

## ACME.

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### Work / Space:

Phillip Estlund, Kirsten Kindler, Katie Sinnott

February 16 – March 16, 2013

Opening reception: Saturday, February 16, 6pm – 8pm

ACME. is pleased to present Work/Space, a group exhibition of recent work by artists Phillip Estlund, Kirsten Kindler, and Katie Sinnott. These three artists are strongly influenced by architecture and the use found materials are inherent in their art making.

Phillip Estlund's works often reference architectural structures and landscape. He constructs his sculptures using the architectural ruins that remain after the devastation of natural or man-made disasters. Living in South Florida, Estlund has had first-hand experience of the devastation caused by hurricanes and other man-made accidents. By presenting the detritus that remains from destruction and transforming it, Estlund not only expresses the physicality and fragility of mankind's pursuits, but also our ability to rebuild.

Kirsten Kindler builds intricate cut paper constructions that seem to teeter between order and chaos. Kindler searches through magazines and collects images of architectural details. She then precisely cuts and extracts the architectural elements to build delicate structures that are both harmonious and contradictory. There is a visual harmony and symmetry in the overall arrangement that has a beautiful lace-like quality. At the same time, the structure created is an improbable space as stairwells lead into more stairwells, arches and columns rest upon more arches and columns. By amassing numerous images of architectural objects to create a large but vulnerable structure, Kindler's airy architecture becomes a thoughtful reflection on the emptiness and fragility of our material culture.

For Katie Sinnott, the architectural space is her canvas. Sinnott's work is motivated by a desire to step inside of a painting or drawing, and to truly engage with the painting and space. In a daily practice, she alters the space by adding or removing paint, drywall, plywood, light, and other materials around the space in an attempt to bring it close to a balancing point. The space becomes a document of her continual process, and the viewer becomes engaged in deciphering where the room ends and the painting begins.