SCREENED IN
Sculpture, painting, and shelter

FROM HER “Tent Paintings” (crinkled wallpaper and sheetrock constructions that evoke dilapidated shanty structures) to Line Up (a continuous painted line that extended from the New Museum across buildings and rooftops along New York’s skyscrapers), Brooklyn-based artist Lisa Sigal’s work hinges on the fragility of built environments. Her upcoming exhibition at Samson Projects will encompass a recent body of work that attempts to negotiate marginalized urban spaces. Photographs and plein air landscapes depicting forgotten, peripheral sites along the banks of the Los Angeles River will be on view, alongside works based on Brooklyn’s Red Hook neighborhood. Her landscapes are complicated, with site-specific motifs—painted directly on a gallery’s walls and transparent window screens—that extend beyond the picture plane. Applying polychromatic stripes directly to commonplace store-bought screens, Sigal creates transparent passages of color that reframe visual perception. The screens are, at once, a metaphor for provisional structures as well as for the act of painting itself. “Once they’re removed from the window they feel valueless,” Sigal says. “Robert Smithson wrote specifically about the window frame as being this painting of the world. It’s so deadpan in some ways, pictorial in others.”

Lisa Sigal
Rigged Painting (duplex), 2013.
Mixed media on paper mounted on wall section, 96 x 48 in.

—CHLOE WYMA