

Bio

Captivated by the potential of sculpture to simultaneously halt and instigate movement, Jill Spector (b. 1976 York, Pennsylvania) makes sculptures, photographs, and collages that explore choreography through abstraction. If dance can be understood as sculpture enacted by the body, then her work argues that sculpture can be dance made with inert materials. Spector often combines plaster and papier-mâché forms with wood or metal rectilinear shapes, embracing a variety of techniques, including casting, carving, and assemblage. The integration of two-dimensional imagery into her three-dimensional forms hints at the cultural artifacts that inspire her yet never push the work explicitly toward representation. She incorporates photographs that she has taken of bodies engaged in activities and adheres them to the exterior of the sculpture, inserts them into openings, or lays them beneath the work like a two-dimensional “pedestal.” Spector’s collages served as diagrams for the two sculptures she created for Made in L.A. Images of a stage, hands, and a cardboard box are combined with more abstract forms that reflect her fascination with a range of artistic precedents, from the second-century BC marble Winged Victory to Simone Forti’s dance Huddle.

JILL SPECTOR, VIEW EXHIBITION, STATEMENT

Born in York, Pennsylvania, 1976
Lives and works in Los Angeles, CA

EDUCATION

2005 MFA: Art Center College of Design, Pasadena, CA
1998 BFA: Syracuse University, School of Visual and Performing Arts, Syracuse, NY

SOLO EXHIBITIONS

2009

Light & Wire Gallery @ Circus Gallery, Circus Gallery, Los Angeles, CA

2007

Sculpture In Around: A Believe In, Galerie Catherine Bastide, Brussels, Belgium

2005

One Arm Too Many, MFA Thesis Exhibition, Art Center College of Design, Pasadena, CA

2004

Sculpture & A Hat, Art Center College of Design, Pasadena, CA

Partner, Platform, Perfect, Posture, Art Center College of Design, Pasadena, CA

2003

Wearing Outfit, Art Center College of Design, Pasadena, CA

GROUP EXHIBITIONS

2009

OPERA, Curated by Lia Trinko-Browner, Five Thirty Three, Los Angeles, CA

2008

Life? Biomorphing Forms In Sculpture, Kunsthhaus Graz am Landesmuseum Joanneum, Graz, Austria; curator Katrin Bucher Trantow

The Skat Players, Vilma Gold Gallery, London, England

Betwixt and Between, ACME, Los Angeles, CA

2007

...drawing, stretching, and fainting in coils..., curated by Diana Thater, FestSpiele+ 2007, Pinakothek der Moderne and Nationaltheater, Munich, Germany
Modern Lovers, The Glendale College Art Gallery, Glendale College, Glendale, CA
Radio Danièle, curated by Christopher Williams and John Kelsey, Radio LoRa in collaboration with Kunsthalle Zürich, Zürich, Switzerland; Città Del Capo Radio Metropolitana in Collaboration with GAM Galleria d'Arte Moderna, Bologna, Italy

2006

Many, Many Guys and Girls. All Real Beauties, Circus of Books, Los Angeles, CA
JSA Show, Rental Gallery, Los Angeles, CA

2005

Supersonic, Los Angeles Design Center, Los Angeles, CA
Top Drawer, P.S. 122, New York, NY

2004

Ink, Moose, & the Sea: Bret Nicely, Jill Spector, & Dawson Weber, Art Center College of Design, Pasadena, CA

PERFORMANCES & SCREENINGS

2007

Performance/Film/Video, Daniel Hug Gallery, Los Angeles, CA

2005

At 7pm If You Know the Words Sing Along, a performance work by Corrina Peipon, for Celine and Julie Go Boating, organized by Michael Ned Holte, Anna Helwing Gallery, Los Angeles, CA

2004

Show Down, costumes for sculptural performance by Liz Larner, MAK Center at the Schindler House, Los Angeles, CA
Ink, Moose, & the Sea, musical performance and screening in collaboration with Bret Nicely and Dawson Weber, Art Center College of Design, Pasadena, CA
Five Dance Constructions and Some Other Things, choreography by Simone Forti, staged in conjunction with A Minimal Future? Art as Object 1958-1968, MOCA, Los Angeles, CA

PUBLICATIONS

2008

...drawing, stretching and fainting in coils.... Exh. cat. Munich, Germany: Bavarian State Opera and Pinakothek der Moderne, 2008.
Modern Lovers. Exh. cat. Los Angeles, California: North Fig Press, 2007.

















...the most important thing is to have a good fit. The vest should be snug but not tight. The sleeves should be long enough to cover the wrists. The length should be just above the hips. The color should be a solid color or a simple pattern. The material should be a sturdy fabric like cotton or wool. The vest should be easy to wear and take off. The vest should be a good value for the money. The vest should be a good addition to your wardrobe. The vest should be a good choice for a variety of occasions. The vest should be a good choice for a variety of occasions. The vest should be a good choice for a variety of occasions.















