

Olga Balema & Anne de Vries

MICHAEL THIBAUT

3311 W. Washington Blvd

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Olga Balema and Anne de Vries's "Listening" offers several weirdly supple sculpted riffs on aural physiology—that is, ears. In the most literal example, de Vries's *Listening to Snail* (all works 2015), the small, whorled shell of the titular mollusk sits in the hollow of a big plaster ear, echoing its curves. The tumorous lobes of his vacuum-formed *Faces*, shallow head-shaped pucks covered in abstract mounds, are printed with pixelated, nerve-like digital tracings. The double yellow bars of Apple Maps freeways and pictures of Apple earbuds cross the surface of *Face 03*, evoking a kind of technical evolution—an industrial ergonomics to amplify our species' slow growth. *Face 02*, opposite, resembles a low-res tide pool which, though silent, hints at the ocean heard inside a conch—in point of fact, the resonating, primordial static of rushing blood.

This soft, outsized morphology reaches gross scale in Balema's *House of Intuition* sculptures: Mauve cables flop viscerally between kinked, rusty tubes; butterfly hair clips shelter in and around cyst-like sacs of Magic-Sculpt. On the floor of both gallery rooms, Balema installs surf-worn rocks (*Gut Feeling I-III*) fitted with worms of clay in shallow grooves; saddled with cell-phone motors, their fingerlike forms clack against the stone, as if slowly burrowing. Wires, transformers, and extension cords wriggle from the motors, across the concrete floors, back to a "source"—both ancient and plastic.



Anne de Vries, *Listening with Snail*, 2015, high-density foam, MagicSculpt, synthetic hair, 32 x 20 x 4".

— Travis Diehl