Elana Herzog: Shredding Domesticity

The gallery space by building objects such as horizontal platforms, a ceiling-height pier, and several low, partition-like forms. Uniting the forms with the fabric, Herzog was then able to create dynamic vertical and horizontal elements around the perimeter of the room and into the gallery space. With tiny square fabric textures reminiscent of city models placed up high, down low, and in unpredictable shapes, the installation recalls both a Modernist grid and a contained, in-progress construction site. Viewers experience exquisite, ever-shifting panoramas as they walk through what is essentially a three-dimensional plaid environment. One has to wonder what Herzog could do with tapestry.

LONG FABRIC TENDRILS CURL INTO THE AIR OR A SURPRISINGLY VOLUNTEOUS FOLD PUSHERS OUT FROM THE WALL IN A CONSPICUOUSLY FLAT, EMPTY SPACE.

After receiving her MFA from SUNY Alfred in 1999, Herzog created mixed-media sculpture for almost ten years before turning to utilitarian textiles as her materials of focus. Her first work with textiles consisted of a wooden kitchen table altered by cutting, and a long piece of knotted, sheer fabric hanging below the table and snaking along the floor. Given the table's anthropomorphic character and the evocative quality of the twisted fabric, the title Supplement (1990) is fitting. Since that work, Herzog has been using sheets, bedspreads, naps, duvets, and capes to make her sculptural works and architectural interventions. The artist's most recent installation, Plaid (2007), was created onsite at the Brooklyn nonprofit art space Smack Mellon. For the piece, Herzog chose brown wool plaid fabric, which she purchased at a fabric store near her Manhattan apartment. While her previous works suggest paintings by maintaining the rectangular form of found blankets, curtains, and carpets, this piece suggests sculpture in the way she uses yardage to involve and interact with space. To extend the piece among multiple surfaces, the subtly altered