

Laurie Hassold Artist Statement

Many of the dichotomous themes I work with today can be traced to a childhood spent snooping around my dad's medical office. The first time I pricked my finger to look at blood droplets under the microscope, I was amazed at all the tiny squirming critters living inside of me. By age 11, I had observed several office surgeries, and was even allowed to watch my dad assist on a complete hysterectomy. As the surgeon's scalpel moved across the patient's abdomen, the resulting red line looked more like it was being drawn with a colored pencil, rather than cut with a sharp surgical instrument. The incision opened to reveal layers of fat beneath the epidermis, and I was shocked to see that our skin, the ultimate protective barrier between our fragile interiors and the corrosive external elements, was no thicker than a flesh colored piece of paper! After being removed from the patient's body, the uterus and ovaries were handed to me so that I could feel the size and texture of each organ for myself.

These visceral experiences were in stark contrast to the decorative opulence of my mom's house, with its 1960's velvet flocked wallpaper, gold gilt mirrors and crystal chandeliers. Early attempts at reconciling these two worlds have instilled in me an ongoing fascination with the tension between art and science, mind and body, as well as beauty and horror.

In my current series of biomorphic sculptures, nature's baroque and whorish tendencies are strutted out in shameless glory. The materials list reads as a virtual "Where's Waldo," where dental instruments, toys and hardware are layered with organic remains, such as wasp's nests, bones and hair, to produce a new species of fantastical hybrids that build on the now commonplace practice of genetic engineering. At first glance, the forms may appear alien and slightly frightening, however, closer inspection reveals the more familiar and often humorous fragments imbedded in the sculptures' tentacles. From an anthropological standpoint, these ornamental, bone-like structures are the future fossils of creatures that have adapted to an evolution of impurity, gathering themselves together from the aftermath of human occupation..

Laurie Hassold Resume

Solo Exhibitions

2010

Bert Green Fine Art, Los Angeles, CA

2008

Bert Green Fine Art, Los Angeles, CA

Track 16 Gallery, Santa Monica, CA

2006

Exorb...and one day we didn't need to breathe Grand Central Art Center, Santa Ana, CA

Alien Baroque The Shed, Newport Beach

2004

Random Symmetry Concordia University, Irvine

2003

Interruption of a Closed System Crazy Space, Santa Monica

Selected Group Exhibitions

2011

Extreme Materials Memorial Art Gallery, Rochester, New York

2010

39 Now, Den Contemporary, Pacific Design Center, Los Angeles, CA

Layer Cake Grand Central Art Center, Santa Ana, CA

The Shack Show, Laguna Art Museum, Laguna Beach, CA

2009

Search for Form: Bones and Branches, Saddleback College, Laguna Niguel, CA

2008

Animal Magnetism, Curator Mat Gleason, OCCCA, Santa Ana, CA

2007

Confronting Mortality with Science and Art, AEIMS/MAA Annual Conference, Antwerp, Belgium

Fresh Silent Auction, Museum of Contemporary Art, Los Angeles

2006

Darkness J Flynn Gallery, Costa Mesa,

2005

Fresh Silent Auction, Museum of Contemporary Art, Los Angeles

2004

American Gothic Curator Tyler Stallings, Gallery C, Hermosa Beach

The Oscene Curator Tyler Stallings, Laguna Museum, Laguna Beach

100 Artists See Satan Curator Mike McGee, Grand Central, Santa Ana

2001

To Be Continued... Curator Deborah Ascheim, Cerritos College

2000

Hokey Pokey DiRT Gallery, Los Angeles

Under the Influence Curator Carl Berg, SCGA Gallery, Pomona

1999

Focus VIII: Constructure Curator Kim Abeles, John Wayne Airport

1998

Fragmented Bodies: Violence or Identity? Curators Patrick Merrill and Debra Winters, Kellogg Art Gallery, Cal Poly Tech, Pomona

Exhibition Catalogues

2010

39 Now, Sophia Louisa Projects

2008

Animal Magnetism, OCCCA Publications

2006

Exorb: Grand Central Press

2005

Fresh: online catalogue, moca.org/auction

2004

American Gothic: Hermosa Beach, Gallery C, 2004.

100 Artists See Satan. Santa Ana: Grand Central Press

1998

Fragmented Bodies: Violence or Identity? Pomona: Kellogg Art Gallery, Cal Poly Tech University, 1998.

Selected Publications

2010

Davies, Stacy Creepy Crawly Creatures, OC Weekly, Aug. 13-19, 40.

2009

Marshall, Konrad Laurie Hassold, Hi Fructose, Jan/Feb, 31-32.

2008

Walsh, Daniela Artist Profile, Art Ltd., Nov/Dec, 62.

Frank, Peter Pick of the Week, LA Weekly, 27, March.

Rabe, John Offramp, Interview broadcast on KPCC 89.3FM, 22 Mar 2008.

2006

Fong Chin, Jit, Artistic Pairing, The OC Squeeze, Oct. 26, 26-27.

Robinson, Theo, Highly Evolved, The OC Weekly, Vol 12, Nov. 10-16, 40.

Walsh, Daniela, Transforming the Mundane, The Register, Nov. 12, A&E, 15.

2004

Chang, Richard, Celebrating O.C.'s Own Scene The Register, Nov. 7.

Walsh, Daniela, Art Beat: Locals Only Riviera Magazine, Nov., 268-9.

Schoenkopf, Rebecca, A Cup of Her Blood, OC Weekly, April, 2004, 36.

Stack, Cherise, Is It Art? Absolutely! Orange Coast Magazine, Aug.,48-57.

1999

Takahashi, Ken, World Report: Los Angeles, BT Monthly Art Magazine

Bijutsu Techo, Vol. 51, no. 767, Tokyo, Japan, Feb.,168-169.

Harvey, Steve, Headless Barbies on the March, LA Times, Nov., 1998.

Walsh, Daniela, Artists Seek Wholeness in Divided Lives, The Register, 16.