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Sarah Rosalena
Unending Spiral

BLUM Los Angeles
May 30–August 16, 2025
Opening Reception: Friday, May 30, 5–7pm

May 21, 2025, Los Angeles—BLUM is pleased to present *Unending Spiral*, Los Angeles-based artist Sarah Rosalena's second solo exhibition with the gallery. This presentation coincides with the unveiling of Rosalena's major public artwork commissioned by the Los Angeles County Museum of Art this June, and the artist's participation in exhibitions at the Dallas Contemporary and Museum of Contemporary Art San Diego. She was recently featured in six exhibitions for the Getty's PST ART: *Art x Science Collide*.

Operating at the intersection of traditional craft and advancing technology, Rosalena's work combines Wixárika weaving techniques, taught to her by her mother and grandmother, with technical processes such as ceramic 3D printing and digital weaving. Similar to computational language, weaving consists of a series of dualities—warp and weft, over and under—which behave similarly to the 0 and 1 binary of code. By giving form to this shared logic in her woven textiles and baskets, it is possible for Rosalena to physicalize and interrogate the technological scaffolding underneath.

Unending Spiral examines the structural and conceptual implications of the spiral as both a formal strategy and a conceptual framework, drawing parallels between galactic formations and terrestrial craft traditions in textiles, coiled ceramics, and basketry. By employing materials of the earth—hand-dyed pine needles, clay, and fiber—Rosalena grounds her work in tactile, site-responsive processes while simultaneously engaging digital technologies with her hand. The pine needles are naturally dyed in plants such as cochineal, walnut, and onion skin, producing a living palette. These material disruptions interrogate the hierarchies that have historically positioned Indigenous craft in opposition to digital methodologies, proposing instead a continuum in which traditional knowledge and emerging technologies co-generate one another, revealing the spiral as a structure of persistence, recursion, and self-perpetuation.

Using digital images of spirals in nature, such as spiral arms of galaxies—Rosalena translates these celestial bodies into handwoven patterns and coiled forms. Her 3D-printed ceramic vessels simulate the process of traditional coil building, yet they resist containment; partway through, the ceramic coils give way to handwoven pine needle basketry, a material intervention that disrupts technological precision with the irregularities of the organic. By positioning the spiral as a recursive, non-linear structure, *Unending Spiral* challenges dominant narratives of progress, which privilege forward motion and technological advancement over cyclical, regenerative knowledge systems, foregrounding craft as a site of critical resistance and epistemological expansion. Through these hybrid forms, Rosalena posits an alternative material cosmology—one that is iterative, interwoven, and perpetually in infinite motion.

Sarah Rosalena (b. Los Angeles, CA, 1982) is an interdisciplinary artist and weaver based in Los Angeles. She weaves between digital and material worlds, integrating earth, clay, beads, natural dyes, and foraged plants—anchoring technology in the land. Rosalena collapses binaries and borders, creating

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new epistemologies between Earth and space. She is Associate Professor of Art at UC Santa Barbara in Computational Craft and Haptic Media. She was recently awarded the United States Artists Award, Creative Capital Award, Artadia Award, LACMA Art + Tech Lab Grant, and the Steve Wilson Award from Leonardo, the International Society for the Arts, Sciences, and Technology. She has had solo museum exhibitions with LACMA (2023), the Columbus Museum of Art (2023), and the Museum of Contemporary Art Santa Barbara (2023). Rosalena's work is held in the permanent collections of the Columbus Museum of Art, Columbus, OH; Los Angeles County Museum of Art, Los Angeles, CA; and the Racine Murphy Museum of Art, Notre Dame, IN.

About BLUM

BLUM represents more than sixty artists and estates from twenty countries worldwide, nurturing a diverse roster of artists at all stages of their practices with a range of global perspectives. Originally opened as Blum & Poe in Santa Monica in 1994, the gallery has been a pioneer in its early commitment to Los Angeles as an international arts capital.

The gallery has been acclaimed for its groundbreaking work in championing international artists of postwar and contemporary movements, such as CoBrA, Dansaekhwa, Mono-ha, and Superflat, and for organizing museum-caliber solo presentations and historical survey exhibitions across its spaces in Los Angeles, Tokyo, and New York. Often partnering with celebrated curators and scholars such as Cecilia Alemani, Alison M. Gingeras, Sofia Gotti, Joan Kee, and Mika Yoshitake, the gallery has produced large-scale exhibitions focusing on the Japanese Mono-ha school (2012); the Korean Dansaekhwa monochrome painters (2014); the European postwar movement CoBrA (2015); Japanese art of the 1980s and 1990s (2019); a rereading of Brazilian Modernism (2019); a revisionist take on the 1959 MoMA exhibition, *New Images of Man* (2020); and a survey of portraiture through a democratic and humanist lens (2023); among others.

BLUM's wide-reaching program includes exhibitions, lectures, performance series, screenings, video series, and an annual art book fair at its base in Los Angeles. BLUM Books, the gallery's publishing division, democratically circulates its program through original scholarship and accessible media ranging from academic monographs, audio series, magazines, to artists' books.

Across the three global locations, BLUM prioritizes environmental and community stewardship in all operations. In 2015, it was certified as an Arts:Earth Partnership (AEP) green art gallery in Los Angeles and consequently became one of the first green certified galleries in the United States. The gallery is also a member of the Gallery Climate Coalition, which works to facilitate a more sustainable commercial art world and reduce the industry's collective carbon footprint. BLUM is committed to fostering inclusive and equitable communities both in its physical and online spaces and believes that everybody should have equal access to creating and engaging with contemporary art.

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