

Heather Cook & Analia Saban
Blurring the lines between painting, imagery, and objecthood
20 November – 13 December, 2021

Praz-Delavallade is pleased to present a two-person show that underlines the common link between the work of LA artists Heather Cook and Analia Saban. Both artists employ uncommon materials and techniques to make their art with an emphasis on the woven and hand-made along with its conceptual underpinnings. The exhibition establishes a dialogue between their two forms of practice and highlights the individual characteristics of each.

Heather Cook leads us to moments where the material and immaterial blur and collide. Thematically, shadows have played a role in her work—as a two-dimensional image of a three-dimensional object and as an indexical projection of a physical body in space. In a series of works (*Shadow Weave*), she weaves yarn that has been painted with acrylic paint. Subtle vertical bands of different colors are the result of varied densities of applied paint on each thread of yarn. When woven, there is a painting inside of a painting rather than a painted surface. Another series of works, (*Weaving Draft*) uses weaving drafts that are drawing plans on traditional graph paper that dictate the set-up of a loom in order to make a weaving. Cook’s works are enlarged versions of these draft drawings painted on a woven grid and, in these works, a different color than the original draft. They depict the plans for how to weave the Shadow Weave works. Painted on the grid is all the information needed to set up the loom and weave the Shadow Weave pattern leading to a striking design, and the mirror image of a “shadow.”

Analia Saban meticulously disassembles what was carefully made to reverse the process of its creation. When completed what remains is a relic that testifies to prior work, while at the same time disappearing and representing itself as the beginning of new development. She is interested in what physically constitutes the image in order to understand what makes the work’s existence. Thinking artworks by stratum, lines, and material density, Saban approaches her work scientifically, using various strategies to disassemble the initial work to reveal a new form through the process of its conception.

In the *Collapsed Drawings* series, she plays with the notion of gravity’s hold on lines, brushstrokes, and shapes, seen not as two-dimensional planes but as three-dimensional objects with their own volume and weight. Appropriated from the works of historical masters such as Guercino, Dürer, Kandinsky, or Schlemmer, she separates the lines from the background and allows them to collapse from the drawing to the floor of the frame.

Striving to show the dexterity she brings to bear on diversifying her oeuvre, Saban underscores the intimate proximity between the act of weaving and the way she intertwines acrylic paint onto the canvas in a series of works that, like Cook, combines the skill of the hand with an individual artistic sensibility to create unique and radical works.