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Lynda Benglis And 6 Contemporary Artists Sculpt With Paint

November 23, 2013 by [kristin bauer](#)



Laura Moriarty



Margie Livingston

[Lynda Benglis](#) emerged decades ago as an artist breaking barriers and shifting paradigms. Pouring neon paints in exhibition spaces served not only as an action on the figure of the artist, but while these pieces created installations, the poured paint was also viewed and handled by Benglis as an object, and preserved as such. Years later her poured paint artworks are preserved and installed in their original format- which presents a transformative dynamic that the artist established.

Paint has historically been used to create imagery on a foundation- canvas, wood, paper, etc. In this common format the paint becomes an object of art only after joined with a substrate. Benglis was a forerunner in breaking away from this. Today there are a number of artists pushing forward on this notion, and breaking away further in the development of their bodies of work. Artists [Linda Besemer](#), [Margie Livingston](#), [Ryan Peter Miller](#), [Laura Moriarty](#), [David Allan Peters](#) and [Leah Rosenberg](#) all create works that demonstrate the vast spectrum with which paint as a medium has been torn from the substrate and presented conceptually and physically as a substance that can be molded.

Margie Livingston recently presented a new body of work in her solo exhibit “Objectified” at Luis De Jesus Gallery in Culver City. Having spent years casting and sculpting paint, Livingston’s portfolio demonstrates an evolved investigation into forms and space, substance and the function of the object. In her newest work she casts and sculpts acrylic paint alone into slabs that appear as wood planks, the patterning of hues reminiscent of wood grain. The wood-like planks, sheets and stumps are then used in the formation of minimalist sculpture.

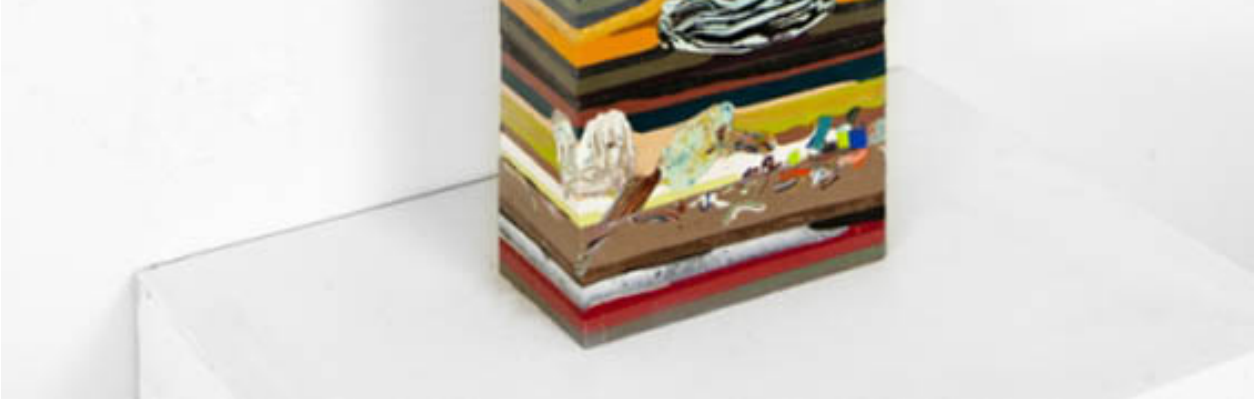


David Allan Peters

David Allan Peters and Laura Moriarty both use paint as a means of creating a sort of excavation in their works. While Peters' work obviously is still on a two dimensional substrate, he casts the paint in layers to dig away,

gouging into the surface in a sculptural manner, creating lines and balancing the tones underneath with a monochrome surface. Moriarty's works are encaustic, a mixture of beeswax and pigment, that reference geological strata while drawing a parallel to the time based formation of earth and the creation of art. "While these pieces resemble scaled-down models of phenomena and features of the earth, they are more literally core samples of the act of painting, promoting innovation in the timeworn study of process and materials," Moriarty says in a statement about her works.





Laura Moriarty



Laura Moriarty

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