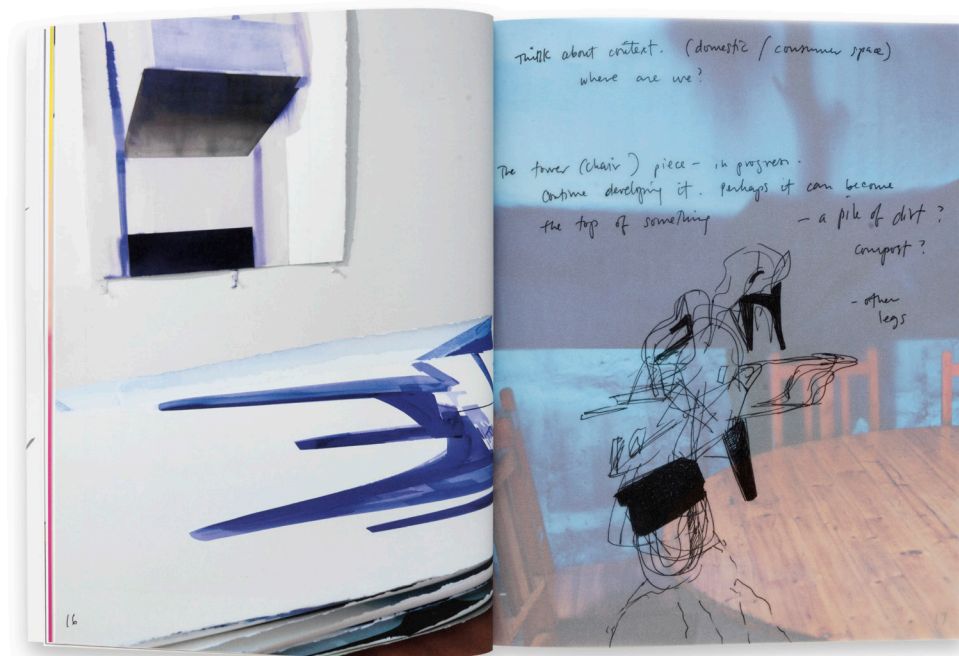




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Shana Kaplow's body of work traces and, therefore, acknowledges the interconnectedness of every thing and being. Her art provides notes on how to identify connectedness in the face of destructive tendencies. —EXCERPT FROM ESSAY BY VERONICA KAVASS IN *OBJECT OBJECTS: SHANA KAPLOW*

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The book, ***Object Objects***, encompasses Shana Kaplow's contemporary art practice from intimate sketches and notes printed on translucent, vellum pages to lush documentation of the artist's monumental ink-on-paper installations. The proximity between intimate thoughts and public presentations mirrors the artist's broader practice, in which Kaplow navigates the uncertain terrain between individual consumption and global systems of production.

In her work, Kaplow uses the materiality of ink to evoke the concrete and the mercurial simultaneously, presenting both a visceral and conceptual experience. Her work calls into question the ordinary cadence of domestic life by illustrating the seams and the undersides of mass-produced household objects. Images of chairs, dining tables, and pillows degrade into dissolving forms and unstable arrangements, urgently challenging concepts of comfort and home. Kaplow remarks, "I am interested in what is unseen, yet carried along with these objects. There is a contradiction between their solidity and the precarious and extractive conditions that created them."

This beautifully printed volume features images of finished work, works-in-progress, source materials, notes, and sketches, offering the sensibility of a studio visit. Designed by the award-winning graphic designer, Matthew Rezac, *Object Objects* includes a creative non-fiction essay by New Orleans writer, Veronica Kavass, and a conversation between Kaplow and Minneapolis artist, Sarah Petersen. The texts reveal layered aspects of Kaplow's work, illuminating its poetic, conceptual, and biographical underpinnings while allowing the reader plenty of space to ponder the work for themselves.

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**Sarah Petersen:** It's not just the objects you address — you're talking about a network of relations in them. There are pairs of images that don't quite sync up along a seam — it's such sweet desperation for them to match. Like, maybe these two different things will fall in love and fix things. This interest in connecting unlike things speaks of a desire for relationship through difference — which is something we so desperately need.

**Shana Kaplow:** Yes, there is an attraction to difference and connection. The cultural theorist Sarah Ahmed wrote about the concept of 'shared inhabitation.' I love your take on it — the idea of different things falling in love. Maybe that's a humane way to critique systems that separate people from each other, when really, we are inextricably connected.

—EXCERPT, CONVERSATION BETWEEN SHANA KAPLOW AND SARAH PETERSEN





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“ With a spirit of playfulness and an openness to experimentation, Shana Kaplow’s work delicately probes at everyday objects and encounters. The inanimate becomes animated, and the immaterial is made material and back again. This book weaves together the artist’s own voice, evocative memories, and illuminating passages which investigate the nuance of the world around us.”

—HEATHER SHIREY, PROFESSOR, ART HISTORY, UNIVERSITY OF ST. THOMAS

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**Shana Kaplow** (b. Cambridge, MA, 1962) works in large scale ink installations, sculpture, and video. Her work has been featured in exhibitions and screenings at Minneapolis Institute of Art, Tianjin Art Museum, Walker Art Center, Asheville Art Museum, Franklin Art Works, The Urban Institute for Contemporary Art, The Soap Factory, and others. She was awarded the prestigious Joan Mitchell Foundation Grant for Painters and Sculptors, the McKnight Foundation Fellowship, and the MN State Arts Board Artists Initiative Grant. Kaplow received her MFA from the Maryland Institute, College of Art and her BA from Connecticut College. She lives and works in St. Paul, MN.

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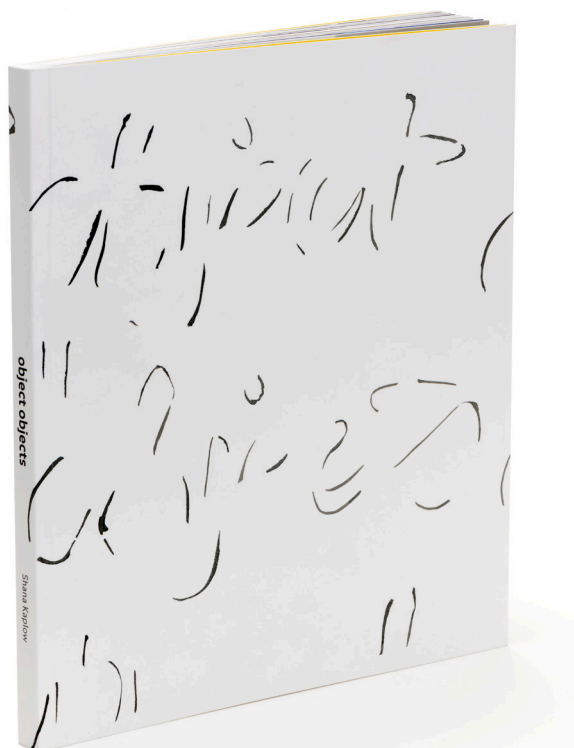
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“ This book is brilliantly produced. I love the interplay of installation views, details and notes, as well as Veronica Kavass’ wonderful thought bubbles, and the interview. Great printing too. So grateful to have this. Thank you, thank you.” –ALEC SOTH, PHOTOGRAPHER

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**Shana Kaplow**

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