

[picturethispost.com](https://www.picturethispost.com)

Gallery 400 Presents LET ME BE AN OBJECT THAT SCREAMS

Museum Staff Writer

2 minutes

Throughout **Terry Adkins'** practice, the artist drew forward obscure, forgotten, and misunderstood figures in history by translating the events and particulars of their lives into assemblage sculptures. Contextualized by this exhibition, Adkins' sculpture *Tonsure* physicalizes interior thought and slips between the self-recognition of subjects and the objects Adkins has imbued with abstractions of personhood.

Jeff Gibson reflects on the power of the desired object in product photography that circulates densely through the shared cultural, symbolic, and psychological marketplaces of the Internet. Gibson arrays images of objects that float in the anxious white vacuum of product photography—forms with only distant context, ripe for projections and longing. These images are here shown as freestanding signage, running through the exhibition space along the border between exterior representation and inner appetites.

Jennifer Chen-su Huang shifts shapes, dissolves structures, and compounds meanings in her installations. *Goo goo too* is an

inventory of fragments arranged across overlapping platforms and sheets marked out with tracings from the space in which it is sited. Here is a sand garden; there is a disjointed toolbox.

Huang's material language takes as a premise that objecthood (and other forms of being) is always partial and rarely definitive. Temporary relationships between delicate, slight things enact content in flux. Curious, viscerally sensual, and responsive to incidental conditions of its display, Huang's work is a blend of excitable experimentation and perverse curation of a world in pieces.