

Molly Schulman Hello Wall



Molly Schulman

BIOGRAPHY

Originally from Upstate New York and now in Los Angeles, Molly Schulman received her B.A. in Studio Art from Bard College. In 2016, Molly co-founded *MAIDEN LA*, a network of happenings that aims to dissolve hierarchies in the art world with its inclusive decentralized format. In 2020, Molly had a solo installation and performance at Cerritos College Gallery called *This is Not a Balloon Dog (Ceci n'est pas un chien ballon)*. In 2019, she participated in FORUM, a 10 month residency program at the Torrance Art Museum culminating in an exhibition at the museum. Most recently, she curated *Artifacts of Sentience* at Supercollider Gallery. Additionally, she has exhibited with B-LA Connect; Other Places Art Fair; Every Woman Biennial; Kamikaze at PØST; has been featured on LA-based art podcasts *What's My Thesis* and *Art Traffic*; and is a member of artist collectives Museum Adjacent and Monte Vista Projects, an artist-run initiative with a curatorial focus.

ARTIST STATEMENT

Through multiple media—including sculpture and installation, drawing, video, and performance—my work explores various art world and societal constructs in an effort to understand the metaphysics of being an artist. I am interested in bridging the gap between the art world and the rest of the world by confronting the institutions that dictate and perpetuate such constructs. I do this by addressing topics like artist as celebrity, commodification of art, the art market, exclusivity, accessibility, and hierarchical systems.

Using familiar materials and simple construction, my sculpture and installations often have an interactive element to engage the viewer and make the work more accessible. Often, the audience activates the artwork, becoming an integral part of the experience, as in *This is Not a Hat*, a soft sculpture brick hat that one can wear around the exhibition space or *I'm All Ears* an ear that translates one's whispered secrets into text and broadcasts them to Twitter, thereby making private thoughts public. I incorporate such tongue-in-cheek humor and visual puns while provoking a thoughtful and playful sense of revolution, blurring the lines between art and commodity, form and function, the real and surreal.

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ABOUT *HELLO WALL*

For this current body of work, *Hello Wall*, Molly Schulman has recreated sections of the walls from her art studio at various moments in time and states of progress, both real and imagined. By giving the studio walls the same value as the very artwork they hold and recontextualizing them in a gallery setting, the installation raises questions about what constitutes art altogether.

Hello Wall is an homage to the studio as respite, especially during the pandemic with its restrictive, often hermitic guidelines. During this time, Molly started to focus more on the poetic spaces in between the artworks: paint that seeped through linen leaving markings on the wall, the plentiful and indiscriminate holes left from nails and pushpins, the reference printouts sporadically pinned for inspiration, the geometric cuts left in paper or discarded foam, the glob of plaster that dripped onto a dropcloth. These incidental details, the remnants and ghosts of art-making, started to take on just as much value, if not more, as the preconceived and much toiled over artworks she had previously been making.

We first enter into the gallery and then enter a facsimile of Molly's world, left to consider the indistinct parameters of art. Sections of her studio wall are fabricated and mounted on the gallery walls—a wall on a wall—thereby fusing the artwork, studio, and gallery. Some of the pieces capture an actual moment in time that was unexpected and unintentional while others are more playful re-imaginings. The fabrication of the sculptures mimics the way a wall is actually constructed: a wooden frame, mounted drywall, corner bead, mud and primer, texture and paint, resulting in a sort of trompe l'oeil sculpture. Placed throughout the space are happenstance studio elements to further enhance the illusion. The installation is a portal from the cerebral experience of being an artist in solitude to the public space of the gallery setting.



I DO ART

Wood, drywall, corner bead, plaster, paint, carpet, mop board, foam, foam core, extension cord

78" x 60" x 3.25"

2019



Cursed

Wood, drywall, corner bead, plaster, paint, foam

72" x 60" x 3.25"

2021



On Second Hand

Wood, drywall, corner bead, plaster, paint, cardboard, canvas, paper, pushpins, metal clip, clock motor & battery
36" x 48"

2021

DETAIL



On Second Hand [Detail]



On Second Hand [Detail]



Plugged In

Wood, drywall, corner bead, plaster, paint, outlets, extension cords

72" x 60" x 3.25"

2021



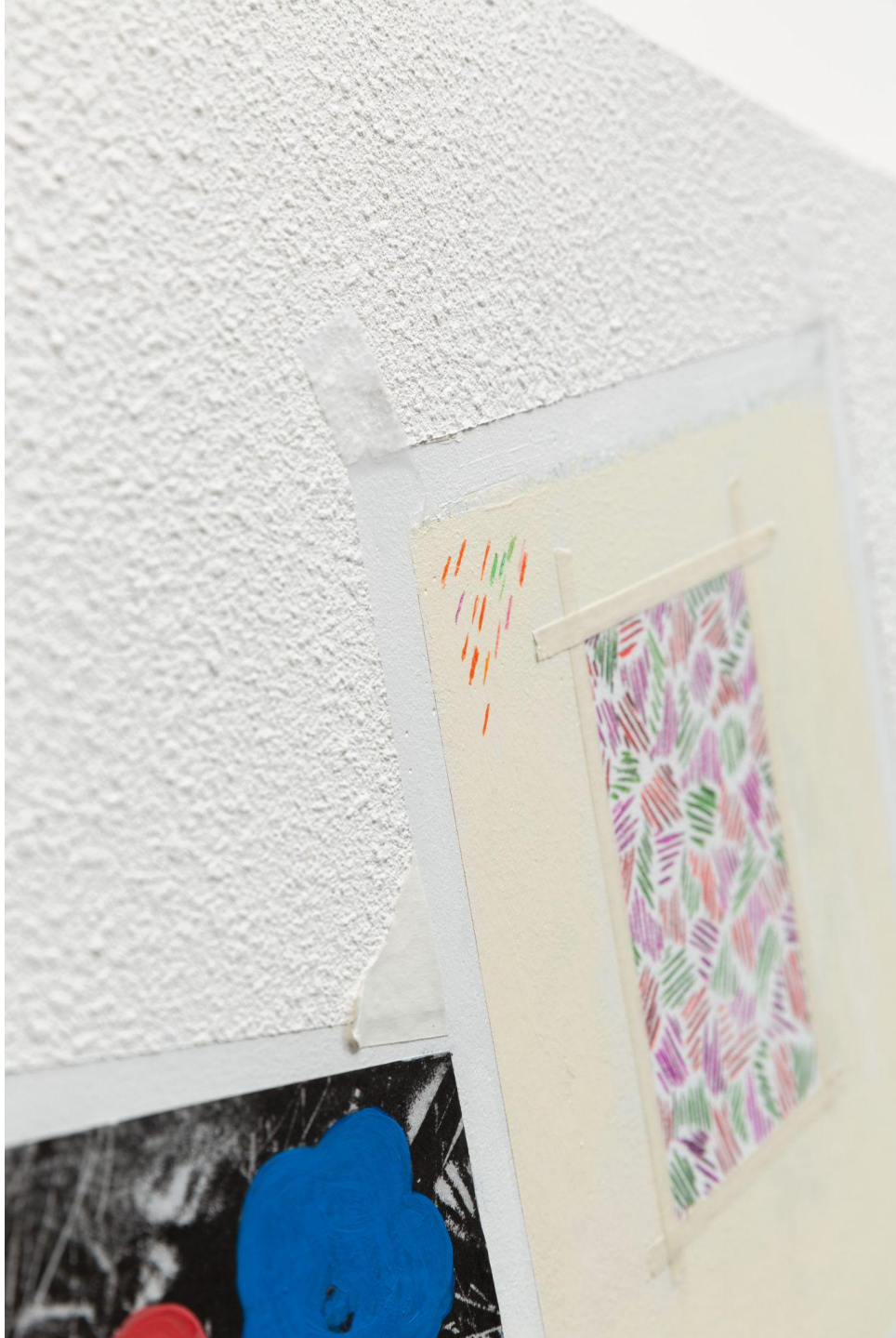
A Painting That Wants To Sell (R.I.P. Sturtevant)

Wood, drywall, corner bead, plaster, paint, cardboard, paper, acrylic, colored pencil, graphite, tape
36" x 48"
2021

DETAIL



A Painting That Wants To Sell (R.I.P. Sturtevant) [Detail]



A Painting That Wants To Sell (R.I.P. Sturtevant) [Detail]



Over and Outlet

Wood, drywall, corner bead, plaster, paint, outlet

10" x 10"

2021



Hello, Welcome

Wood, acrylic, door chime, motion sensor, ceramic pots, wire, paper, dirt

Approximately 96" x 60" x 8"

2021

DETAIL



Hello, Welcome [Detail]



My Hoover Portapower Lightweight Vacuum
Readymade Vacuum (Power strip and extension cord not included)
8" x 12 ½" x 21"
2021



Ode to the Wall

Plaster, acrylic, wire, glue

2021

Edition of 20

INSTALLATION VIEWS





For Inquiries, please contact:

Ingull Jullien Jung
Gallerist & Executive Producer
jullien@gallerypado.com

Haven Heehyun Kim
PR Coordinator
haven@gallerypado.com

Gallery Pado
5026 Melrose Ave, Los Angeles, CA 90038
(213) 281-8511
www.gallerypado.com