roulette, Emily Harvey Foundation, New York, NY
Voodoo Art Experience, City Park, New Orleans, LA
Texas Fiber Arts, Bob Bullock Museum & Capitol Building, Austin, TX

2008

O Naturale, 400 Morgan Gallery, New York, NY
EnGendered, Lincoln Center, New York, NY

2006

The Big Show, Lawndale Art Center, Houston, TX
E_Merging, Hobby Center for the Performing Arts, Houston, TX

2005

Unleashed, Margolis Gallery, Houston, TX

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Lu, Catherine. Front Row Radio Interview, KUHF.FM-NPR. 21 August 2008.
Britt, Douglas. "Go Ahead, Destroy the Artwork. Really." Houston Chronicle. 26 April 2008.
Britt, Douglas. "Houston Artist Featured in NYC Art Festival." Houston Chronicle.
Duval, Kara. "Interview with Molly Gochman." ArtsHouston. 7 April 2008.
Bale, Theodore. "Dominic Walsh Dance Theater presents E_Merging." Dance Source Houston.
Claridge, Laurann. "Communing with Art." PaperCity. June 2006.

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