

Flash Art

REVIEWS

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By Kara Pickman



Virginia Overton

"Flat Rock," installation
view at MOCA, North
Miami (2014); courtesy of
the Artist and MOCA, North
Miami; photography by
Daniel Portnoy

Virginia Overton

Museum of Contemporary Art /
North Miami

Virginia Overton's sculptural investigations of suspension, tension, equilibrium and balance are on display in her site-specific exhibition "Flat Rock" at the MoCA, North Miami. Enclosed in the parallelogram-shaped confines of two large-scale works that wall in the exhibition on the gallery's north and south ends – *Untitled (lean-to South)* and *Untitled (lean-to North)* (both 2014) – are several works that play with these forces, using found and readily available materials such as lumber, rope, tarp and sandbags. There are two signature light boxes: one bears the museum's name, the latest in a series that plays on museum signage and addresses the role of the institution in Overton's often site-responsive installations, and the other is her largest to date, made with a utility tarp to fit an existing roll-gate doorway. In an untitled work, a single light bulb protrudes from a pristine block of marble, its electrical cord haphazardly piled beside it and plugged directly into an outlet in the floor. What surprises among these objects, which emphasize the sculptor's rough-hewn sensibilities and installation methods, is that the exhibition is also sound-based: the whirring of *Untitled (Patton Fan)* (2014) changes faintly as the fan, suspended from a long cable to a low height, swings in centripetal motion as it gains and loses momentum (the rigging attachment where the steel cable is hung from the scaffolding grid, above, also squeaks as it is stressed). Nearby, a sound machine is openly incorporated into the installation of *Untitled (Good Year)* (2014), resting inside the deep well of a tractor tire. Outdoors, a sculptural work redirects the movement of water in the museum's fountain, intensifying its drop, drainage points and ambient sounds. These quiet sounds correspond to the subtlety of the works, the plainly sourced materials (the wood planks that make up the lean-tos bear the manufacturer's stamping) and the restrained quality of the exhibition, which – although spare – produces a rich sensory experience within a composed, choreographed tableau.