

## EVA ROTHSCHILD

Born 1971 Dublin, Ireland

Lives and works in London

### *Iceberg hits* 2018

wood, card, foam, wadding, hand-dyed cotton, wax, steel

471.0 x 42.0 x 42.0 cm

Courtesy the artist and Stuart Shave/Modern Art, London

An assertive member of Eva Rothschild's congregation of sculptural forms, *Iceberg hits* hoists a phenomenological, physical encounter that engages the presence of the body in the measure of space. A distinctive, red herringbone pattern, bearing the impression of gaffer tape against cloth, adorns the fabric of this elongated everyday object – transforming the common punching bag into a radiating, totemic monument.

The title *Iceberg hits* alludes to suppressed narratives and political movements coming to the surface. The punching bag might also suggest dynamics of power and resistance, and the attainment of physical strength through discipline and training.

The idea of the punching bag also underlines Rothschild's interest in the hand as a guiding instrument in the creative process – proposing an analogous relationship between the artists' grappling with material and the boxer's (or audience's) strategic choreography.

### *Hazard* 2018

concrete, steel, synthetic polymer paint

163.5 x 625.5 x 30.0 cm

Courtesy the artist, Stuart Shave/Modern Art, London

and The Modern Institute, Glasgow

*Hazard* 2018 is a stack of concrete blocks, painted in an abstract geometric pattern. With its insistent presence dissecting the gallery, interrupting and reorienting the passage of the visitor, this industrially-scaled, serially-produced object is reminiscent of minimalist sculpture, whilst also referencing geometric painting and urban markings with its non-objective, neo-geo abstraction. As the detritus of modernity, *Hazard* also refers to the road blocks and control structures which have become a feature of our anxious public spaces – what the artist has referred to as 'hazard architecture' increasingly prevalent in the policing of urban spaces and geopolitical boundaries today.

***An organic threat*** 2018

jesmonite, resin, steel, hand-dyed cotton, wax, paint, fibreglass, foam and plywood

dimensions variable

Courtesy the artist, Stuart Shave/  
Modern Art, London  
and The Modern Institute, Glasgow

A conversational assemblage of soft and hard, open and closed sculptural forms, *Organic threat* stages fragmented icons and crumbling symbols in an arena of precarious, unmonumental forms. As a composition of classical ruins and an almost archaeological accumulation of sculptural fragments, Rothschild's installation speaks to cycles of collapse and redundancy. On the other hand – with its reference to the technical apparatus of the gymnasium and the informal jumble of pre-school play equipment – it also points to latent processes of reconstruction and renewal, and the artist's interest in materials, participation and the idea of learning together in social space. Suggestive of a gathering place for people to commune with objects, Rothschild's assemblage begs the question as to what will endure as the tokens of our time, and how we might reconstruct them for the future.

***Black atom*** 2013

steel, resin

68.0 x 98.0 x 61.0 cm

Courtesy the artist and The Modern Institute, Glasgow

Suspended from the gallery ceiling, *Black Atom* levitates in a perpetual state of flux. Steel and resin junctures punctuate the momentum of this gestural drawing-in-space, like moments of clarity in the midst of a thought or feeling that has become entangled, twisted and tense. Rothschild's pervading interest in the relationship between drawing and sculpture is evident in the contortion of these linear knots, which by implication draws us to a wider consideration of particle theory, materiality and being.

**Cosmos** 2018

spray painted aluminium

350.0 x 370.0 x 340.0 cm

Courtesy the artist and Stuart Shave/  
Modern Art, London

Commanding in its almost-architectural scale, *Cosmos* engages traditions of minimalist sculpture – geometric forms and propped, tilted planes, between architecture and landscape, experienced by the viewer through the passage of time and space – whilst also engaging ideas related to abstract painting and spatial perception. As we circumnavigate and traverse the work we experience a confusion of interior and exterior form, a stroboscopic play of cascading vertical beams and incandescent colour and reflection, like an ever-expanding force field, which promotes a revelatory, self-conscious mode of perception as we encounter the work in time and space.

**Risers (black)** 2018

painted steel, rubber, oak plinth

340.0 x 30.0 x 30.0 cm

Courtesy the artist and The Modern  
Institute, Glasgow

**Tooth and claw** 2018

aluminium, polyurethane, fabric, glass  
beads, jesmonite, fibreglass, paint,  
MDF, Plexiglass plinth

252.5 x 38.0 x 50.0 cm

Courtesy the artist and Stuart Shave/  
Modern Art, London

**The way in** 2018

leather, aluminium, tape, painted steel,  
dyed oak plinth

273.0 x 30.5 x 29.0 cm

Courtesy the artist and Stuart Shave/  
Modern Art, London

**Crystal healing** 2018

fibreglass, polyurethane, jesmonite,  
paint, concrete plinth

247.0 x 30.0 x 30.0 cm

Courtesy the artist and 303 Gallery,  
New York

**TroubleMaker** 2018

jesmonite, polyurethane, synthetic  
polymer paint, steel

250.0 x 252.0 x 130.0 cm

Courtesy the artist, Stuart Shave/  
Modern Art, London

and The Modern Institute, Glasgow

### ***A sacrificial layer*** 2018

polyvinyl chloride  
two dissecting curtains: 500.0 x 1323.0  
x 12.5 cm; 500.0 x 1212.0 x 12.5 cm  
Courtesy the artist, Stuart Shave/  
Modern Art, London  
and The Modern Institute, Glasgow

Akin to a theatre curtain or operatic backdrop, *The sacrificial lair* 2018 invokes geometric painting, but on a far grander, spectacular scale. The sacrificial lair speaks to Rothschild's interest in forms of public pageantry, ceremony and procession, as well as the relevance of constructivist theatre to her work. Visitors are invited to traverse the curtain's various thresholds – its layered tendrils of glossy coloured plastic – to experience its tactile materiality, resonant colour and spatial dimension.

In Jean Cocteau's 1950 film *Orpheus*, the protagonist is guided by both of his hands, through a liquid mirror and into a distant otherworld. Similarly, Rothschild's curtain engages the hand as an initial tool for tentative exploration and acknowledges the physical presence of the body in the measure of space. The installation serves as a polysemic threshold – in transcending the curtain, the viewer becomes actor, encountering a potentially labyrinthine series of architectural spaces brimming with geometry, colour, materiality and potential.

### ***Technical support (ACCA)*** 2018

jesmonite, steel  
550.0 x 16.0 x 16.0 cm  
Courtesy the artist and Stuart Shave/  
Modern Art, London

In counterpoint to the horizontality of the neighbouring *Do-nut* 2011, *Technical support* towers from floor-to-ceiling. Reminiscent of Brancusi's *Endless columns* from 1918 onwards, the totemic pillar projects towards the infinite. Part of an ongoing series, *Technical support* suggests endless cycles of studio production and sculptural construction – as a seemingly precarious stack of coloured tape rolls extends beyond the physical limits of the gallery space, continuing beyond, out of sight.

An ostensibly banal, quotidian studio material, adhesive tape serves as a symbol of Eva Rothschild's daily studio process and 'material anxiety' – at once a tool of the trade and a symptom of endless disposable materials which circulate in our consumer society. An aid in the creative process, adhesive tape becomes devoid of value as soon as it has performed its temporary function. Rothschild's ongoing, daily process of casting a tape reel each time she begins one anew pays tribute to the studio process, transforming everyday disposable objects into enduring, monumental form.

**Do-nut** 2011

ceramic tiles, jesmonite, polystyrene, adhesive, grout

58.0 x 365.0 x 365.0 cm

Courtesy the artist and The Modern Institute, Glasgow

Encrusted with shards of black and red ceramic tile, Eva Rothschild's segmented torus draws attention to the space that exists between things – reading literally and metaphorically into the open-ness that informs her sculptural practice.

Playing with the mind's innate propensity to perceive patterns between things, *Do-nut* forms a kind of 'gestalt object' – challenging a sense of intrinsic rightness or presence. Rothschild's admiration of ancient cultures might also be discerned in the ritualistic, circular form – a universal symbol of totality, wholeness, the infinite and eternal – and a sense of ceremony implied in the placement of elements.

*Do-nut* might also be considered in relation to traditions of British modernist sculpture – the circular motifs and relations between holes and wholeness in the work of Barbara Hepworth for example. Proposing an exchange or sharing of parts, *Do-nut* offers a social space open to independent gathering and interpretation.

**Stool 1** 2018

steel, jesmonite, fibreglass, paint  
41.0 x 32.0 x 31.5 cm

Courtesy the artist, Stuart Shave/Modern Art, London and The Modern Institute, Glasgow

**Stool 2** 2018

steel, jesmonite, fibreglass, paint  
41.0 x 31.0 x 31.5 cm

Courtesy the artist, Stuart Shave/Modern Art, London and The Modern Institute, Glasgow

**Stool 3** 2018

steel, jesmonite, fibreglass, paint  
41.5 x 30.5 x 32.5 cm

Courtesy the artist, Stuart Shave/Modern Art, London and The Modern Institute, Glasgow

**Stool 4** 2018

steel, jesmonite, fibreglass, paint  
41.0 x 40.5 x 33.0 cm

Courtesy the artist, Stuart Shave/Modern Art, London and The Modern Institute, Glasgow

**Stool 5** 2018

steel, jesmonite, fibreglass, paint  
41.0 x 40.5 x 34.0 cm

Courtesy the artist, Stuart Shave/Modern Art, London and The Modern Institute, Glasgow

**Stool 6** 2018

steel, jesmonite, fibreglass, paint  
41.5 x 42.0 x 32.0 cm

Courtesy the artist, Stuart Shave/  
Modern Art, London and  
The Modern Institute, Glasgow

**Stool 7** 2018

steel, jesmonite, fibreglass, paint  
41.0 x 40.5 x 33.5 cm

Courtesy the artist, Stuart Shave/  
Modern Art, London and  
The Modern Institute, Glasgow

**Stool 8** 2018

steel, jesmonite, fibreglass, paint  
42.0 x 40.5 x 34.0 cm

Courtesy the artist, Stuart Shave/  
Modern Art, London and  
The Modern Institute, Glasgow

**Stool 9** 2018

steel, jesmonite, fibreglass, paint  
41.0 x 32.5 x 30.5 cm

Courtesy the artist, Stuart Shave/  
Modern Art, London and  
The Modern Institute, Glasgow

**Stool 10** 2018

steel, jesmonite, fibreglass, paint  
41.5 x 32.0 x 30.0 cm

Courtesy the artist, Stuart Shave/  
Modern Art, London and  
The Modern Institute, Glasgow

**JO LLOYD (choreographer)**

**EVA ROTHSCHILD (artist)**

**Cutout** 2018

choreography for ten dancers

costumes: Eva Rothschild in  
collaboration with Andrew Treloar

composer: Duane Morrison

producer: Michaela Coventry,  
Sage Arts

dancers, 1 October 2018:

Deanne Butterworth,

Belle Frahn-Starkie, Sheridan Gerrard,

Hillary Goldsmith, Rebecca Jensen,

Shian Law, Claire Leske, Jo Lloyd,

Harrison Richie-Jones and

Thomas Woodman

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association with the Melbourne

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