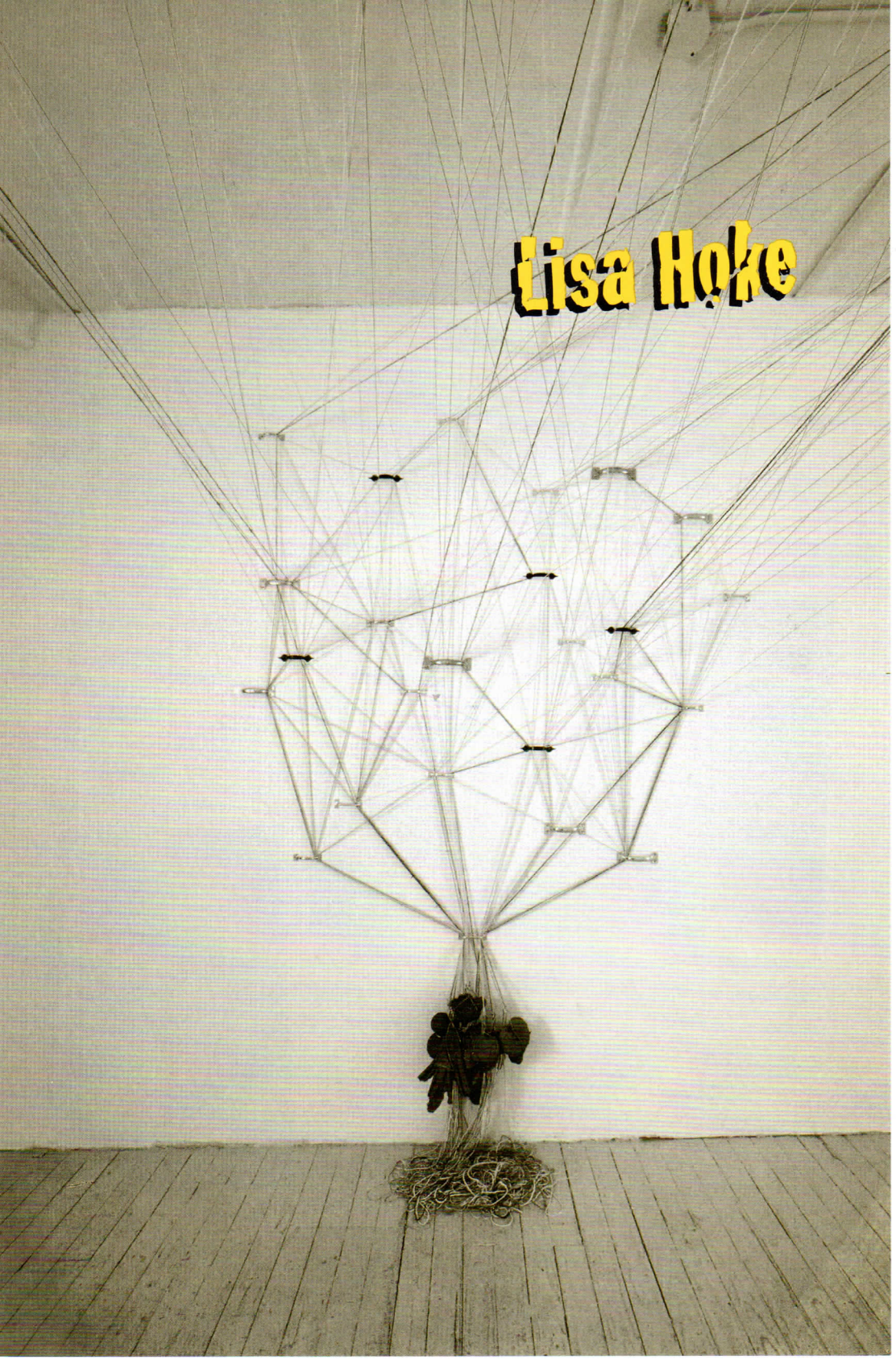
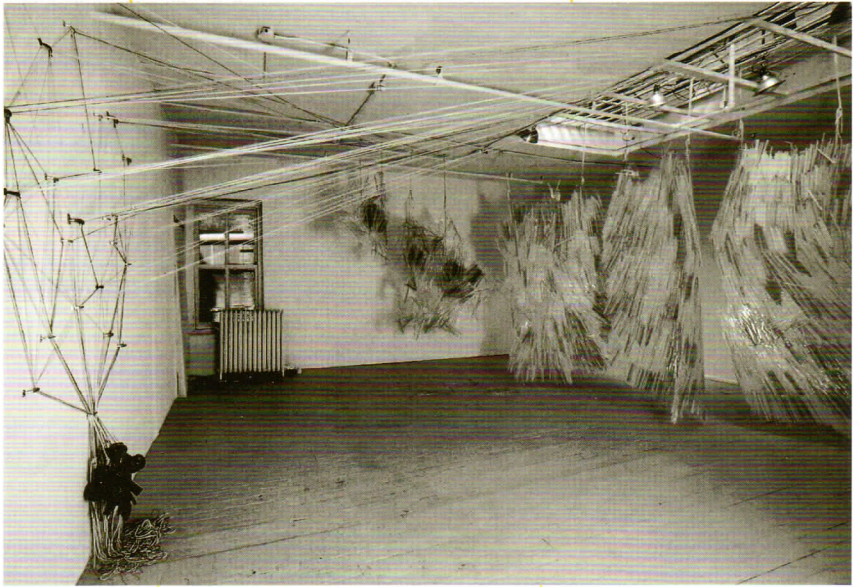


Lisa Hoke





Ricochet 1998
Polyester resin, plastic
straws, thread, drawer
pulls, iron

Photos: Oren Slor



Lisa Hoke coyly says that her recent works are, "adapted site specific discreet objects." Which means that she makes large scaled finished artworks with materials including thread, burlap, foil, coffee filters, wax napkins, fabric, chair legs, and wire in the known parameters of her studio, and then has no compunction about crushing, stretching, cutting, painting, and gluing them in extreme ways when they reach the moment of installation at a gallery, museum, or home. This is not indecision on her part, but rather a refusal to see location as neutral. She uses it to assert a "this time, this place" context.

Hoke first gained a following in the mid 1980's, when she presented carefully balanced configurations made with metal wire and cast iron vegetables and fruits. These tensile pieces explored properties of weight and balance like the macho steel sculptures of

Richard Serra and Mark Di Suvero, but also had a sly humor and delicacy. Their presence as "drawings in space" are tinged with the biography of the artist, who as a child watched her father fly jets for the military, becoming fascinated with aerodynamics.

In the 90's, Hoke maintains the structural signature of her metal pieces but has expanded her material palette, utilizing domestic and junk shop items. She brings the physical and emotional stuff of her family life into the studio; building unwieldy assemblages that speak to conditions of withdrawal, exuberance, violence, entropy, and monotony. These sculptures have been widely exhibited with those made by her generational peers, artists including Kiki Smith, Jessica Stockholder, Maureen Connor, and Nancy Rubins. Curators and critics have discussed her work as feminist, constructivist, formalist, and surrealist in spirit.

Never content to carefully plan a work, get materials and make the thing, Hoke usually starts with materials. She's drawn to "second class citizens," cheap, mundane, commercial products which she can buy in bulk at surplus and discount stores. In a getting acquainted period, she examines the nature of the stuff; what does it relate to, what can it do, and what can you do to it? She then begins producing modules; glue stiffened cubes of thread, long necklaces of buttons on wire, or clusters of old keys tied with string. When she has a sizable number of these units, she will start building a "sculpture." Often choosing materials with riotous colors, Hoke's work has actively courted painting, and her consistent use of the wall as "ground" (with additional elements engaging the ceiling and floor) contributes to this reading as does her choice to pigment her glues and resins.

Ricochet is a directionally active work comprised of four hanging screens in a loose T-formation, made with thousands of Day-Glo colored drinking straws which are encased in resin. These optical panels are suspended by thread which moves from the ceiling, across the room, through a constellation of drawer pulls on the wall, winding up around a cluster of cast iron food-forms just above the floor. Like a Rube Goldberg contraption it combines elements of kitchen, bathroom, and bedroom. It is typical of the artist's current group of outrageously improvisational works; free to be expanded or compressed without fear, and to be silly *and* serious sculpture, finished one minute and "in progress" the next.

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Lisa Hoke

Ricochet

October 30 –
December 11, 1998

Reception

October 30th
4 – 6 pm

Gallery Hours

Monday – Friday

11 – 5 pm

Saturday & Sunday

1 – 4 pm

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