



Marlo Pascual, *Untitled*, 2013. Digital c-print, conch shell, pedestal, Installed dimensions: 40½ x 16 x 12 inches. Photo by Jean Vong. Courtesy of the artist and Casey Kaplan, New York

## **MARLO PASCUAL: THREE WORKS**

ALICE F. AND HARRIS K. WESTON ART GALLERY  
September 23–November 27, 2016

## MARLO PASCUAL: THREE WORKS



Marlo Pascual, *Untitled*, 2013. Digital c-print mounted on aluminum, stool, Installed dimensions: 43 x 55 x 11¾ inches. Photo by Jean Vong. Courtesy of the artist and Casey Kaplan, New York

Marlo Pascual's enigmatic photo-sculptures seize upon the vagaries of found, anonymous, vintage photographs, into which she breathes new life through jokey, absurdist, and sometimes violent handling. "Photography is a lot about loss and death," the artist has said, and this is evident in her particular interest in old photographs, embodying an awareness of time passing and meanings lost. While numerous artists have explored the concept of the photograph as object, Pascual introduces an element of theater in her dramatization of found photographs' imagined past-lives; her enlargements and sculptural gestures—making use of potted plants, shelves, and seashells—offer an interpretation of a moment that once was, a moment staged and fixed by a photograph, now vulnerable to other uses.



Marlo Pascual, *Untitled*, 2014. Digital c-print, plexiglas, stone, red oak shelf, Installed dimensions: 32½ x 72 x 7½ inches. Photo by Jean Vong. Courtesy of the artist and Casey Kaplan, New York

FOTOFOCUS BIENNIAL  
PHOTOGRAPHY,  
THE UN-  
DOCUMENT  
OCTOBER  
2016

**MARLO PASCUAL: THREE WORKS**

CURATED BY FOTOFOCUS

Kevin Moore, Artistic Director and Curator

The FotoFocus Biennial 2016, themed *Photography, the Undocument*, features over 60 exhibitions at Participating Venues and eight exhibitions curated by FotoFocus Artistic Director and Curator Kevin Moore. These eight exhibitions bear diverse and nuanced, yet interconnected, relationships to the theme, which seeks to break apart assumptions about photography's documentary character by emphasizing the medium's natural tendency to distort, edit, and reshape the visible world.

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