

*in land, in body* presents new works from Boulder-based artists Brittney Hofer, Samara Johnson, Sarah McCormick, and Elspeth Schulze. Together these four women explore the nuances between the human and the nonhuman, within and without boundaries. Their work is both bodily and built; controlled and unbroken. Materials shift from their prescribed functions to form windows, networks, instruments, and new organic forms. Is matter extracted from land still land? Or is that tie severed when its new name is given? This work follows the thread between bodies, where the inside and outside meet.

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Brittney Hofer's work *Hear, Here* focuses on map-making and the decisions that shaped the boundaries of the 50 states: part math, part aesthetic whim. The lines on maps that delineate state from state and county from county are ambiguous. These lines don't physically exist in the land, yet they define the ways we move through it. This fence of steel T-posts and cassette tapes is taken out of context: instead of keeping something in or out, it describes external space and dictates how people navigate the area at hand. Cassette players mounted to the fence posts are modified to play a layered loop of classical and folk music that references European influence on and expansion into the West. The fence posts vibrate with sound, acting as a demarcation of place: a sonic and physical delineation of space.

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With *in land, in body* Elspeth Schulze presents a wall of windows. Windows typically frame a view of the landscape but here, materials extracted from the landscape fill the frame. We break the land down to shape spaces of our own design— beds of gypsum are pummeled into powdered plaster and pressed into sheetrock panels, which become the walls of our interior spaces. We cut windows in these walls, which become portals between indoors and out. Here, the windows are made of wall-building materials like fiberglass insulation, plaster and plywood. The portals are closed— the connection

between the built landscape and the natural environment blocked. This wall of windows considers our shortsighted view in the ways we shape space.

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Samara Johnson creates visceral work in order to expose vulnerable parts of the psyche. Using sinew, gel polymers and horse and human hair, her dimensional wall works elucidate the relationships between unseen internal systems and the environment outside the body. The pieces allude to a loss of bodily control contrasted with a sense of intention and containment. Johnson explores the idea of the unexplainable, considering non-verbal energy and communication between humans and creatures.

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In *Contiguous*, Sarah McCormick questions whether the anthropomorphism of nonhumans leads us to assume that their desires mirror our own. These broken pieces of slate, once connected, were extracted from a boulder field and outfitted with sensory equipment so they might have the comfort of being informed of each other's proximity at all times. They live between the worlds of object and subject, stuck in a perpetual loop of human dialogue.