

# OBJECTS:USA 2020

**Glenn Adamson**

**Introduction by Evan Snyderman and Zesty Meyers**

**Interview with Paul J. Smith by Gloria Kenyon**

**Essays by James Zemaitis and Lena Vigna**

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For Paul J. Smith, in memoriam

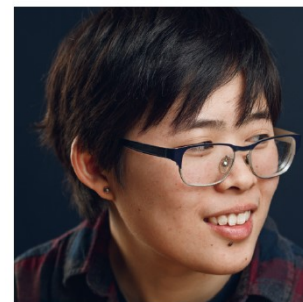


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It is the central dilemma of our age: though we humans are part of nature, we have created for ourselves an increasingly artificial environment that seems destined to self-destruct. Joyce Lin's work is devoted to exploring the anxiety-provoking conditions of this new era, which has come to be called the Anthropocene: "I have become both disturbed and fixated with the opacity of industrialized society, where modes of production and disposal are obscured to the public and the impacts of supposedly disposable materials like plastic, foam, and resins last far beyond time scales that we as humans can fathom. My work is driven by this paradox of permanence and impermanence, opacity and transparency, that marks our modern materials, processes, and attitudes."<sup>1</sup> This impulse has led her to extraordinary feats of forensic making, like her *Skinned Chair*, in which an antique object is painstakingly peeled with a scroll saw, and its surface laid atop a steel and epoxy clay armature.

1. Joyce Lin, "Artist's Statement," Joyce Lin, accessed March 11, 2020, <http://joyce-lin.com/artist-statement>.



*Egg Chair*, 2019. Spray foam, plywood, plexiglass, body filler, and enamel paint

*Skinned Chair*, 2019. Found furniture, epoxy clay, and steel