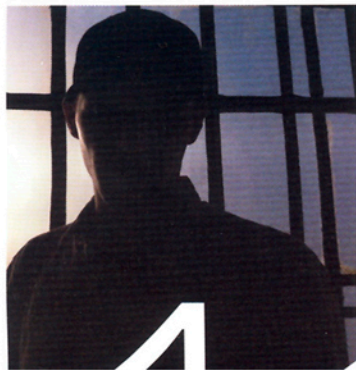


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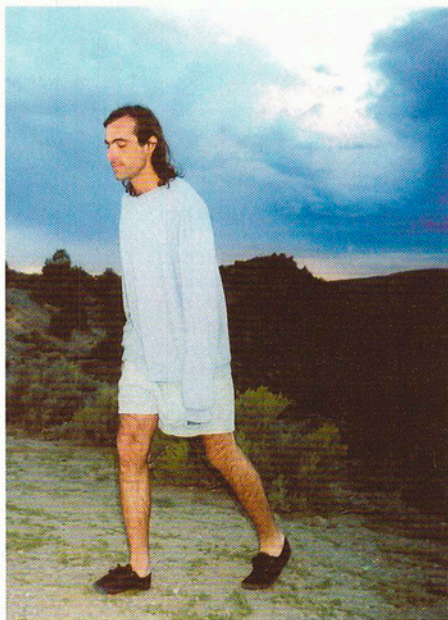
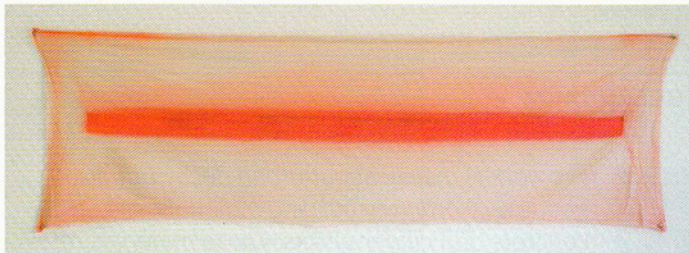
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ARTISTS TO WATCH

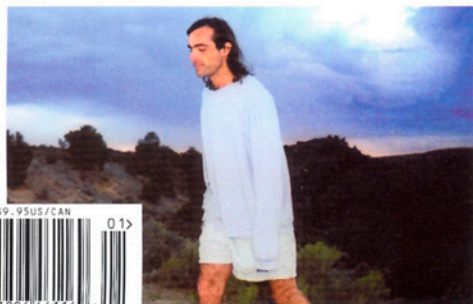
SAM FALLS

LOS ANGELES // AMERICAN CONTEMPORARY, NYC

Falls's delicate abstractions on fabric or paper and bent, brightly colored aluminum sculptures do not make one think of photography, the discipline he studied. Yet as in photography, light is instrumental in the creation of his pieces. For some he leaves swathes of cloth in the sun with objects—two-by-fours, for example—on top of them for days or weeks so that the pigment of all but the covered part bleaches out, leaving a silhouette. These works are, according to the artist, “imbued with the rain, soil, and ecology—like the mud from a storm or a field mouse chewing through the fabric”—of the sites where they’ve been left. He’s been placing his banners on the hills around Los Angeles, where Falls, who was raised in Vermont, recently moved with his wife. The fading process, he explains, “is a step toward expanding photography beyond the depiction of a single instant to an extended production that continues until the viewer sees it.” In the case of his outdoor metal sculptures—whose interior surfaces slowly lose their color as the exterior ones remain vibrant—the process, while also completed by the beholder, continues indefinitely. In this way, says Falls, such photographic elements as “time, exposure, and representation are put in a much more familiar and human zone.” —DANIEL KUNITZ



FARLEFT:
Sam Falls
Untitled (Scarlet 2, Val Verde, CA), 2011. Hand-dyed cotton and metal grommets, 54 x 36 in.



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