

On first glance, the textual naming of “Memory Objects” gestures to textural difference, it potentially reads as a refusal: memory personified disapproves, memory objects.

Perhaps *complication* is a more apt description than refusal, because it’s not just that memory’s status as polyvalent record is problematized by subjectivity’s editorial role, but additionally that the corralled objects themselves can never be fully contained.

Objects and memories shift, rub and chafe as one informs the reflection and production of the other. They deliquesce. They leak and stream into phonemes and lines as they exit the corporeal reservoir and are translated into memes and varied forms of language and sign systems.

Wolfe-Suarez’ interrelated forms fluently approach multiple vernaculars, often abutting seemingly disparate discourses to pose questions about the material nature of sculptural production, in this case, modes aimed at foundational moments when memory and physicality intersect. The artist’s forms approach canonical minimalist and conceptual practices while complicating their referential status to issues beyond the self-reflexive; the bodily and interpersonal are also of warranted focus.

Less important than being cognizant of referent, of recognizing overlapping concerns with Donald Judd, Robert Smithson, Eva Hesse and John McCracken, of knowing the artist’s previous assistant work with the late Sol LeWitt or ensuring the clarity of the biographical narrative elements swimming through her practice, is understanding the fundamental power of conceptualized absent spaces. Here, aesthetic interpretations yielded by tensions between absence and presence, sparseness and abundance, the voluminous and the volumeless are supplemented by intersections of legibility and illegibility to urge a reading rather than *the* reading of a certain content in emptiness.

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