



AMANDA ROSS-HO:
THIS IS A DEVELOPING STORY

JANUARY 26 - FEBRUARY 23, 2018 | LUPIN FOUNDATION GALLERY
 Opening Reception: January 26, 6-8pm

Dodd Galleries
 Lamar Dodd School of Art
 The University of Georgia
 270 River Road
 Athens, GA 30602

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 Athens, GA



Lamar Dodd School of Art
 UNIVERSITY OF GEORGIA

Gallery Hours: M-F, 9am-5pm
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Amanda Ross-Ho was born in Chicago in 1975. She currently lives and works in Los Angeles. Ross-Ho has exhibited widely in museums and galleries worldwide. She has had solo exhibitions at Bonner Kunstverein, Bonn (2017); The Museum of Contemporary Art, Los Angeles (2012); The Museum of Contemporary Art, Cleveland (2014); and Praz-Delavallade, Paris (2015). Her work has been included in group exhibitions at the 2008 Whitney Biennial, New York; the Museum of Modern Art, New York (2010); Henry Art Gallery, Seattle (2010); and Orange County Museum of Art, Newport Beach (2011); among many other institutions.

The Dodd Galleries are affiliated with the Lamar Dodd School of Art - a nationally-ranked art school housed within the University of Georgia in Athens, GA. Advantaged by its position within a top-ranked research university, Dodd faculty and students pursue innovative, interdisciplinary research in the fields of art, design, art education, and art history, and are aided in their goals by the school's innovative curriculum, as well as its visiting artist and scholar program and robust exhibition schedule.

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Front: Amanda Ross-Ho, video still from *THIS IS A DEVELOPING STORY*, 2018



Amanda Ross-Ho, video still from *THIS IS A DEVELOPING STORY*, 2018

“The origin story was a chance observation.”

Describing her exhibition at the Dodd Galleries, LA-based artist Amanda Ross-Ho recounts a recent evening spent in Northern California at a party with her mom and her mom’s friends where, as a form of entertainment, the group engaged in the clumsy craft of papier-mâché mask making. Ross-Ho was struck by the collective process and instinctually began recording. “It was really just a fun and wholesome suburban get together,” Ross-Ho explains. “But there was something tender and ritualistic about a woman blow-drying a crude newspaper face on a green balloon while my mom cradled it, their arms and hands gently worrying over this strange object.”

In that moment, Ross-Ho saw poetic potential in capturing the creation of a craft object. While at the time she hadn’t entirely unraveled the significance of this act, she did turn to her boyfriend who was also at the party and declared, “I think I just made a new work.” Compelled by the short video taken on her iPhone, Ross-Ho isolated singular gestures from that precise evening in order to create *THIS IS A DEVELOPING STORY*, an exhibition that engages the theatrical structures of narrative, time, and the fundamental urge to create.

Motifs that reoccur in Ross-Ho’s past work make an appearance here: masks, tables, hands or gloves, all relating to the processes of looking at and making art. She takes objects and magnifies them for their strange and lyrical potential. In her 2014 exhibition at The Approach in London, *WHO BURIES WHO*, Ross-Ho presented the artist studio as crime scene. On the far wall of the gallery, a photographic back-drop adorned with images of masks was flanked by two photo umbrellas, a pair of giant blue latex gloves covered in residue hung on either wall, oversized hair bands, bobby pins, and seemingly dangerous larger-than-life X-acto blades littered the floor in intervals. The change of scale is unnerving, making everyday things totemic and filled with significance. The objects don’t add up in any obvious way; instead the viewer is left to survey the scene, to develop the story.

“I’m interested in legibility,” Ross-Ho states. “In my work there are always authored gaps that need to be filled in by the viewer. I engage an analytic forensic gaze but I don’t provide all the pieces.” The artist acknowledges that this kind of viewing takes time on the part of the viewer, an investment that is reflected in the work of conceiving the exhibition. While that instant at the party in Northern California felt fortuitous, a kind of spontaneous gift from the art gods, it took slowing down the video and laboring over the specifics—the balloon covered in the days’ news or the white cuffs against the black sleeves of her mother’s sweater—to fully complete the work.

Contemporary artifacts, scale-change and the poetic possibility of an object ripped from its original context all make their way through *THIS IS A DEVELOPING STORY*. The title is gleaned from the near nightly anxiety-producing newscasts we’ve come accustomed to in the past year. Ross-Ho explains: “Lately I’ve been thinking a lot about the work of negotiating shared trauma versus our own personal trauma.” What emerges is an anxious beauty in her use of the collective gesture, the contentious currency of news, and the act of making—seated in the communal labor of multiple hands developing a face.

Katie Geha

Director of the Dodd Galleries
Lamar Dodd School of Art
University of Georgia



Amanda Ross-Ho, *WHO BURIES WHO*, The Approach, London, England, October 15 - December 14, 2014.