

BUILT VIRGINIA OVERTON



MAY 6 — SEPTEMBER 3, 2018

SOCRATES
SCULPTURE
PARK

Built

May 6 — September 3, 2018

Built, a park-wide solo exhibition of new works by Virginia Overton, features familiar materials — roof trusses, pickup trucks, wooden architectural beams, and a steel basin — transformed into sculptural forms with new potency and dynamism. These material choices combined with Overton's axiomatic approach to process, evoke narratives of self-reliance, creative constraints, and expediency. Situated in the changing, once-industrial waterfront neighborhood of Long Island City, the works shed their former functions without nostalgia. Instead, these works exude the vitality of creative reuse, the ingenuity of traditional forms of vernacular making, and an entwined admiration and wonder towards the physical and material world around us.

ON VIEW THROUGHOUT THE PARK:

1. *Untitled (Bootlegging)*, 2018
Vinyl
120 x 336 inches

The image on this billboard introduces the concept of reuse, which is a central logic and method of the exhibition, and points to a forgotten history. The bottle reads "Federal law forbids sale or reuse of this bottle," a warning required on all US liquor bottles that were distributed between 1935 and 1964, to curtail bootlegging in the aftermath of Prohibition's repeal.

2. *Untitled (Transition through a curved plane)*, 2018
Steel
50 x 47 x 116 inches

With scrap steel found in the Socrates workshop, this work manifests its title, emphasizing the subtle aesthetic difference between commonly used square and circular tube. Reminiscent of Modernist sculpture traditions, it evokes an abstract figure.

3. *Untitled (Late bloomer)*, 2018
Dodge Ram 150 pickup truck, jack stands, rubber wheel chocks, mirrored vanity plates, decal, rubber hose, water pumps, water, lotuses and fountain
90 x 96 x 222 inches

Here Overton refashions the bed of her pickup truck as an aquatic plot for a swath of lotuses. Because the plant closes its petals each night submerging into the water and reemerges anew every day, it is considered symbolic of rebirth and sacred in many traditions. The pairing of this flower and a truck that she has used in previous artworks alludes to the Park's evolution from landfill to green space.

4. *Untitled (Dynamo)*, 2018
**Acrylic, wooden beam,
generator and steel**
71 x 49 x 29 inches

Combining materials with disparate sources and connotations—organic, synthetic, and mechanical—Overton creates a diagram-like ensemble with a light catching lens.

5. *Untitled (Suspended beam)*, 2018
**Steel gantry, wooden beam
and hardware**
164 x 216 x 97 inches

This sculpture consists of a steel gantry from Socrates and a salvaged pine beam. The gantry has been employed as a tool in the production of countless artworks in the park's studio over the years. The beam bares cut holes, evidencing the mortise and tenon joint system that once secured the piece into a larger architectural structure. The way these materials have been joined to make the sculpture allow them to be reinterpreted and still bare their original intent.

6. *Untitled (Vertical again)*, 2018
**Wooden beam, steel, rims
and ratchet straps**
346 x 20 x 28 inches

Overton appends this beam to one of the of steel pillars holding up the roof over Socrates' outdoor artist studio space. The beam slots through an existing hole in the structure's roof. Made from a single piece of wood, the beam's vertical orientation emphasizes its tree-like character.

7. *Untitled (Socrates sign)*, 2018
Light box
12 x 96 x 6 inches

This piece is part of a series of institutional signs Overton has made for solo exhibitions over the years. While ostensibly an ordinary wayfinding device, this sign's use of the Park's shorthand name and its unusual location playfully open up interpretations. Hung high above the Park's outdoor studio space, it marks the site as a space of creative production and suggests the lofty ideals of its Greek philosopher namesake.

8. *Untitled (4x8 view)*, 2018
Steel trusses, brass, aluminum, copper and steel pipe
96 x 48 x 28 inches

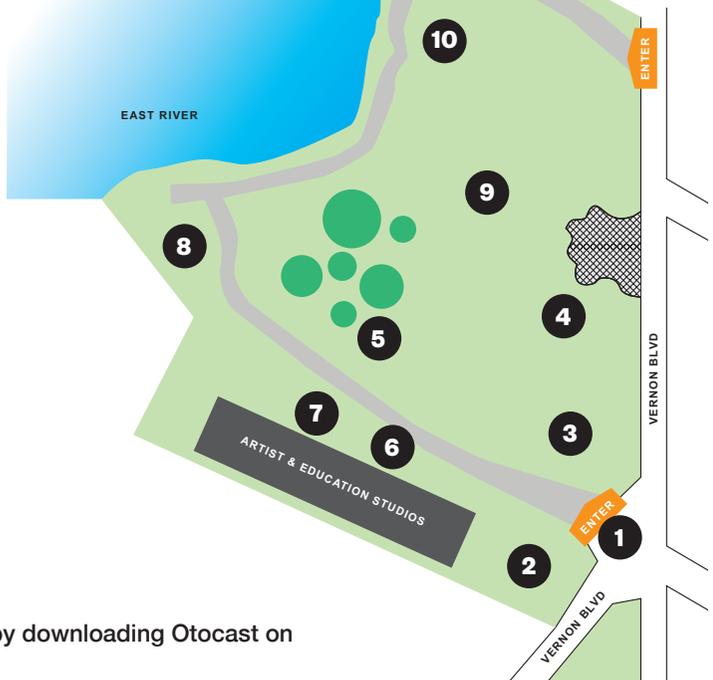
This rectangular rack of trusses supports a pile of cut pipes in a variety of diameters and metals gathered from the artist's studio and the Park's material stores. The piece invites park visitors to peer through the pipes as readymade viewfinders, each with a distinct glimpse of park vistas, the East River and the Manhattan city skyline.

9 *Untitled (Gem)*, 2018
Steel trusses, angle iron and hardware
222 x 462 x 234 inches

Composed of retro-fitted found architectural truss systems and angle iron, this gem-shaped structure combines two truss types. Overton creates the iconic pitched truss form by joining two Warren truss members. These amalgamated trusses ring a central void within the crystalline structure, producing a muscular polygon of steel beams and porous facets that cantilevers over the ground.

10. *Untitled (Mobile)*, 2018
1990 Ford F 250 4 x 4, steel tank, hardware and paint
96 x 76 x 295 inches

From the tow arm of this pick-up truck, Overton hangs a steel tank, creating a mobile sculpture on a mobile vehicle. The entire surface of the truck, including windows, mirrors, and lights, and the industrial tank is covered with a blanket of deep blue car paint, so that all the work's elements cohere into a singular union.



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Built is organized by Socrates Sculpture Park and curated by Jess Wilcox, Director of Exhibitions. The exhibition is made possible with generous support from the Lambent Foundation and the Shelley & Donald Rubin Foundation, with additional support provided by White Cube and Bortolami Gallery. The exhibition is also supported, in part by public funds from the NYC Department of Cultural Affairs, in partnership with the City Council, and the New York State Council on the Arts, with support of Governor Andrew M. Cuomo and the New York State Legislature.

Socrates Sculpture Park
3201 Vernon Boulevard at Broadway
Long Island City, Queens

Open everyday from 9 AM – Sunset
Free admission daily

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