



LISA HOKE

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ATTENTION SHOPPERS

PAVEL ZOUBOK GALLERY

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LISA HOKE “Attention Shoppers”

by Nancy Princenthal

Among Lisa Hoke’s early sculptures, from the late 1980s, were iron castings of perishable things—a coconut, a squash—suspended by wire: spare compositions reduced nearly to pure, taut contour. “To Tie the Air In Knots,” a phrase looped into the hanging strings of another kind of early sculpture, names a maneuver Hoke’s work has performed from the start. Spatial complexity is still a hallmark of her sculpture, but it has long since become much less austere. By the early nineteen-nineties color had entered it, for example in the form of pink and yellow plastic lawnchair webbing woven through automobile exhaust pipes. A curtain of long zippers with multicolored cloth bindings formed a tapestry begging to be undone, one pull at a time, into pure chromatic confetti. Fragments of clothing, hoards of buttons, and tangles of thread stiffened like cotton candy were all marshaled into bodies of rich color.

By 2000, drinking cups and straws were among Hoke’s repertory of found forms, and by 2010, she was making vast wall-hung reliefs from paper and plastic cups. With these reliefs, color became an avalanche, surging through entire rooms in drifts of red, purple, blue, green and yellow. Assembled onsite from salvaged packaging and serving materials, including printed cardboard boxes, cartons, containers and cups, these installations swept across walls and jumped corners, and sometimes assumed fully sculptural dimensions, as with stacked cups that reached out to thirsty views.

Hoke continues to make wall works, though now, as in *Coming Attractions*, they are discrete. Borrowing the scale and visual muscle of murals and banners, they are hugely exuberant and just a little alarming, like an acrobat in a highwire act juggling just one more plate, or bowling pin, or flaming torch. As were sections of the earlier reliefs, *Coming Attractions* is organized around a

portion of the spectrum, in this case red to yellow, and reminds us that color is unstable and bossy; its neighbors are never free of its influence. Moreover each culture’s language—and each individual’s perceptual and affective disposition—divides the spectrum differently. My red is not yours; I can’t even really know what yours is. The same is true, broadly speaking, of taste and appetite, the drives Hoke explores in her current work. The readymade graphics of her materials are meant by their commercial producers to be seductive, and Hoke only bumps up their appeal, organizing them into tapering cones, telescoping cups, fanned plates and pinwheeling spirals of the most dizzying allure.

Also among Hoke’s new works, in a striking departure from the recent reliefs, are substantial freestanding sculptures made from the same found materials. They include *Aisle 1*, an upright assemblage in shades of brown and gold; *Aisle 2*, in reds and oranges, and sporting a giant cone—it suggests a megaphone—of French fry cartons; and *Aisle 3*, a mostly low-lying composition of blues and greens. These sculptures’ contours, by turns scalloped, fringed, boxy and wavelike, defy resolution, just as the spaces that open up inside them resist logic; inner surfaces twist like extra-dimensional Möbius strips. As soon as form comes off the wall, Hoke observes, it becomes a species of either landscape or figure. Looking down on the more horizontally oriented sculptures, one sees the quilted texture of cultivated land viewed from an airplane, or tiny townscapes, or cresting ocean waves. Regarded head on, the taller sculptures suggest, at least to me, birds. I see coxcombs and tail feathers.

Hoke, who splits her time between New York City and rural New Hampshire, is comfortable with the association. When I suggested

Aiden, 2015
Cardboard packaging, found drawing and glue
24 x 17 x 7 inches

Good Eats, 2015
Cardboard packaging and glue
38 x 31 x 8 inches

Aisle 1, 2015
Cardboard packaging, wheels, hardware and glue
Dimensions variable





Aisle 3, 2015
Cardboard packaging, wheels, hardware and glue
Dimensions variable

it, she thought of Anne Lamott’s wonderful (and very funny) guide for aspiring writers, and specifically its anecdote of a father coaching his ten-year-old son on a daunting wildlife report. “Bird by bird, buddy,” he advised. “Just take it bird by bird.”¹ Hoke admits that this bit of wisdom lurks beneath her studio practice; the construction of the sculptures is accretive and deliberative. It is also intuitive. Pieces are gathered, trimmed, glued and screwed into place bit by bit—and removed, retrimmed, repositioned and replaced. She is a formidably resourceful artist, with long experience working in public and on the fly. Though she now relishes the freedom and flexibility of a solitary studio practice, she also harbors performance-like habits born of making installations while curious viewers, and anxious curators, watched and waited.

One especially felicitous idea Hoke hit upon with the new sculptures is visible if you squat and peer underneath: they are mounted on skateboard wheels. An elegant solution to the problem of getting the sculptures to sit just a little off the ground and also to be easily maneuvered, the wheels exude a whiff of teen spirit, of agility, speed, and a touch of sass. Even more important to Hoke, the movement that is implicit even when the sculptures are stationary establishes a link to parade floats, and from there, as she puts it, to a category of social gathering that bleeds into advertising.

Among the oldest of broadcast forms, parades and their pageantry honor national holidays and cultural solidarity. They cheer athletes, astronauts, politicians, war heroes. Of and for crowds, and power, they are generally for male power in particular. Or, looked at from an alternative historical perspective, floats and parades evoke Mardi Gras and, in turn, the medieval Carnival, ancient Greek festivals and a world of raucous women. The poet and classicist

Anne Carson traces a rich tradition of female noisiness through Greek verse, as in a poem by Alkaios “that begins with the urbane and orderly sound of a herald summoning male citizens to their rational civic business,” and “ends with an otherworldly echo of women shrieking in the wolftickets.”² Art historian Jo Anna Isaak follows this heritage through Rabelais and Bakhtin and their studies of medieval festivals to consider what she terms “the revolutionary power of women’s laughter.”³

Such laughter, with its celebration of unlicensed desires, can surely be heard in Hoke’s current work. But so can a word of warning. “Attention Shoppers,” Hoke’s title for this exhibition, puts us on notice: our hunger is being stoked, managed, exploited—and satisfied, but only in a way that makes us want more. She does not conceal the trade names and slogans printed on her materials, and they form a kind of telegraphic ode to indulgence: Sugar Babies. Cheerios. Coke. We Are Happy To Serve You. They also appeal to our visual taste; as Hoke notes, the designs they feature, by turns elegantly subtle and deafeningly loud, derive from graphic experiments undertaken in the art world, to which she returns them, still flaunting their passage through consumer culture. Speaking to an educated appreciation of form, line, color and an art historical lineage including both modernist abstraction and the postmodern appropriation of commercial imagery, Hoke’s new works also address our hunger for baser things: candy, soda, fries, beer. Art doesn’t usually admit it knows us this well. It’s a little unnerving, but also deeply pleasurable.

¹ Anne Lamott, *Bird by Bird: Some Observations on Writing and Life* (New York: Anchor Books, 1995), p. 19
² Anne Carson, “The Gender of Sound,” in *Glass, Irony and God* (New York: New Directions, 1995), p. 125
³ Jo Anna Isaak, *Feminism & Contemporary Art: The Revolutionary Power of Women’s Laughter* (London: Routledge, 1996)



Aisle 2, 2015
Cardboard packaging, wheels, glue and hardware
Dimensions variable





Blue Dye #1, 2015
Cardboard packaging and glue
7 x 18 x 18 inches

Red Dye #40, 2015
Cardboard packaging and glue
10 ½ x 12 x 15 inches

Yellow Dye #5, 2015
Cardboard packaging and glue
13 ½ x 9 x 8 inches



Blue Dye #1, 2015
Cardboard packaging and glue
7 x 18 x 18 inches

RECENT INSTALLATIONS

Swept Away, 2014
January 5 - December 31, 2014
Sarasota Museum of Art, Sarasota, FL

Come On Down, 2013
December 13, 2013 - April 13, 2014
Oklahoma City Museum of Art,
Oklahoma City, OK

*We're Lost, but We're Making
Good Time* (Yogi Berra), 2013
March 24 - August 11, 2013
North Carolina Museum of Art, Raleigh, NC

The Future Ain't What It Used To Be
(Yogi Berra), 2012
October 2012 - July 2013
McNay Museum, San Antonio, TX

Love, American Style, 2011
October 5, 2011 - January 27, 2012
JJohnson Gallery, Jacksonville Beach, FL



SWEPT AWAY 2014





COME ON DOWN 2013





WE'RE LOST, BUT WE'RE MAKING
GOOD TIME (YOGI BERRA) 2013





THE FUTURE AIN'T WHAT IT USED TO BE (YOGI BERRA) 2012



LOVE, AMERICAN STYLE 2011

LISA HOKE

Born Virginia, 1952; lives New York, NY	
SOLO EXHIBITIONS	
2015	Pavel Zoubok Gallery, New York, NY
2014	ARTmuse Project, Sarasota Museum of Art, FL
2013	Oklahoma City Museum of Art, OK
2012	McNay Museum, San Antonio, TX
	D'Amour Museum of Contemporary Art, Springfield, MA
2011	JJohnson Gallery, Jacksonville, FL
	Elizabeth Harris Gallery, New York, NY
2009	Brattleboro Museum of Contemporary Art, VT
	The Anthony Giordano Gallery, Dowling College, LI
2008	Elizabeth Harris Gallery, New York, NY
	New Britain Museum of American Art, New Britain, CT
2007	Elizabeth Harris Gallery, New York, NY
	Montclair Art Museum, Montclair, NJ
2006	Rice University Art Gallery, Summer Project, Houston, TX
2004	Elizabeth Harris Gallery, New York, NY
2002	Elizabeth Harris Gallery, New York, NY
1999	Holly Solomon Gallery, New York, NY
1998	Bucknell Art Gallery, Bucknell University, Lewisburg, PA
	Esso Gallery, Project Room, New York, NY
1995	A/D Gallery, New York, NY
1994	Horodner Romley Gallery, New York, NY
	Galerie Christiane Chassey, Montreal, Quebec
1993	Horodner Romley Gallery, New York, NY
	Bernard Toale Gallery, Boston, MA
1989	Vaughan & Vaughan Gallery, Minneapolis, MN
	Rosa Esman Gallery, New York, NY
SELECTED GROUP EXHIBITIONS	
2015	Object 'Hood, Lesley Heller Workspace, curated by Gelah Penn and Inna Babaeva, New York, NY
2014	The Amusing Style, Pavel Zoubok Gallery, New York, NY

2013	Hooray for HOLLYwood!, Pavel Zoubok Gallery and MixedGreens, New York, NY
	o-60: Contemporary Art and Time, curated by Linda Dougherty, North Carolina Museum of Art, Raleigh, NC, traveled to Pratt Manhattan Gallery, NY, catalogue
	Line & Form, Marc Straus Gallery, NY
	Art at the Core: The Intersection of Visual Art, Performance & Technology, HVCCA, NY
2012	Color Forms II: The Basic Utensils, MASS MoCA, North Adams, MA
	Remix: Selections from the International Collage Center, The Daum Museum of Contemporary Art, Sedalia, MO; Katonah Museum of Art, Katonah, NY; Ewing Gallery of Art and Architecture, University of Tennessee, Knoxville, TN; Bates College Museum of Art, Bates College, Lewiston, ME, catalogue
	Loughelton Revisited, Winkleman Gallery, curated by Barbara Broughel, New York, NY
2011	Paper A-Z, Sue Scott Gallery, New York, NY
2008	Color in 3D, Found, Applied and Readymade, curated by Saul Ostrow, Westport Arts Center, Westport, CT
2006	Over & Over, Krannert Art Museum, University of Illinois at Urbana-Champaign; Addison Gallery of Art, MA; Katonah Museum, NY; Austin Museum of Art, TX
2005	New Art, New York: Reflections on the Human Condition, curated by Margaret Mathews-Berenson, Triesenberg Headquarters, Traun, Austria
2002	Archipelago: An Intimate Immensity, curated by Cydney Payton and Ann Shostrom, Museum of Contemporary Art, Denver, CO
	Arte Povera American Style, curated by Bruce Chechefskey and Julie Langsam, Reinberger Galleries, Cleveland Institute of Art, OH, catalogue

2001	Paper, the Aldrich Museum of Contemporary Art, Ridgefield, CT
	Be/Hold, curated by Stuart Horodner, Portland Institute of Contemporary Art, Portland, OR, catalogue
1999	Past Forward, Holly Solomon Gallery, New York, NY
	Shared Roots, Anderson Gallery, Virginia Commonwealth University, Richmond, VA
1998	Loose Threads, curated by Lisa Corrin, Serpentine Gallery, London, England
1997	Blurring the Boundaries, Lydia Dona & Lisa Hoke, Caren Golden Gallery, New York, NY
1996	Painting in an Expanding Field, curated by Saul Ostrow, Bennington College, VT
1995	Lisa Hoke, Elena Sisto, Jessica Stockholder, Dru Arstark Gallery, New York, NY
	Object Lessons, Feminine Dialogues with the Surreal, curated by Ann Wilson Lloyd and Jeffrey Keough, Massachusetts College of Art, Boston, MA, catalogue
1994	Family Ties, P.P.O.W. Gallery, New York, NY
	In the Lineage of Eva Hesse, curated by Marc Straus and Barry Rosenberg, The Aldrich Museum, Ridgefield, CT, catalogue
1993	Simply Made in America, The Aldrich Museum, Ridgefield, CT; The Contemporary Art Center, Cincinnati, OH; Butler Institute of Art Center, Youngtown, OH; Palm Beach Community College of Art, Palm Beach, FL; Delaware Art Museum, Wilmington, DE
	Post-Dialectical Index, Palazzo Costanzi, Trieste, Italy and Studio Lattuada, Milan, Italy
1992	Reverberations, curated by Terrie Sultan, Corcoran Gallery of Art, Washington, DC
1991	SUNY, Potsdam, NY & Emily Lowe Art Gallery, Syracuse University, Syracuse, NY

1990	Contingent Realms, Four Contemporary Sculptors, curated by Adam Weinberg, Whitney Museum of American Art, Equitable Center, New York, NY
	Awards in the Visual Arts 9, New Orleans Museum of Art, LA; SECCA, Winston-Salem, NC
	Arthur M. Sackler Museum, Harvard University, Cambridge, MA; BMW Gallery, New York, NY
1989	Terry Adkins, Carol Hepper & Lisa Hoke, Germans Van Eck Gallery, New York, NY
	Straus Collection, The Aldrich Museum, Ridgefield, CT
	Innovations in Sculpture, 1985-1988, The Aldrich Museum, Ridgefield, CT
	Tension Between Line & Mass, Marion Locks Gallery, Philadelphia, PA
1988	Edge and Balance, Rutgers University Gallery, Newark, NJ
	Material Transformations, curated by Frederieke Taylor, Rosa Esman Gallery, New York, NY
1986	Six Sculptors, curated by Valerie Smith, Artist's Space, New York, NY
1985	On View, curated by Ned Rifkin, The New Museum, New York, NY
AWARDS / GRANTS	
2015	The Ziegfield Lecture, NAEA, New Orleans, LA
2008	Edwin Austin Abbey Fellowship, The National Academy Museum and School of Fine Arts, NY and The New Britain Museum of American Art, CT
1996	The Joan Mitchell Foundation Grant
1990	Awards in the Visual Arts, SECCA, Winston-Salem, NC

EDUCATION	
1979-80	Florida State University, Tallahassee, FL (MFA Studies)
1975-78	BFA, Virginia Commonwealth University, Richmond, VA
1970-74	BA, University of North Carolina at Greensboro

*Complete C.V. available at pavelzoubok.com and lisahoke.com.



Blue Collar, 2014
Cardboard packaging and glue
24 x 18 inches



Blue Gum, 2014
Cardboard packaging and glue
24 x 18 inches

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CATALOGUE DESIGN Amy Mees

PHOTO CREDITS

Daniel Terna: Pavel Zoubok Gallery, New York, NY

Bryan Cook: Oklahoma City Museum of Art, OK

Cody Maple/Wendy Surkis: Sarasota Museum of Art, FL

Michael Smith: McNay Museum of Art, San Antonio, TX

Neil Rashba: JJohnson Gallery, Jacksonville Beach, FL

Christopher Ciccone: North Carolina Museum of Art, Raleigh, NC

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