

ROBERT GROSVENOR
THE POWER STATION, DALLAS
OCTOBER 20 - MARCH 2, 2024
OPENING OCTOBER 20, 5-8 PM

Yes, a racing boat. I've got this hobby, making things: boats and cars. Until recently I've always kept them at a recreational level, just having fun.

- Robert Grosvenor

Robert Grosvenor is a peculiar type of collector. The objects he thoughtfully accumulates at times transition to the status of an artwork. Fueled by a childlike curiosity and by the sensuousness of form, his collecting and alteration of readymade objects is the foundation for a body of work he has produced since the mid 1960s. This impulse to take in and transform elements of his surroundings extends to the series of photographs also on view here, which depict abstracted mounds of sparkling snow in a parking lot that the artist altered with colorful flocking.

"I made it to look at it," Grosvenor has said. He is interested in commodities either on the verge of abandonment or so obscure few have the interest or audacity to resuscitate their intended function. Many of the forms he chooses embody speed and movement; "I am attracted," he says, "to shapes that can go fast." Cars, bikes, motorcycles, scooters, and boats are among the readymade objects that he manipulates, sculpts, and molds into the framework for his idiosyncratic sculptural language. The degree and particulars of the edit remain vague at best. His desire is to make the forms better and more interesting. The works' relationship to the forms that inspired them render their status as sculpture precarious and in flux, an ambiguity that the artist cultivates. The assertive objects raise a multitude of unanswerable questions. Stripped of a motor and steering wheel, their vital fluids leeched, the vehicles' operational faculties are rendered void—their dominant function is now to be seen.

Grosvenor is interested in the interactions between a sculpture, the viewer's experience, and the surrounding architectural context. In this exhibition, an untitled sculpture from 2023 is sited inside a constructed room accessible only through a garage door on the rear of the building. The industrial door evokes the conditions at the artist's studio, made up of several garages often containing only a single work. Here, quarantined from the central gallery space, the viewer, the sculpture, and the room are confined to a small quadrant—this playful intervention shifts the conditions of viewership.

On view on the mezzanine level is a series of four-by-six-inch photographs. Captured in the parking lot of a supermarket, this body of work depicts celestial bursts of colored flocking dropped into mounds of snow. The dense, acidic colors evoke the Cosmic Cliffs, the border of a star-forming region in outer space captured by NASA's James Webb Space Telescope. Grosvenor's seemingly three-dimensional images look like cavernous planetary surfaces and craggy mountainscapes. The use of pure pigment highlights the artist's masterful use of color and the import of chroma coupling with material form. His hues and their associated shapes seep into our subconscious with an intoxicating effect, docking into our memory bank, involuntarily recalled at random.

Grosvenor injects a rousing reverberation into objects and images we think we know and understand. He reorients our interpretation of sculpture and how it operates within our codified world, and uses the four-by-six-inch photograph as a visual telegram communicating the strangeness in the forms and places he sees. Grosvenor mostly eschews explanations for his collected and altered objects. He simply claims: "Everything I do, it's because I like the way it looks."

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Robert Grosvenor (b. 1937, New York City) has been the subject of recent solo exhibitions held at, among others, Paula Cooper Gallery, New York (2023); Karma, Los Angeles (2022); Karma, New York (2020); Galerie Max Hetzler, Paris (2020); Consortium Museum, Dijon (2020); Institute of Contemporary Art, Miami (2019); Paula Cooper Gallery, New York (2018); and the Renaissance Society, Chicago (2017), among others. Grosvenor was included in the 2022 Venice Biennale. His work is represented in public collections including those of the Aldrich Contemporary Art Museum, Ridgefield, Connecticut; By Art Matters, Hangzhou, China; Centre Pompidou, Paris; Direction Regionale des Affaires, Rennes, France; Edward R. Broida Trust, Los Angeles; Frac Bretagne, Rennes, France; Fundação de Serralves Museum of Contemporary Art, Porto, Portugal; Hirshhorn Museum and Sculpture Garden, Washington, DC; Lannan Foundation, Los Angeles; Massachusetts Institute of Technology, Cambridge; Museum Boijmans Van Beuningen, Rotterdam; Museum of Contemporary Art, Los Angeles; Museum of Contemporary Art San Diego, La Jolla, California; Museum of Modern Art, New York; Walker Art Center, Minneapolis; Weisman Art Museum, Minneapolis; and Whitney Museum of American Art, New York.

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