



*Slices*, New Work by Adrienne Outlaw

Visual Arts Gallery  
University of Wyoming  
1000 E. University Ave.  
Laramie, WY 82070



**A**t the invitation of University of Wyoming faculty member Ashley Hope Carlisle, Adrienne Outlaw was the Visiting Artist in Sculpture during the first week of September at the University of Wyoming Department of Art and Art History's Visiting Artist series, funded by Wyoming's Excellence in Higher Education Endowment. During her visit, Adrienne delivered an artist talk discussing the origin and development of her oeuvre, particularly with respect to its social and community character.

*Slices*, an installation of several pieces of her recent work, was placed in UW's Visual Arts Building rotating exhibition space and featured two works in video—*Stacked*, 2014 and *For My Neighbor, In Shades of Gray*, 2014 and four other pieces, one of which was crafted collectively, onsite, from colorful, crowd-sourced boxes that had previously held carbohydrates of one kind or another.





*Stacked*, a single channel video playing on a thin, black-framed external monitor attached to the wall, looped a series of stop-action shots of bright, white, luminescent circular discs (are they chips? cookies? Nilla wafers? Communion wafers?) mysteriously added one on top of the other into the shape of a tall column, whose base appears to be a mirror, offering a reflection that caused the column to grow visually at both ends. At a certain moment the stability of the column begins to waver and eventually comes crashing down, accompanied by what seems to be the sound of plastic accordion tubing being stretched out. The expanding tube sound is intentionally not perfectly in time with the columnar collapse (which does, incidentally, deposit crumbs) and seems to work in opposition to the image of collapsing wafers.



*For My Neighbor, In Shades of Gray* is projected onto the naked wall opposite *Stacked*, and shows a series of video clips of three kinds: the kneading of bread dough, the passing of whole rolls, loaves, and pieces of bread, and the breaking of breads that have been extended. Hands of all kinds appear: the young, gooey, inexpert hands of children beating bread dough down, as well as more aged and skilled adult hands – both male and female – extending both torn pieces and whole loaves of bread. These are handed over, interestingly and almost invariably, in cradled palms, as though the bread were liquid and precious. The bread is then placed gently and tactilely into the recipient's cupped, outstretched hands, always paired. The breaking of bread proffered is also a double-fisted affair, where the taker uses both hands and pinches the bread off, center screen.



These two videos, then, replete with gesture and in gray-scale offer a consistent refrain bookending the remaining four pieces, including the three visually striking LED and sugar-based works on the other two opposing walls: *Crown*, *Flow* and *PET*, all of 2016, are made of sprinklings of sugar which adhere to cast acrylic layers and are illuminated by white LED lights.





*L-R:*  
*PET, Flow and Crown,*  
*2016*  
Each work:  
21" x 35" x 3¾"  
Sugar, cast acrylic, LEDs

Clumped pools of sugar lay miraculously and in all their crystalline beauty upon slabs of thick, clear acrylic: the crystals are sometimes added to one side, sometimes to both. These have been stacked one on top of the other at specific yet tiny intervals, so that the viewer, upon looking at the

slices and slivers, begins to discern a representation in the coalescing of layers – rendered through the impasto of sugar crystals – of a scan of a human brain. The scans are cross-sections from



the top down, such that the viewer seems to be looking at a kind of computer screen upon which is displayed a particular slice of a brain scan, apparently stimulated and then depicted by the same sugar crystals out of which the image is formed and which captures and refracts the ambient light of the LEDs in the surrounding frame.



Lastly, the cool greys of the repeating video, the darkened room, and the bright white light of the illuminated sugar works is broken completely by the polychromatic *Build*, 2016, spot-lit and luminous, a collectively built sculpture erected onsite from crowd-sourced materials. Bright and buoyant cereal boxes, snack boxes, shiny single-serving chip bags, and other colorful containers of carbohydrates and sugary foods were broken down and super glued, edge to edge, to make a patchwork fabric of sorts, and then cut and rebuilt into a small shack, complete with dangling flags and welcome mat.

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Exhibition Checklist  
*Slices: New Work by  
Adrienne Outlaw*

*For My Neighbor, In  
Shades of Gray*, 2014  
Single Channel Video  
TRT 9:33

*Stacked*, 2014  
Sound by Kyle Baker  
Single Channel Video  
TRT: 1:05

*Crown*, 2016  
21 $\frac{1}{8}$ " x 35 $\frac{1}{8}$ " x 3 $\frac{3}{4}$ "  
Sugar, cast acrylic,  
LEDs

*PET*, 2016  
35 $\frac{1}{8}$ " x 21 $\frac{1}{8}$ " x 3 $\frac{3}{4}$ "  
Sugar, cast acrylic,  
LEDs

*Flow*, 2016  
35 $\frac{1}{8}$ " x 21 $\frac{1}{8}$ " x 3 $\frac{3}{4}$ "  
Sugar, cast acrylic,  
LEDs

*Build*, 2016  
96" x 48" x 36"  
Cardboard