

JUXTAPOZ

Two Schools of Cool: Sarah Cain Gwynned Vitello October 2011

Curator Sarah Bancroft has paired five sets of artists to showcase the unfolding of forty years of California grown art. Sarah Cain is one of the new faces.

The artists collaborating on Two Schools of Cool are: Shana Lutker and John Baldessari, Amanda Ross-Ho and Allen Ruppersberg, Sarah Cain and George Herms, Stanya Kahn and Llyn Foulkes, and Robert Williams with Ed Moses.

Gwynned Vitello: Did growing up in the country and having the time and expanse to contemplate things affect your subject matter and artistic process?

Sarah Cain: Yes, it gave me an immense awareness of subtleties and heightened spatial awareness. It's also possible that the ephemeral qualities in my work could be linked to being in tune with nature, the elements and passage of time.

GV: Do you think that the textures and terrain influenced the use of tactile elements in your work?

SC: Yes, all the works incorporate found objects and the visual cues from the environment. This is probably most apparent in the works on site. For example, I recently co-opted the traditional city colors and street markings into an installation. I also mixed roses I received into my paints.

GV: Does your art express a recognition, or reverence, of the natural order of life or a way to contain it in your work, or an expression of the order gone awry?

SC: Neil Young has a quote that nature is church, and I'd say I feel the same way. I take a lot of walks and there is something about walking and looking that synchronizes your inner ability to process the world. I translate the world by means of assimilating multiple forms of space: psychic, physical and emotional. These different forms will compress into an object or installation.

GV: Do installations give you a bigger sense of freedom? What is it you like about working within a frame?



SC: The making of installations is much more free as it is a bodily process but the negotiations and logistics of working within institutions versus working on your own in the studio has more restrictions. The limitations of negotiations are annoying but they become part of the works on site, they push me to conclusions I wouldn't arrive to on my own. I guess one could argue that by working on a piece of paper or canvas you are working within a frame. The basic frame idea is something I've fought against for years. I am constantly breaking the rectangle.

GV: Do particular colors or combinations resonate differently for you?

SC: I'm a natural colorist and I think I'm slightly synesthetic. I've always felt like certain colors mean different things. Mostly I use colors intuitively though sometimes they are conceptually chosen. It becomes unique to each installation as well as operates in a larger language specific to the culmination of my practice.**V:** Tell me about your focus in this particular show?

SC: I guess you could say my focus has been hanging out with George Herms. We became fast friends in 2006 and this show has given us a chance to make sure we see each other. On the surface the similarities in our work might not be apparent, but the core of our practices share a lot of similarities. I think George and I operated out of this shared poetic space as well as a shared immediacy for the love of living. We just bounce off ideas and conversations, and it has been an awesome exchange. It's inspiring to hang out with an artist that has been working so long and is still so occupied with what he's making right now. He insists on operating in the present tense, which is essential to what I do.

Two Schools of Cool will be on display at the Orange County Museum of Art from 9 October 2011 – 22 January 2012.