

ANNE LIBBY

Anne Libby (b. 1987, Los Angeles, CA) received her BFA from the Rhode Island School of Design, Providence, RI in 2009 and her MFA at Bard College in Annandale-on-Hudson, NY in 2017. Recent solo exhibitions include: *See Me So*, Night Gallery, Los Angeles, CA; *Dilated Sky*, Soft Opening, London, UK; *Anne Libby: Form Constant*, Ribordy Thetaz, Geneva, Switzerland; *The Golden Door*, Magenta Plains, New York, NY; *Anne Libby*, The Downer, Berlin, Germany; *Earthflash*, Night Gallery, Los Angeles, CA; *Anne Libby*, Zak's Project Space, Brooklyn, NY; *Marrow into Moxie*, Night Gallery, Los Angeles, CA; *Lillies Lamellae*, Metropolitan Structures, Baltimore, MD; *Les Annelés*, Violet's Cafe, Brooklyn, NY. Libby has also been included in two person and group exhibitions at Tina Kim Gallery, NY; JTT, NY; Night Gallery, CA; Soft Opening, London, UK; Josh Lilley, London, UK; 315 Gallery, Brooklyn, NY; SIGNAL, Brooklyn, NY; Nina Johnson, Miami, FL; and the University of Arkansas at Little Rock, AR. Her work was exhibited at Magenta Plains in 2017 as part of a three-person exhibition alongside Peter Nagy and Barry Le Va. Libby has a forthcoming solo exhibition at Magenta Plains in January 2023. The artist lives and works in Los Angeles, CA.

Artnet News

2023

artnet news

On View

Here Are 6 of the Most Daring Shows to See This Month (Think Chainsawed Furniture, Hamburger Vases, and Giant Crystals)

These designers are starting the year with a bang.

Adrian Madlener, January 11, 2023

Anne Libby and Philip Seibel at Magenta Plains New York, United States



Anne Libby, *These Days* (2022). Polished cast aluminum.
Courtesy of Magenta Plains.



Philip Seibel. Courtesy of Magenta Plains.

In New York's Lower East Side from January 13 to February 25, Magenta Plains is showcasing new wall sculptures by Los Angeles-based Anne Libby that riff on domestic window blinds. Cast in polished aluminum, the intriguing works play with light and deflected reflection as they cascade against stark white backgrounds.

Berlin-based artist Philip Seibel's "Gehäuse" exhibition runs concurrently at the gallery. Like Libby, Seibel challenges the perception of readily available construction materials and consumer products to create sculptural objects that serve as contemporary tombs, shrines, and ornate storage boxes. The works demonstrate his ability to satirize the typology of everyday items through meticulous craft techniques. He also distorts the pieces with engravings of agrarian scenes from the Middle Ages.

Mousse Magazine

2020

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Mousse 73 TIDBITS

Dilated Reflections: Anne Libby



1 2 3 4 5 6 7 8 9 10

Anne Libby, *Green Diaphragm*, 2020

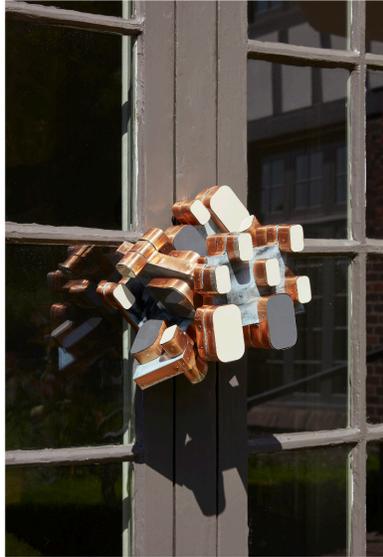
Courtesy: the artist and Soft Opening, London

Libby's wall pieces in *Dilated Sky* (2020) at Soft Opening—an art space located in the subway station under London's Piccadilly Circus, one of the world's most traveled intersections—soften the strictness of the grid. The depictions of glass facades, made of polyester padding, waver as if in heat. The artist quilts them in a manner that resembles the fleetingness of a mirage. The upper material is a retroreflective fabric. One of its features is the ability to return a maximum of light in a perpendicular line, which makes it very apt for use in nighttime security gear: the surface appears brightest to an observer located near the original light source, for instance a car's headlights. Libby uses the fabric to cover the padding of her pieces, to a mimetic effect. The upper is taut, slightly wrinkled, which adds to the destabilizing, mirage-like effect. Libby's latest work takes on the modernist tropes of glass and steel. Her wall pieces make illusionistic space meet sculpture; the means of depiction and the thing pictured overlap. Quilting melts into grid, retroreflection imitates reflection. They mirror something that isn't there and lead the eye to confuse levels of reality, like a painterly trick.

The practice of this artist, born in 1987, has gone through several phases. Very little about her current work recalls the starkness of her earlier output: sculptures that partition space and impose their presence like disciplinary architecture. Most striking is their symmetry, which invites comparisons to the organic patterns of Art Nouveau, or the mystical fantasies of Hilma af Klint. Libby's interest is a formal one. The pieces are based on cutouts of picnic tables: "I thought about questions of ornamentation, design, and what is important to functionality."¹ The work led her to consider the space of manufacturing, "from desktop space to the digital space and the vector drawing"—which is the starting point, before an object enters the material world. The tables, seemingly utilitarian objects, turn out to have ornamental qualities. Libby drew on their undersides to make the supporting structure appear.

Mousse Magazine

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1 2 3 4 5 6 7 8 9 10

Anne Libby, *Collerette*, 2020

Courtesy: the artist and Parker Gallery, Los Angeles. Photo: Paul Salvesson

Her subsequent creations are more sculptural in the classical sense; they don't separate space, but inhabit it. Viewers can freely move around them instead of having their trajectory dictated. They teem with small cylinders—intricate details cut from Formica tables—while the vertical structure is made from plywood and repurposed Venetian blinds. Some nod to organic matter and have laminated garlic peels at their feet, like flower petals that never rot. The arrangement seems in constant, mechanical movement, a trypophobe's nightmare. This is not an atavistic take on industrial repetitiveness, and much less a nostalgic nod to Art Nouveau, but rather a profoundly dehumanized structure. And yet, an element of anarchy is present. In an *Artforum* review, Libby's freestanding sculptures were once described as "a kind of concretism whose late place in genre history reminds me of a postapocalyptic settlement, both decadent and thriving,"² as if the only way to comprehend the pieces is to insert them in a narrative: a post-human condition, after sculpture and the narrative of progress have somehow come to a halt.

The objects, which were on view in the lofty spaces of Night Gallery in Los Angeles in 2018, continue the structural rigidity of Libby's early sculptures. They stand tall, like the skeletons of skyscrapers, while "the quilts are the skins to a building," says Libby, and this sort of literalism is a little surprising. Yet in the Underground station beneath Piccadilly Circus, the diluted grids, and their relation to commercial urbanism, make sense. The grid is the ideal and the dread of modernism. In late nineteenth- and twentieth-century urbanism it marked the departure from the medieval, pedestrian city and became the matrix of progress. Then it stood up and was vertically reproduced in the facades of skyscrapers. High-rises and office buildings became shorthand for twentieth-century commerce. The grid was turned into a metaphor for standardization, and modern life aligned to it. But then the plane of squares and right angles dissolved. The reflective surfaces and glass curtain buildings turned out to create fleeting *fata morganas*, just like the crumbling mortgage bonds that ushered in the 2008 financial collapse and turned out to be fictional: castles in the sky, made of reflections. By an unlikely dialectical swirl, in the past two decades, swaying, curved buildings appeared in cities as if the architectural symbols of these phantoms were placed right in the heart of contemporary capitalism.

The wobbly structures, the sunset variations, all play on the anarchic potential of architecture. Libby observes: "I hope that these reflections on their own are a reminder that there are spaces for subversion and disruption." Inadvertently, one is reminded of something Walter Benjamin wrote ninety years ago about architecture and reflections: "What [. . .] makes advertisements so superior to criticism? Not what the moving red neon sign says—but the fiery pool reflecting it in the asphalt."³

*Wallpaper**

2020

Wallpaper*

Independent New York delivers resilience, poignance and power

As Armory Week gets underway, we zoom in on the art fair shaking up the scene with its intellectual vibe



Untitled, 2020, by Anne Libby, plywood, pigmented Urethane, Venetian blinds, formica. Courtesy of Magenta Plains, New York

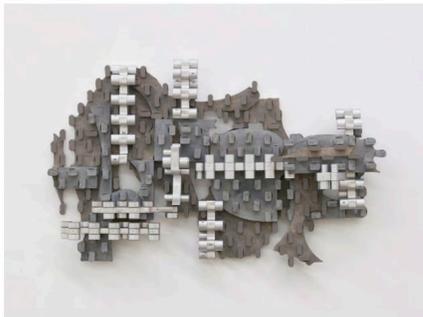
This year, perhaps due to the recent news of a certain disgraced Hollywood mogul's criminal conviction in New York, the work of female artists seemed to carry an increased sense of poignancy and power. Marianne Boesky Gallery made its Independent debut with a solo presentation of ceramic sculptures Cairo-born artist Ghada Amer, who is known for using craft techniques traditionally mastered by women to explore female sexual independence. Also brilliant is a new self-portrait of Gillian Wearing styled as the Mona Lisa at Maureen Paley, while Anne Libby subverts corporate symbols of power and control at Magenta Plains.

Emulsion Mag

2020



ACTING
BLANKS



ANNE LIBBY

IN CONVERSATION WITH MELINDA LANG

01



Winged Victory / Beyond Sound, 2015, polyethylene, powder-coated steel, 187.6h x 152.4 x 10.16cm. Opposite: Untitled, 2019, plywood, laminated urethane, aluminum, Venetian blinds, formica

02

IN CONVERSATION

Anne Libby's enigmatic works conjure visions of sprawling metropolises and gleaming mechanical parts. Inspired by architectural and ornamental styles, Libby employs manufactured, household items including folding tables, window blinds, and formica, alongside organic materials, to produce uncanny abstract arrangements. Her intricate wall reliefs, sculptures, and quilts — all of which are highly attentive to texture, color, and reflectivity — investigate connections between mass production and craft, and more recently, symbols of power in the built environment. Since 2015, Libby's sculptures have originated as detailed drawings that in turn serve as blueprints for machine-cut, decorative motifs. Knob-like ovals, excised from plastic tabletops using a CNC router — a computer-controlled cutting machine, are meticulously embellished by hand with formica, pigment, or ceramic glaze, and at times, delicately wrapped with aluminum blinds. The resulting works feature a nearly obsessive accumulation of repeated forms in a constellation of interlocking planes and metallic hues.

I first saw Anne's work in an exhibition in 2017 that featured her sculptures alongside works by Barry Le Va and Peter Nagy. This three-person show — presented at Magenta Plains in New York — placed her in a cross-generational dialogue with two significant senior male figures. I was struck by the formal and conceptual correspondences between Le Va's diagrammatic drawings of his *Scatter* installations and Libby's precisely laid, patterned assemblages, both of which share an emphasis on process and materials. Likewise, Nagy's graphic schematics of institutional floor plans are echoed in the younger artist's darkly architectonic forms. While engaging with techniques of seriality, like Le Va and Nagy, Libby has developed a distinctive vocabulary drawn from wide-ranging sources including Art Nouveau, Minimalism, Science Fiction, and psychedelia.

Around the time of this show, I was introduced to Anne at ZAK's — a one-night only project space run by artist Zak Kitnick from his Brooklyn studio. Zak has presented works by several of his friends and peers, including Anne, in an effort to foster a community of younger artists. These lively evenings function as both an alternative forum for art and an opportunity for social gathering. It was here that Anne and I had the first of many discussions about her work, the art world, and artmaking, more broadly. The following interview, which took place when Anne was in LA and I was in New York, unfolded over several conversations by phone, email, text message, and a shared Google Doc.

①⑥

ML You've recently been spending more time in LA, where you grew up, after several years in New York. I find that LA continues to be a fascinating antidote to New York (and vice versa), and for artists, each city presents different advantages and disadvantages. Since you're there now (while I'm in New York), I'm interested to hear how you're feeling about LA at this moment.

AL It's so new that I'm hesitant to know. I'm lucky to be in touch with so many more artists out here now, which is a really nice change. But, also like a lot of New Yorkers, I find LA a little bit isolating, in part, because you are unlikely to run into someone you know on the street. I think I'm enjoying the solitude for the time being.

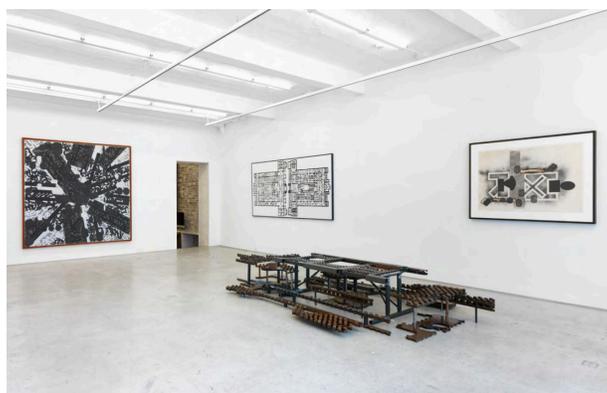
ML Right, the sense of isolation one might feel in LA is very different from the kind that some people experience in New York. We tend to associate feelings of alienation, in crowds or cramped apartment buildings, with New York living. But in LA, people can feel acutely disconnected from others. It's a little disquieting, especially for New Yorkers (myself included).

In many ways, your work has been inspired by your New York surroundings. Has LA had an impact on the direction of your latest work, or changed how you feel about future work?

AL I often think about the different urban landscapes in New York versus LA. For me, development in New York is defined by a kind of hallucinatory capitalism that evokes a sense of anxiety. The introduction of the skyscraper, which is closely tied to capitalism, dramatically changed the experience of New York in the twentieth century. Recently, in my work, I've been thinking about the city's extreme verticality. LA is also impacted by urbanism and capitalism, of course, but in response to our profit-driven system, people there tend to seek a sense of 'transcendence' from it. Unlike New York, LA is a laterally expanding city. It feels as though its moving outward, aggressively, toward its physical boundaries.

ML During some of our first conversations, I was struck by the types of subjects that have informed your

ANNE LIBBY



Magenta Plains / Art Installation, New York, Magenta Plains, 2017. magentaplains.com/annelibby

work. A few of the broader topics we have discussed include Art Nouveau, Aldous Huxley, and the aesthetics of psychedelia. Can you talk more about some of these influences?

AL I definitely start with a spark of an idea and then see what is revealed to me during the art making process. So, it's a balancing act between the historical and cultural references that are interesting to me and then letting that go as I consider new aesthetic possibilities. We're living in such a rapidly evolving technological time that looking back to think about the present feels particularly useful right now.

The style of Art Nouveau emerged from an anxiety between the ornamental and craft, and the production of mass-produced items. The idea that something decorative could also be inexpensively and quickly made, using modern materials, was particularly radical then. Similarly, in the contemporary moment there is a tension between the 'artisanal' or 'handmade' and the digital

and modern mass production technologies that try to subsume these craft-oriented techniques. The impulses, production methods, and aesthetics of Art Nouveau feel especially relevant to my work, so I often return to them as reference points.

ML The motifs in your table-based sculptures from 2015 also have a surprising affinity with Art Nouveau. To create these earlier works, you produced carefully rendered drawings based on the contours of the folding table's collapsed legs. These designs were then transferred to the table's surface by cutting into it with a CNC router. Since then, you've developed other ways of employing the tables as a sculptural material in your work (the tables are often used to create repeating oval patterns). Do you think of these early works, in which you first used folding tables, as an origin point for your current sculptures?

Spinelli Kilcollin Magazine

2019



Anne Libby photographed by Paul Salvesson

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 Compressed & Expanded:
 An Interview with Artist Anne Libby



Tension, 2017
 Powder coated steel, formica, laminate, seaweed
 5.5' x 5.5' x 5.5'

I'm incredibly excited to feature Anne Libby's artwork in both our Los Angeles and our New York showrooms. Anne and I have exchanged studio visits and been fans of one another's work since we met in 2008, the same year as we sold our first Spinelli Kilcollin ring!

DWYER KILCOLLIN: In your work you've used folding plastic tables, used office window blinds, and sushi nori paper—how do such esoteric and diverse materials enter your vernacular?

ANNE LIBBY: I guess the thread that combines them all is that they are able to compress or are already compressed. While the idea of compression makes so much sense from an efficiency standpoint, I always find it odd, the moment when we touch these everyday things and unfold them into their specific use. I try and work from that starting point and draw out expressivity.

DK: The idea of compression makes so much sense! The Costco picnic table folds flat for ease and convenience, window blinds compact themselves when you draw the cord, and sushi paper has been compressed into a high-density sheet!

Many artists start with a vision, as though they can see the final artwork in their mind's eye, but I think your process starts differently—like you begin with a material and see where it leads you. Could you describe your creative process?

AL: Yes, exactly—I am often really interested in a material or a surface quality as a starting point. In the case of the nori, I was initially attracted to its transparency. I had been working with glass previously, and the way the light passed through the nori sheets stood out to me as looking like stained glass. But then of course it has these other references like that of actual seaweed, organic form, its being a global commodity and its symbolism of good health. But often it takes me a while to understand why

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I'm interested or attracted to something. I've learned it's an instinct I just need to trust and see through because there is always something there that is generating that feeling.

DK: Some of the images you've shared with us have no immediately appreciable origin point—they look like pure abstractions. And yet, because I've followed your work for a while now, I feel like I can see a through-line to the materials you first began investigating. For example, the rounded protrusions on this piece remind me of the perforated understructure you accentuated on the folding picnic table piece we currently have in our New York showroom.

AL: My work tends to be quite linear with one idea leading to the next. My abstractions often do have a starting point in something more real—specifically that oval pattern was pulled from investigations of the folding table's surface. But the pattern seemed to imply something important, both digital and like a fingerprint, and it's directional so it looks like a depiction of some kind of infrastructure. That's why I've continued to go back to it.

DK: It could almost be like a physical binary code, or a city seen from outer space! Are there any new materials sparking your interest right now?

AL: I've recently been doing a lot of work with fabric and with ceramics. With the fabric I have been interested in working with the format of the quilt. I came to it by

wanting to represent the optical phenomena of buildings reflecting on other buildings. I became interested in how a kind of intimate traditional craft could be paired with the look of contemporary urban development.

DK: That describes the new work we just installed in our Los Angeles office! I love how the satin fabric reproduces the effect of large-scale glass and even though it's in the more traditional form of a quilt, it still looks like its folding and unfolding on the wall, and harkens back to the materiality of the nori or the window blinds. I love this way you bring these materials that inspire you in and out throughout your practice.

You can see Anne's work yourself at both our New York and Los Angeles showrooms. Additionally, you can find her at Frieze Los Angeles with Night Gallery, February 14th-16th 2020. She will also have the first solo show of her work in London this coming spring at Soft Opening. She is represented by Magenta Plains, New York; Night Gallery, Los Angeles; and Ribordy Thetaz, Geneva. Contact us, dear@spinellikollin.com, Olivia@magentaplains.com, or William@nightgallery.co for more information on Anne's work.

All images Courtesy Anne Libby and Magenta Plains, New York

Sunset Gates, 2018, Polyester satin, batting, 10' x 5'



Multiplier II, 2009
Aluminum, glazed ceramic
6' x 3' x 14'

Blouin Artinfo

December 14, 2018

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In New York, Anne Libby Confronts Our Times

BY CODY DELISTRATY | DECEMBER 14, 2018



An installation view of a work from Anne Libby's "The Golden Door" at Magenta Plains in New York. (Courtesy Magenta Plains/@Anne Libby)

1 of 5

This has been a significant year for the 31-year-old artist Anne Libby, who's had solo exhibitions at Los Angeles' Night Gallery as well as at The Downer in Berlin. Her current show, at Magenta Plains gallery on the Lower East Side, entitled "The Golden Door," and on through December 16, is her first solo show at the gallery — one that blurs the distinction between modern and industrial design with sculptures made of steel and glass created to appear like gridded skyscrapers.

Libby also marries a sense of the body's fragility with that of physical structures, combining delicate household items like window blinds with metal hardware to create sculptures at once brittle and sturdy — both human and machine. Libby, who was born in Los Angeles and currently lives and works in New York, corresponded with Blouin Artinfo over email to discuss "The Golden Door," a show she sees as underlining the "near hallucinatory, unintended aesthetic outcome of mass development." She opened up about her stylistic mélange, her desire to create works that can live both indoors and out, and how, even amidst the mass industrialization and development of the modern day, the redemption of nature remains possible.

Many of your works appear at once early-industrial and hyper-modernist. What's behind this stylistic decision?

A lot of my work deals with manufacturing and production as a subject and so it is a consequence of that. Most of my recent

sculptures make use of a gridded-oval pattern that I found on the interior of a collapsible folding table while cutting into it with a CNC router. The pattern appears as something like a thumbprint — digital but implying a progression toward its completion. The ovals are like units of labor in that way, but also have a certain ornamental end point.

Modularity, pattern and the grid are inherent to the subjects I consider. In “The Golden Door” I’m mostly interested in the sublime reflections that happen when glass-curtain buildings reflect onto each other. The grids of the quilts situate this distortion in a more personal, organic means of making.

Are your works meant to be “unlocked” for your commentary, or are they best viewed purely aesthetically?

There are layers of information in each individual work that comprise a visual language I’ve been developing over time. This includes my own exposure to industrial parts and a consideration of their internals. I don’t necessarily think this information is meant to be unlocked or decoded, but I do think there is a reveal of sorts as you spend time with a work. For example, the freestanding sculptures and sculptural wall works appear as the metal of a machined part, but are made out of wood, Formica and metallic blinds— materials more native to interiors.

Urban space and the mechanical are fused, and the aesthetic outcomes of transparency and reflection are amplified as I make the work. I think these abstractions retain their references but allow for a more subconscious relationship to a surging development environment that we inhabit. The pieces as installed unlock this further perhaps because while the works are autonomous they have relationships with each other, like those of buildings.

Some of your works appear to play off of well-known masterpieces, like your “Winged Victory,” which is evocative of “Winged Victory of Samothrace,” at least in name. What’s behind this decision?

For that piece, I wanted to relate a common form, the folding mechanism in a collapsible picnic table, to a classically accepted notion of beauty.

Why have you called the show “The Golden Door”?

“The Golden Door” comes from the last line in Emma Lazarus’s “The New Colossus,” the sonnet that is cast onto a plaque on the Statue of Liberty. I was interested in this idea of threshold space to America, and how the current state of the nation might also be a threshold of sorts, one that could have different implications while making use of the same words. The Golden Door used to be the gateway of opportunity and optimism. Now, upon entering New York City, the physical landscape is full of urban development and global investment, enhanced architectural gilding that is mostly the mark of a very specific class.

What have you hoped to accomplish with the exhibition?

For this exhibition, [I’ve tried] to describe a near hallucinatory, unintended aesthetic outcome of mass development and that space as holding possibilities for resistance. The buildings and the reflections couldn’t exist without each other, and so they are seamed together in the show, suggesting a balance of power but in an entirely different realm.

You’re quite a young artist — what do you hope to achieve next? How do you see your career unfolding?

At the moment I feel entirely invested in the content, and there is so much more for me to explore within the terms I’ve set out for myself. I am interested in my work actually redirecting the built landscape by making works that will live outdoors. I am also interested in working on larger installations with more complex exchanges between the works.

Anything else you’d like to discuss or mention?

The current geopolitical landscape is the outcome of a slow but long-term suppression of individuals and their worth. This is tangible even in very mundane contexts including those that aren’t televised. There are only a few historic means to shifting this, but as with reflections we are an interface between parts that must be contended with and which come with opportunities for redefinition.

More information: <http://www.magentaplains.com/>

<https://www.blouinartinfo.com/>

Founder: [Louise Blouin](#)

Artforum

June 28, 2018

ARTFORUM

CRITICS' PICKS



Anne Libby, *The Noosphere Unground*, 2018, plywood, venetian blinds, Formica, aluminum, garlic skin, laminate, 100 1/2 x 52 x 53".

LOS ANGELES

Anne Libby

NIGHT GALLERY
2276 East 16th Street
June 1 - July 6

Conceptual rococo is a common hedge, designed to lend itself to any discourse that would have it. I like something else entirely, a kind of concretism whose late place in genre history reminds me of a postapocalyptic settlement, both decadent and thriving: work by artists such as New York-based Anne Libby, where we can, for once, safely ignore the press release. I did, and so retained my feeling of disquieted attraction to her pools and pillars of—what, I don't know; their coppery and vaguely aeronautical composites of machine parts looked from far away as if they would disclose themselves up close, but didn't.

I saw *Rollbacks* (all works 2018) first, a stack of silver gear-like tiers composed of obround pegs, which reappear throughout the show in wooden, plastic, and metallic iterations. The works' armatures share a vocabulary of curves seemingly derived from those of a piano (*Channel Bank* especially); sometimes their wavy combinations of aluminum and copper oddly conjure Post-Impressionism (e.g., *Solar Medicine*). Elsewhere, they are layered with unsentimental treatments of organic matter: laminated garlic skin. If I am speaking formalistically, it's because I take Libby to be among those artists marked by a divine opacity opposed to the purportedly transparent ethic of, again, the art of the press release—an opaque surface being that which can deflect or reflect reading, such that after literal description, all analyses are our own psycho-. This work is the foil of divination, of self-intimacy. I'll leave you to yours.

— Abraham Adams

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June 1, 2018

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ARTIST TO WATCH

Artists to Watch in June 2018

By Artspace Editors

JUNE 1, 2018

ANNE LIBBY

Night Gallery, Los Angeles

June 1 - July 6



Image via Artsy

We first came across New York based artist Anne Libby's work at the [Independent Art Fair](#) in March, where she was represented by lower east side gallery Magenta Plains at their inaugural booth at the fair. The artist's sculptures are hard to miss—composed of hardware including steel glass wood and mylar, resembling topographical skyscraper blueprints. In her second solo exhibition at L.A.'s Night Gallery, the artist will present new works that draw influence from the reflections of skyscrapers mirroring one another, and the unexpected mechanical regeneration created by capitalism. Whereas her earlier works have been more aesthetically aligned with Art Nouveau, combining technology with natural forms, Libby's newest sculptural works are interested in the relationship between the inner structures which hold things together and the soft outer layers. Using a grid as a base, she wraps Venetian blinds around the hardware—drawing to mind the structure and fragility of the human body.

Artsy

August 27, 2018

ARTSY

22 Artists on the Materials That Inspire and Drive Their Work



• Casey Lesser Aug 27, 2018 3:54 pm [f](#) [t](#) [e](#)

Think, for a second, if you could name one essential product or tool that you could not do your job without.

It's a tough question, but it's particularly difficult to answer if your work relies on your creativity and artistic skill. Have you ever thought about what type of oils a famous painter favors, or what kind of plaster works best? Or, perhaps, if sinking money into expensive brushes or paper is even worth it?

Given that prominent artists today are celebrated for their ideas and execution, we're more likely to pick their brains for their motives and meaning behind their work, rather than their preferred brand of oil pastel, or which household item is integral to their practice. We savor the details of artists' inspirations and processes, but we rarely know about the traditional art materials and offbeat objects that they love the most. So, we decided to find out.

We asked a smattering of artists—from deft painters and sculptors to new media innovators and conceptual masters—to tell us about their favorite art materials, and how they've propelled (and in some cases, even inspired) their practices. While many have clear preferences, others asserted that their work does not rely on a single item, or mentioned objects that you'd never find in a art supply store. Below, we share their responses, ranging from beloved paint tubes to a homemade concoction inspired by the chemical makeup of the human body.

Anne Libby [⊕ Follow](#)

Aluminum Venetian blinds



Anne Libby *To Fathom Hell or Soar Angelic*, 2017
Night Gallery



Anne Libby *No Atmosphere*, 2018
Magenta Plains

New York-based artist Anne Libby, who creates machine-like sculptures that resemble elegant scaffolding, began using metallic Venetian blinds in brushed silver, copper, and gold after living in a first-floor apartment that had them. “Blinds have a direct effect on the amount of privacy I have from the street and the amount of light that comes in [through] my windows,” Libby explained. “I interacted with them so much on a daily basis, and eventually decided to cut them down for my sculptures.” (She’s since recovered discarded sets on the street and bought them on eBay.)

To use the blinds, Libby takes them apart and wraps the metal strips around pieces of wood, then nails them into place. “The blinds are a line between urban architectural and domestic space,” the artist explained. “Metallic blinds are both reflective and transparent in a way that’s related to contemporary architecture itself.”

Contemporary Art Writing Daily

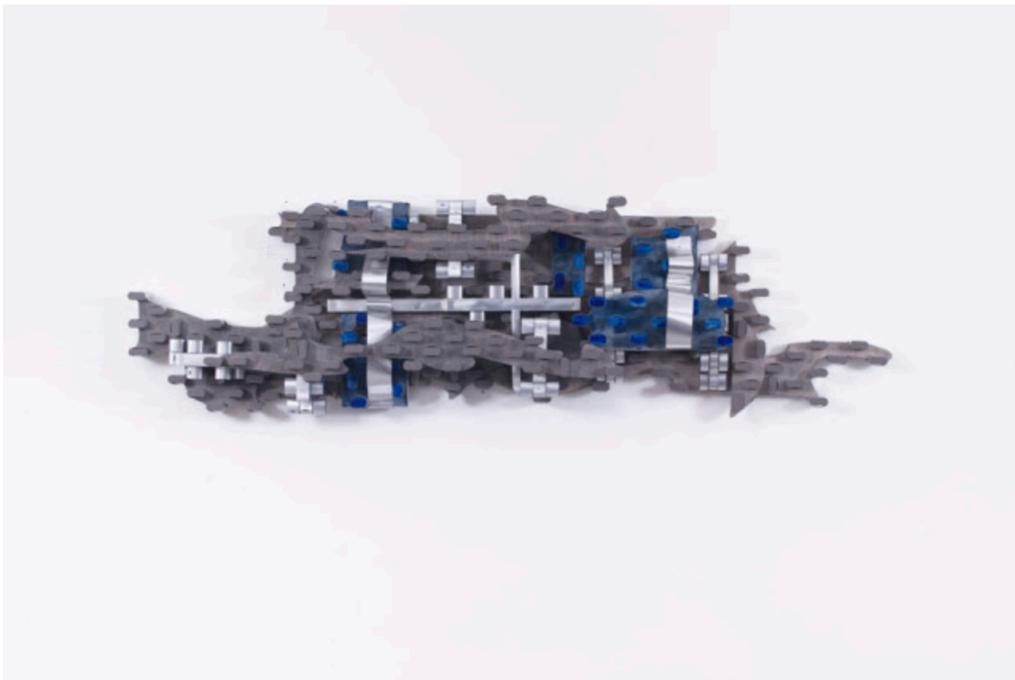
June 26, 2018

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Tuesday, June 26, 2018

Anne Libby at Night Gallery

[\(link\)](#)

over the course of a career Frank Gehry made some fish and they are pretty much horrible. Kitschy blundgeoned ham handeries of what would be the shimmering skins of architectural circusry. They are completely obvious in a way that is painful, reducing nature to a mimickry of its lithe body for future extraction. Libby's shimmering scales seem to gravitate towards this middle state of architectural decorum, a scales that could be placed over the whole, a fragment waiting to be multiplied, capitalized on.

Labels: Anne Libby, Los Angeles, Night Gallery, United States

AMMO

December 22, 2017



ART / EVENTS / FEATURED

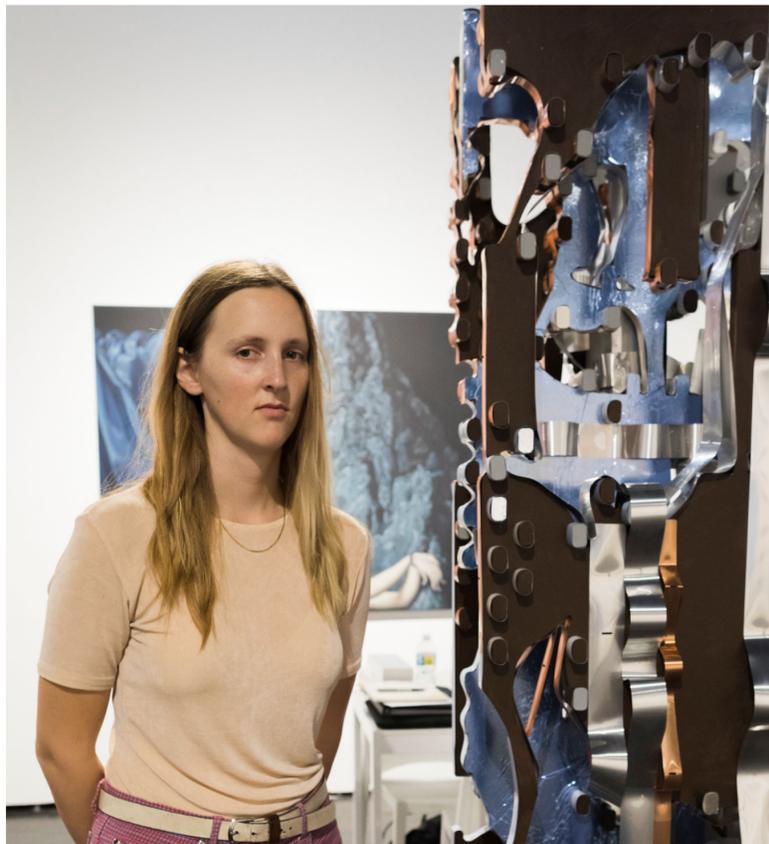
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@ NADA

ELLIE PARK DECEMBER 22, 2017

AMMO Magazine takes Art Basel Miami once again!

Art Basel provides a platform for creatives that are already cemented in the art-scene or are on their way up. It's the perfect opportunity to discover new artists, explore topics beyond your interests, and contemplate unfamiliar art forms. Over the next few weeks, we'll be unveiling our interviews with a variety of creators that participate in different mediums. Each artist is unique from the other and in our interviews, we seek a better understanding of the featured artist and their opinions on art, identity, and every day life.

We've had the great pleasure of speaking with Anne Libby at Art Basel Miami 2017. She has graced the art fair with her intricate sculptural pieces and in our interview, we looked for insight into her creative mind.





IMAGES BY JAMES LIVINGSTON

AMMO: What's Your AMMO?

ANNE LIBBY: I've recently been inspired by the everyday experience of walking around New York City, and all of the different macro and micro experiences that can offer.

A: What do you think is the most integral part to creative growth?

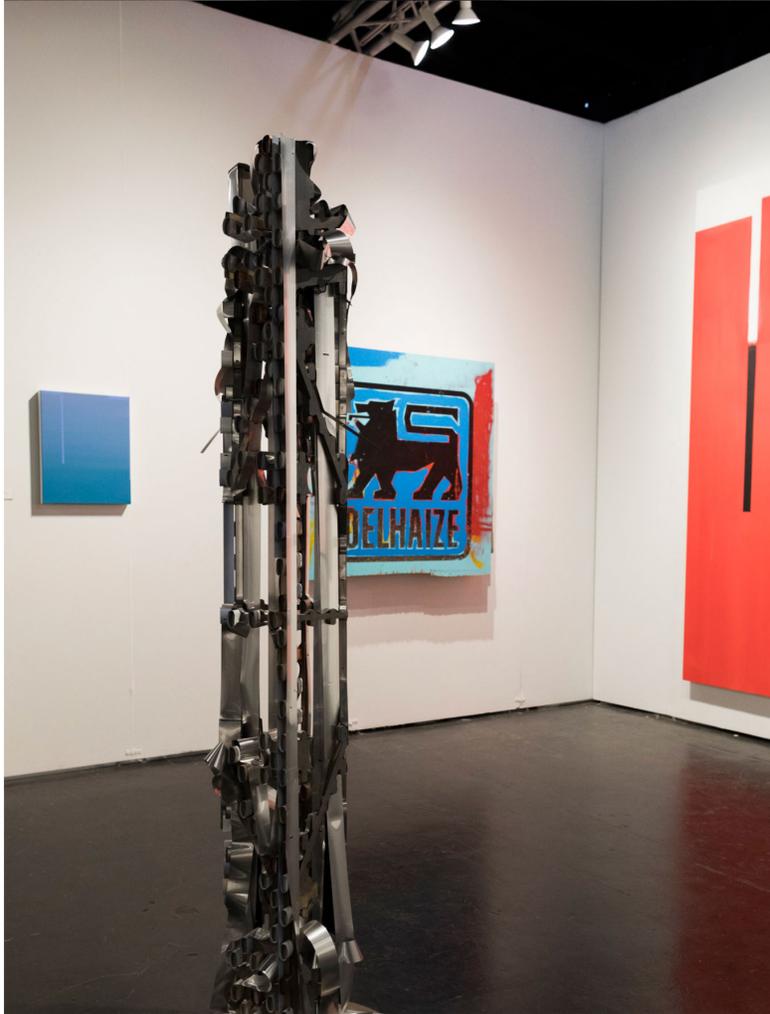
AL: Being able to have a community of creative dialogue is very important, and trying to be an objective viewer of your own work.

A: Your roots are on both coasts. How are the art markets different to you?

AL: The reception of my work does seem different on both coasts, but I am hoping to have as broad an audience as I possibly can, and I'm interested in all responses.

A: If you were reborn as an object, what would you want to be reborn as?

AL: Hmm... I'm not sure to be honest, I don't believe in reincarnation.



IMAGES BY JAMES LIVINGSTON

A: How has your art helped shape your personal identity?

AL: Art is the most important part of my life, I've been able to learn so much from other artists in my community. My own work is more of an exercise in introspection, and an attempt to reflect on the contemporary world.

A: Do you have a favorite work you've created? One that you are most proud of?

AL: I'm always most interested in the next thing I'm working on. The excitement of making a new thing is the best feeling.

A: During Basel are there any artists or events you're looking forward to seeing?

AL: I'm most interested in seeing new work artist friends have created for the fairs, especially when the work is conceived of for the specific context in which they are showing.

##ABMB2017 #anne #art #art #art #art #art #interview #miami #NADA #sculpture
libby basel basel Basel basel fair
2017 Miami miami
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August 2, 2017



Art

12 Artists in Summer Group Shows Who Deserve Solo Shows

• By Alexander Forbes, Alexxa Gotthardt and Scott Indrisek Aug 2, 2017 8:00 am   

Conventional wisdom holds that the bonanza of New York summer shows is little more than a sleepy pause before the fall season kicks into gear. But it's also a terrific time to scout group exhibitions for the lesser-known talent on the cusp of wider recognition—artists who will, with any justice, soon be given their own solo-show spotlight in the city.

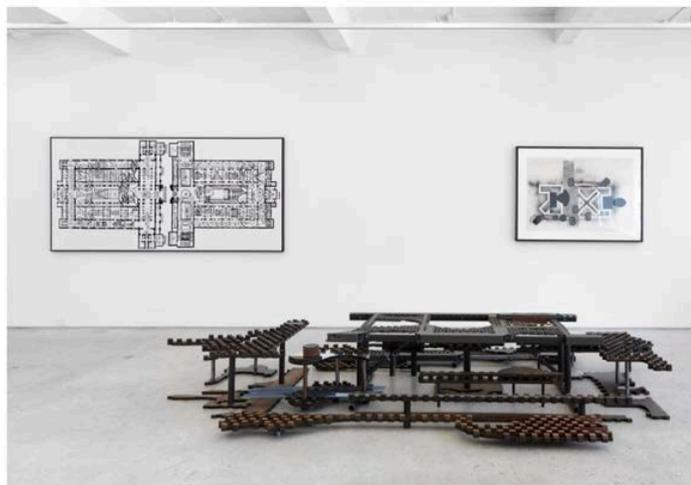
But don't despair if you've been hiding out at the beach for the past two months: we've done the hard work for you. Below, we take a look at 12 discoveries—including a painter of video game aesthetics, a photographer of Elvis impersonators, and a sculptor inspired by seaweed—that the art world will be buzzing about before long.

Selected by Alexander Forbes

Anne Libby

B. 1987, Los Angeles. Lives and works in New York.

Seen at: "Composites," Magenta Plains, 94 Allen Street, New York, July 5–Aug. 6.



Installation view of work by Anne Libby in "NAGY / LIBBY / LE VA" at Magenta Plains, New York. Image courtesy of the artist and Magenta Plains, New York.

With its pared-down simplicity—teasingly alluding to forms that are familiar yet elusive—Libby's sculpture can recall everything from assembly-line machinery to exercise equipment and mass-market folding tables. The artist works with a range of materials, both natural and synthetic, from powder-coated steel to mylar and formica. In the first of two group shows she was included in at Magenta Plains this year, Libby presented her multi-level installation *Acting Blanks* (2017), which was shown alongside historical works by Peter Nagy and Barry Le Va. The sculpture resembled an in-progress model for some future, ultra-minimalist metropolis.

In the gallery's downstairs space, *Tessera* (2017) employed a steel structure as the basis for a very different sort of experiment: The piece was festooned with looping scrolls of laminated seaweed. "I started from a material interest

in its product form,” she explains. “Seaweed in its natural form is buoyant and wild, but then it’s pulverized and compressed into rectangles for consumption—but it still retains the transparency and fragility of its origins. Laminating furthers the compression but makes it durable again. The rolls of seaweed take on forms that refer to production, a drying rack, a conveyor belt, or scrolls on a printing press.”

Sculptures that Libby exhibited in late 2015 at Night Gallery in Los Angeles acted more like industrial room-dividers or screens, seeming to simultaneously be scaled in relation to the human body and something much more imposing (like the underbelly of a car).

The artist says that she’s recently been pondering the work of several older generations of artists, from Nina Beier to Diane Simpson, Haegue Yang, and Marisa Merz. It should be fascinating to see how Libby further explores the tensions present in her sculpture—especially so in a larger institutional or solo context, where she’d be free to sprawl.

Time Out New York

May 8, 2017

TimeOut NEW YORK ▾

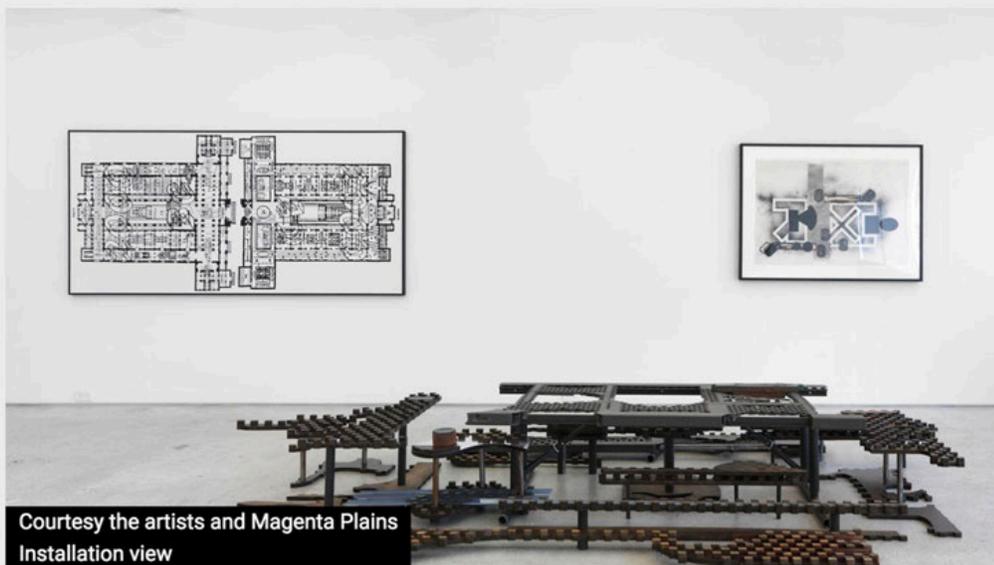
The top five New York art shows this week

Check out our suggestions for the best art exhibitions you don't want to miss, including gallery openings and more

By Howard Halle

Posted: Monday May 8 2017

With New York's art scene being so prominent yet ever changing, you'll want to be sure to catch significant shows. *Time Out New York* rounds up the top five art exhibitions of the week, from offerings at the [best photography](#) and [art galleries in NYC](#) to shows at renowned institutions like the [Metropolitan Museum of Art](#), the [Museum of Modern Art](#) and the [Guggenheim](#).



Courtesy the artists and Magenta Plains
Installation view

TIME OUT SAYS

DETAILS

DATES AND TIMES

USERS SAY

Barry Le Va, Peter Nagy and Anne Libby, respectively, represent three generations of artists who share a propensity for using diagrams or diagramlike forms in their work.

POSTED: FRIDAY MAY 5 2017

Black Cat

August 20, 2016

BLACK CAT

AUGUST 20, 2016

CONSIDER THE BOX FAN

Anne Libby in Pipe Dream

May 5-8 Rachel Uffner/Night Gallery

by Joshua Caleb Weibley

Sometimes the most revealing question one can pose to something is simply agreeing with it vigorously. For example: if really all Burger King is asking is that one "have it your way," as the still used 1974 ad jingle suggests, a customer who says "I'd like a large Diet Coke and no cup," articulates the premise's caveats while holding as closely as possible to the terms offered. Anne Libby's sculpture operates in this absurd mode of address, taking found materials and doing something to them, that in a sense, is entirely in keeping with what they are and how we are meant to use them, but in another sense productively defuses them.

The first of Libby's works I saw were from the two bodies of work she is currently best known for: laminated sheets of Nori and CNC routed folding tables. I first encountered them as part of an exhibition held in a legal office, which still serves in my mind as an instructive introduction. Her work plays elegantly with the defining, legalistic "letter of the law" associated with basic identifying properties of whatever materials come into her hands.

Like the various legal briefs scattered around that office, Nori is essentially just a kind of paper. Applying the same preservative gesture given to significant documents in laminating them opens the material to our appreciating the dark, eerily lustrous beauty of its surfaces. It also stops us from eating it, a repeating trope in Libby's work: the application of a basic industrial production process to a basic industrial production product which renders it unfit for consumption as intended.

Libby's CNC'd folding tables are her most robust body of works with many morphological variations between them. In each, articulate cuts carefully trace contours of the tables' design features, most strikingly their metal legs as these would nest when tucked under them folded up in storage. The negative space is then removed from the tables' plastic tops. This results in forms that can barely hold themselves up, even as the process is one essentially streamlining non-structural elements—a straightforward engineering practice. They call to mind a less composed, more visceral response to Charles Ray's deconstructed 1986 sculpture "I low a Table Works," except that where Ray's table is posed, Libby's are rough and occasionally disheveled. They lean, hang and balance as if expecting to fall. The ones with the most composure are less standing as they would ordinarily when in use than they are standing on their heads, balanced like monoliths, rather than work surfaces.

Libby's Hens listen closely to this description and gesture toward each function, stopping short of completely fulfilling them. Incised into their faces with singed edges testifying to the laser cutting process are a repeating series of curved "L" shapes nested into one another in a grid. These shapes are graphic representations of hex hey sets, like one might use to assemble Ikea furniture, and their hexagonal shape repeats in rods that form the boxes understructure. Like her tables, Libby's box fans labor to hold themselves upright.

For one of the two Hens presented at the pop up show, this was more immediately obvious. One of its two faces was left open revealing the roughly welded structure underneath holding it together. This underscored the frailty of its cardboard surfaces, which appeared stretched over the structure like skin over a skeleton. The other "Hen" hid its structure, leaving both of its faces and their latticework completely intact. The opposing grids on either side created startling moire patterns shifting in accordance with the viewer's vantage. In this its two latticed faces do indeed produce the appearance of whirring motion from within. What is more, the box itself was once a means of circulation when it contained actual fans.

These features frame the sculpture and its referent more fully in terms of the viewer, implicating one in the process of purchasing as well as directly relying on a viewer's presence for some of its qualities; moirés, produced by human eyes' miscommunication of pattern to the brain, flatly do not exist without a person to behold them. In these qualities the object could be understood as needing us, and in its need it begins to reflect our own. Suddenly the box fan is asking for our own terms to better flesh out our relationship with it, which is finally the simple poetic elegance and delight of Libby's objects. Consider the box fan's terms fulfilled, and something human about ourselves given greater definition in the act of breaking down what these things we have want from us.



Anne Libby, "Lily Lamellar," 2015, seaweed, plexiglass, laminate



Anne Libby, "Hen," 2016

Pin-Up

January 27, 2016

PIN-UP



MARROW INTO MOXIE

January 27, 2016



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Known for his neo-vitalist views on entelechy, the German philosopher and biologist [Hans Driesch](#) was the first person to clone an animal. In his work with sea urchins, he hypothesized that the division of cell embryos would result in the development of distinct parts. Instead, each developed into a complete sea urchin. Ultimately these tests led to the philosophy that a defining characteristic of a machine, as opposed to life, is its inability to function when parts are removed.

In artist Anne Libby's exhibition *[Marrow into Moxie](#)* at [Night Gallery](#) in Los Angeles, these distinctions between life and machine are explored and questioned. Libby's autonomous freestanding works acutely dissect the narrow space of the gallery, guiding the viewer's body through a range of tapered, negative spaces. The sculptures, which begin as polyethylene and steel picnic tables, have been rendered technically and cut through by what seems to be a post-digital process. Reductively skeletal, the surfaces of the tables mirror the forms of the folded underside in an almost performative act. Libby refers to the transformation as the creation of 'conscripts' in the [text](#) that accompanies the show. This militaristic tone is further enacted by the brown monochromatic pieces which march upright across the space in a row.

Despite clear reference to the mechanical, the 'tables' are anthropomorphized and scarab-like, at moments, winged. Addressing Driesch's work, her process of removal displaces function to reveal latent annelid-like creatures that pose as both biotic and machine-like. Libby's titles include the phrase "Die, Regenerate or Multiply," blurring the line between the multiple divergent outcomes of an experiment that is scientific or artistic.

Making use of things from the world that bear the imprint of explicit function is thematic here. Libby collages edible seaweed together to make a slicked quilt-like surface which hangs like a camouflage battle flag. Upon closer inspection, the texture of the seaweed begins to mimic the patterns on the tables which begin to reflect the floor plan. The logic deployed is absurd yet rational. Libby does the work for us, and ultimately the artworks appear in traditional object based formats, sculpture and painting.

Text by Jon Wang.

Images courtesy of Night Gallery. Anne Libby's exhibition *[Marrow into Moxie](#)* at [Night Gallery](#) is open until Saturday, January 30, 2016.

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