

LUBOV

NADA Miami 2021: Marsha Pels & Kevin Tobin

HUSBAND AND WIFE SPECIAL

Fuqi feipian, literal translation from the Mandarin 'husband and wife lung pieces', is thinly sliced beef heart, tongue and stomach bathed in chili oil, spices and Sichuan peppercorns.

For American audiences; the translation is *Husband and Wife Special*.

Marsha Pels (b. 1950) and her spouse Kevin Tobin (b. 1989) have eviscerated corpses in their respective mediums for quite some time. For their debut presentation with Lubov together after their back-to-back solo presentations in the Winter and Spring of 2021; Pels' recent sculptures and Tobin's recent paintings meditate on the brevity of life, deterioration of the physical body, and absurdity of death with humor and pathos.

In the wake of 5.15 million human deaths worldwide, both artists have chosen to depict animals instead of humans for their apocalyptic tableau. *Towards Bethlehem*, 2021, is a cast iron playground pony fused with a fabricated steel replica of the walker Pels used during her recovery from a hip replacement during the first few months of the pandemic. A modified Israeli child's gas mask adorns the infantile/geriatric 'Horsewoman of the Apocalypse' for protection while acknowledging the dangers of increased militarization.

Tobin's four new paintings based on x-rays of bats push the abstraction of his figures into new territory. *Doom Boogie Woogie*, 2021 and *Blue Bat*, 2021, are loosely based on photos of partially decaying bats which continued to hang upside down after death. At roughly human scale, these foreboding figures are painted on hollow core doors which became a loaded symbol for the artist during the pandemic for stay-at-home orders, life and death, and modern civilizations futile attempts to separate the dangers of the outside world from sterile interior comforts.

Pels and Tobin's wicked humor is foregrounded in their intimate works. *Bingo's Last Toy*, 2021, is a direct burnout bronze casting of Pels recently deceased dog Bingo's favorite toy flaunting a gas mask similar to her apocalyptic pony. Tobin's *Camouflage Bat*, 2021, reimagines a bat pregnant with twins as a hysterical self-portrait with the artist's mustache, a crown of teeth, and fecund abdomen against forest military camouflage. *Bat Legs [Hip-Replacement]*, 2021 features bat leg bones with a human prosthesis and a waning crescent moon.

Woman with Her Torso Cut, 2019, the lone representative of the human figure, is a direct burnout bronze casting of the corset Pels was wearing when she was accidentally run over by a pickup truck in 2017. Although the piece was made before the pandemic; it distinctively evokes the uncanny power lost wax casting can have when used to conceptualize loss, the passage of time and ecstatic transformation.

For any inquiries, please contact Francisco Correa Cordero at francisco@lubov.nyc

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Over the course of four decades, **Marsha Pels'** sculpture practice has drawn both from her autobiography and deep historical research, treating subjects such as gender identity, war and power, and contemporary politics.

With an inventive and improvisational spirit, Pels has mastered intensive processes such as metal casting and fabrication, glass flameworking, and photoetching, as well as transformations of found objects. In short, anything—from broccoli to boots—is a plausible raw material, alchemized and concretized evocatively by her hand. Such transubstantiation infuses her sculpture with a remarkable psychological intensity and metaphorical strength.

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Marsha Pels has won numerous awards including a 1981 Public Art Fund Grant, a Prix de Rome in 1984, a Fulbright Senior Scholar award to Germany in 1997, a Pollock-Krasner Foundation grant in 2004, and a 2013 Adolf and Esther Gottlieb Foundation Individual Support Grant, among many more. Pels' work is included in the public collections of Grounds for Sculpture, Hamilton, NJ; The Olbricht Collection, Essen, Germany; United Jewish Appeal Corporate Headquarters, New York; and the National Museum of Gabarone, Botswana, Africa.

Pels' exhibition at Lubov in 2020 was reviewed in [Artforum](#), [The New York Times](#), [Hyperallergic](#) and [Garage Magazine](#).

Pels lives and works in Brooklyn, New York.

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Kevin Tobin (b. 1989, Canada) lives and works in Brooklyn, NY. He received a BFA from the College for Creative Studies in Detroit, MI in 2011.

Bats have fascinated Tobin long before Covid-19. Across the world for thousands of years they have symbolized benevolent and malevolent forces in fiction and religion, and have a real world symbiotic relationship with humans and in agriculture. Ironically, a healthy population of bats has often protected humanity from deadly pathogens such as malaria and dengue fever, spread by mosquitoes. Despite the connotation of bats as being scary, most bats in reality are unbearably cute as animals.

In quarantine, Tobin began making paintings of bats after stumbling upon images of bat x-rays online. Since he had been making paintings loosely based on human dental x-rays for years, he treated them as a jumping off point for painterly experimentations of the figure. In 2019 he acquired a number of doors as painting substrates, which languished in his studio for months. The door became a loaded symbol during the pandemic; with stay at home orders the door as a metaphor for life and death and a man-made architectural feature to separate inside from outside.

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Kevin Tobin

Born 1989, London, Ontario, Canada

Lives and works in Brooklyn, NY

Education

2011 BFA, College for Creative Studies, Detroit, MI

2010 New York Studio Residency Program, Brooklyn, NY

Exhibitions

2021

Open Circle, Fragment Gallery, Moscow, Russia

Wild Frontiers, The Pit, Los Angeles, CA

Group show, Always Fresh, New York, NY

All by Myself, Lubov, New York, NY (solo)

2020

NADA, Lubov, New York, NY

2018

Blood Clots, Salon 94, New York, NY

2014

Person, Place or Thing, curated by Quang Bao, 68 Projects, Berlin, Germany

2011

Evil Demon, North End Studios, Detroit, MI (solo)

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Marsha Pels

Lives and works in Brooklyn, NY

Education

- 1974 MFA, Syracuse University, Syracuse, NY
- 1972 BFA, Rhode Island School of Design, Providence, RI
- 1971 Tyler School of Art, Rome, Italy

Solo Exhibitions

2020

Solace, Lubov, New York, NY

2013

To Fly, To Drive, Parker's Box, Brooklyn, NY

2012

Detroit Redux, Schroeder Romero & Shredder, New York (catalogue)

2008

Dead Mother, Dead Cowboy, Schroeder Romero, New York, NY

2004

The 9/11 Tablets, The Irish Museum of Modern Art, Dublin, Ireland
BOOTY, Schroeder Romero, Brooklyn, NY

2001

The Hitler Vitrines, Schroeder Romero, Brooklyn, NY
The Hitler Vitrines & The Cleansing, Davis & Hall Gallery, Hudson, NY

1996

Poupee, Momenta Art, Brooklyn, NY (catalogue)
Poupee, List Gallery, Swarthmore College, Swarthmore, PA

1995

Terranova, Sculpture Center, New York, NY (catalogue)
Vestige, A War Memorial, The Rotunda Gallery, Brooklyn, NY
Recent Sculpture, Dana Arts Center, Colgate University, Hamilton, NY

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1986

The Crucifixion Series, Oscarsson-Siegeltuch & Co., New York, NY (catalogue)
Bronze Sculpture, Oscarsson Hood Gallery, New York, NY
Sculpture in Clay, Steel & Bronze, Mercer-Price Gallery, Putney, VT
Recent Sculpture, Dana Arts Center, Franklin & Marshall College, Lancaster, PA

1981

The Utica/Hudson River Landscapes, Oscarsson Hood Gallery, New York, NY

Selected Group Exhibitions & Installations

2018

Washington Sculpture Walk, Washington, CT

2016

2016 Hot Metal Artists, Franconia Sculpture Park, Shafer, MN

2014

Art in Nature, Greenwood Gardens, Short Hills, NJ

2013

A Rich and Diverse Palette, College of Staten Island Faculty Show, CUNY Staten Island, NY

2012

MYTHOS: Visions from Mythology and Legend, Grounds For Sculpture, Hamilton, NJ
(catalogue)

2011

Lorne Sculpture 2011 Biennial Exhibition, Sculpture Trail, Lorne, Victoria, Australia (catalogue)
Chain Letter, Shoshana Wayne Gallery, Los Angeles, CA

2010

Pavers, Schroeder Romero & Shredder Gallery, NY, NY
Twining Vines, Front Room Gallery, Brooklyn, NY

2009

Momenta Benefit, Momenta Art, Brooklyn, NY and Sara Meltzer Gallery, New York, NY

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2008

Ship of Fools, Ship of Hope, One World, Yarra Sculpture Gallery, Victoria, Australia; travelled to *Ballarat Mining Exchange*, Ballarat, Victoria, Australia

2006

Transparency, Middlebury College Museum of Art, Middlebury, VT, travelled to Corridor Gallery, Reykjavik, Iceland

Dieu Donne Paper Benefit, Gallery at Metropolitan Pavilion, New York, NY

2005

Outdoor Sculpture, Elaine Benson Sculpture Garden, Bridgehampton, NY

2004-5

Anthology of Art, travelled to: Martin Gropius-Bau, Berlin, Akademie du Kunste, Berlin, Bundeskunsthalle, Bonn, Zentrum fur Medienkunste, Karlsruhe (catalogue)

2004

Decade, Schroeder Romero, Brooklyn, NY

2003

Outdoor Sculpture Park, Pratt Institute, Brooklyn, NY

2002

Momenta Benefit, White Columns, New York, NY

Drawings by Sculptors for Sculpture, Andrews Gallery, The College of William and Mary, Williamsburg, VA

Made in Brooklyn: Selection One, Wythe Studio, Brooklyn, NY

www.anthology of art-net, Braunschweig School of Art, Braunschweig, Germany (catalogue)

Homage to Calder, Elaine Benson Gallery, Bridgehampton, NY

1999

Outdoor Sculpture Walk, Trenton Train Station, Trenton, NJ

Outdoor Sculpture, Connemara Conservancy, Plano, TX (catalogue)

1998

The Theatre of Cruelty, Cristinerose Gallery, New York, NY (catalogue)

Drawing From The Source, Hebrew Union College, New York, NY (catalogue)

SLAG: Inaugural Exhibition, Chelsea Market, New York, NY

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1995

Thapong International Artists Workshop, National Museum, Gaborone, Botswana (catalogue)
Mujeras de Podera; Women of Power, travelled to: Fondo del Sol Visual Arts Center, Washington DC, Museum of the National Center of Afro American Artists, Boston, MA, Kenkelaba House, NY, NY (catalogue)
Sculpture Space: 20th Anniversary Exhibition, Munson-Williams-Proctor Institute, Utica, NY (catalogue)
Delving and Tinkering, E.S. Vandam Gallery, New York, NY
I'm History, Susan Inglett Gallery, New York, NY
Work by Artists From Four Brooklyn Spaces, Ronald Feldman Gallery, New York, NY

1993

Spring-Summer Exhibition, Grounds For Sculpture, Hamilton, NJ, (catalogue)
93 NY 50, Socrates Sculpture Park, Astoria, NY
Living Rites, Carla Stellweg Contemporary & Latin American Art, New York, NY
Selected Sculpture and Drawings, Kouros Gallery, New York, NY
Outdoor Sculpture, Kouros Sculpture Center, Ridgefield, CT
Outdoor Sculpture Garden, Pavilion Galleries, Mount Holly, NJ
Means To Ends: Process and Its Traces On Recent Sculpture, The Rockland Centre For The Arts, Nyack, NY (catalogue)
23rd Annual Invitational Show, Ashawagh Hall, Easthampton, NY
Gender: A Personal View, Brooklyn Waterfront Museum, Brooklyn, NY
Sculpture Garden, Burlington County College, Pemberton, NJ

1989

Home Sweet Home: Part II, Sally Hawkins Gallery, New York, NY
Artists Working, Proctor Art Center, Bard College, Annandale-on-Hudson, NY
Casting Sheets; Drawings For Sculptures, University Museum, Southern Illinois University, Carbondale, IL

1987

Faculty Show, Suzanne Usdan Gallery, Bennington College, Bennington, VT

1986

A Contemporary View of Nature, Aldrich Museum of Contemporary Art, Ridgefield, CT (catalogue)
Sculpture Outdoors, Beaver College, Glenside, PA
Triangle International Artists Workshop, Pine Plains, NY (catalogue)

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1985

Annual Exhibition, Academia Americana, Rome, Italy (catalogue)

Recent Trends at Sculpture Space, Munson-Williams-Proctor Institute, Utica, NY (catalogue)

1983

Sculpture Invitational, Oscarsson Hood Gallery, New York, NY

Hudson River Update, The Gallery at Hastings On Hudson, Hastings on Hudson, NY

Outdoor Sculpture, The Rotunda Gallery, Cadman Plaza, Brooklyn, NY (catalogue)

1982

Visiting Artists: Spring 1982, Clayworks, New York, NY

National Women in Art, Edison Community College, Ft. Myers, FL

Polychrome Sculpture, Lever House, New York, NY

Outdoor Sculpture Exhibit, Wards Isle, NY

Gallery Artists, Oscarsson Hood Gallery, New York, NY

Sculpture Sites, Amagansett, NY (catalogue)

1981

Gallery Artists, Oscarsson Hood Gallery, New York, NY

Sculpture Sites, Amagansett, NY

Made At Bummy Huss Paper, Nielsen Gallery, Boston, MA

Outdoor Sculpture Park, Creedmoor Psychiatric Center, Queens, NY (catalogue)

Three Young Sculptors, Krasner Gallery, New York, NY (catalogue)

Grants and Residencies

Artist in Residence, Bullseye Resource Center, Mamaroneck, NY, 2017

Hot Metal Workshop, Franconia Sculpture Park, Shafer, MN, 2016

The Gottlieb Foundation, Individual Support Grant, 2013

Lorne Biennale Residency, Lorne, Victoria, Australia, 2011

Pollock-Krasner Foundation, 2004

The Artists Work Programme, Irish Museum of Modern Art, Dublin, Ireland, 2004

Artist-in-Residence, The University of Greensboro, Greensboro, North Carolina 2003

Artist-in-Residence, Pilchuck Glass School, Stanwood, WA 2000, 1997

Site-Specific Residency, Connemara, Conservancy, Plano, TX 1999

Fulbright Senior Scholar Award Emden & Oldenburg, Germany 1997-98

Casting Institute Fellowship, University of Buffalo/SUNY, Buffalo, NY 1997

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Martin Gracey Artist-in-Residence, College of William & Mary, Williamsburg, VA 1996
Thapong International Artists Workshop, Botswana, Africa, 1995
Site-Specific Artist-in-Residence, Sculpture Center, New York, NY 1995
Artist-in-Residence, Banff Art Centre, Alberta, Canada, 1986
Triangle Artists Workshop, Pine Plains, NY 1986
Prix de Rome Sculpture, American Academy in Rome, Rome, Italy, 1984-85
Cadman Plaza Outdoor Sculpture Competition, Public Art Fund, New York, NY 1982
Sculpture Space Residency, Utica, NY 1981

Selected Bibliography

SCULPTURE, April 2013 Vol.32. No. 3 "Marsha Pels Drastic Alterations and Transformations", Karen Wilkin
"Detroit Redux" catalogue essay, Karen Wilkin, 2012
Hyperallergic.com "Detroit Redux" by Wayne Northcross, March 5, 2012
Haberarts.com "Modernism and Urban Decay" by John Haber
Lorne Sculpture 2011, Catalogue
A Decade of Negative Thinking Mira Schor "Blurring Richter" pages 177-179
Beautiful/Decay.com "Interview:Marsha Pels" by Sasha Lee, December 11, 2008
BlackBook.com, "Grieving in Style @ Schroeder Romero Gallery" by Rohin Guha, September 5, 2008
Beautiful/Decay.com, "Marsha Pels opens tonight @ Schroeder Romero", by Sasha Lee, September 5, 2008
Art Fag City.com, "Weekend Miscellany", by Paddy Johnson, September 19, 2008
Socrates Sculpture Park, ed. by Alyson Baker & Ivana Mestrovic 2006
SCULPTURE, April 2005 Vol. 24 No.3 "New York: Marsha Pels @ Schroeder Romero", Jonathan Goodman
Die Anthologie der Kunst, Dumont Verlag, 2005, Seite 114
The Washington Post, April 6, 2005, "Statue of Limitations", Dan Dupont
The Brooklyn Rail, November 2004, "Interview With Marsha Pels", Megan Heuer
SCULPTURE, March 2003, Vol. 22 No.2 "The Next Chapter: Building The Sculpture Center", Deborah Everett
SCULPTURE, September 2002 Vol. 21 No. 7 "Brooklyn: Marsha Pels", Aaron. M. Slodounik
The New York Times, March 17, 2002 "Looking Under The Skin of Monsters", Leslie Camhi
The New Yorker, March 4, 2002 "Made In Brooklyn: Selection One", Marc Rosenthal
Art Monthly, February 2002, Issue No. 253 "Fascinating Fascism", Barbara Pollack
Wburg.com Vol. 2 No. 2 Winter 2001/2002 "in Review: Marsha Pels @Schroeder Romero Gallery", Suzanne Wise
The Village Voice, November 27, 2001 "Artists Haunted By History", Kim Levin

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Erinnerungsorte aus Beton Bunker in Städten und Landschaften, Silke Wenk (Hg), Ch. Links Verlag, Berlin 2001, "Der Bahnhofsbunker als Zeuge einer verdrängten Geschichte; Ein Denkmal Projekt für Emden" (pages 24 & 320)

New Glass Review 21, The Corning Museum of Art, Corning, NY 2001

Momenta Art Exhibitions 1995 Through 1999, Brooklyn, NY 2000

The New York Times, May 23, 1999 "The Great Outdoors As a Showcase For Sculpture", Barry Schwabsky

Emder Zeitung, October 2, 1999 "Die Frage nach dem Rechten Mass", Herbert Kolke

Ostfriesen Zeitung, September 28, 1999 "Damit ist erst ein wichtiger Anfang gemacht"

Emder Zeitung, September 27, 1999 "Lichtgeätzte Glaswände vor Massiver Bunkerfront" und "Wir haben den Ort allesamt sehr genossen", Ina Wagner

Emder Zeitung, September 26, 1999 "Im Spannungsfeld von Architektur und Geschichte", Ina Wagner

Ostfriesen Zeitung, September 25, 1999 "Stadt hält sich die Option für ein Mahnmal offen"

Emder Zeitung, September 25, 1999 "Stadt legt ersten Plan für Bahnhofsvorplatz", Ina Wagner

Ostfriesen Zeitung, September 24, 1999, "Neues Gesicht für Bahnhofsplatz"

Oldenburger Zeitung, September 24, 1999 "Was soll mit Bunkern geschehen?", Gerhard Canzler

Emder Zeitung, September 24, 1999 "Dialoge über Bunker: einmaliges Projekt mit vielen Facetten", Ina Wagner

Ostfriesen Zeitung, September 23, 1999 "Gedankenaustausch über Bunker"

Emder Zeitung, September 23, 1999 "Wir haben den Ort allesamt sehr genossen", Ina Wagner

Emder Zeitung, September 21, 1999 "Über Jerrrybuildings Bunker Kiliar und einen 1000-Jahre-Mythos", Ina Wagner

The New York Times, (NJ edition) May 23, 1999 "The Great Outdoors As A Showcase For Sculpture", Barry Schwabsky

Dallas Morning News, March 12, 1999 "Firmly Rooted: Connemara's Reputation Continues To Grow", Mike Daniel

Plano Star Courier, March 6, 1999 "The Art of Nature", Cathy Spaulding

Allen American, March 3, 1999 "Artist Marsha Pels Branches Out", Rob Wythe

Dallas Morning News, December 25, 1998 "Connemara Artists Perspectives Differ", Tom Sime

Suddeutsche Zeitung, November 6, 1998 "Eine Synagoge auf Panzerglas", Birgit Schreiber

Taz Bremen, June 29, 1998 "Die Architektur des Unsichtbaren", Marijke Gerwin

Ostfriesen Zeitung, February 24, 1998 "Neue Sicht auf Emden Bunker"

Emder Zeitung, February 3, 1998 "Wichtige Gedächtnisspeicher aus Beton", Peter Intelmann

Nordwest Zeitung, February 3, 1998 "Emden bunker für New Yorkerin Symbole"

Taz Bremen, December 10, 1997 "Platze haben: Die Vergangenheit der Bunker", Dora Hartmann

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RISD Views, Volume 9; #3-1997, "In Search of The Perfect Site", Robin Perkins
The Philadelphia Inquirer, December 15, 1996 "At Swarthmore College", Victoria Donohue
The Reporter, Spring 1997, "Women's American Art: Drawing From The Source"
LILITH, Spring 1997, "Exhibits and Their Catalogs"
The New York Times, (NJ edition), May 26, 1996 "Indoors & Outdoors, Sculpture In Bloom", Barry Schwabsky
In Three Dimensions: Women Sculptors' of the '90's, Newhouse Center for Contemporary Art, Staten Island, NY
Art News, January 1996 "Glass With a Brooklyn Accent", Cynthia Nadelman
The Boston Globe, December 2, 1995 "A Fragmentary Power", Cate McQuaid
The Boston Sunday Herald, November 12, 1995 "Women's Work Powers Exhibits", Mary Sherman
The New York Times, September 3, 1995 "Art in Review: Marsha Pels TERRANOVA", Pepe Karmel
TERRANOVA, catalogue essay 1995, Mark Mennin
Washington Post, July 23, 1994 "Power Women At Fondo del Sol", Lee Fleming
Washington City Paper, August 26, 1994, "Women on the Verge", Martha McWilliams
Gazeto Ibero Americana, Summer 1994, p. 14 "Transculturization of the Human Spirit", Dr. Raul Miranda
Art Matters, February 1994 "Exhibitions In Sight" ", Burton Wasserman
The New York Times, August 22, 1993 "Changes At a Sculpture Park", Vivien Raynor
The New York Times, September 13, 1992 "Concrete and Metal In Striking Repose", Vivien Raynor
Art News, January 1991 "Means To Ends", Eleanor Heartney
Wrightstown Weekly, May 10, 1990 "College's Sculpture Garden to feature a variety of styles"
Newsday, December 25, 1988 "Inspired By A Footloose Spirit", Jan Tyler
Public Art Fund Annual Report (1977-1987), New York, NY 1987
Bridgeport Sunday Post, February 14, 1988 "From These Two Sculptors Expect The Unexpected", Betty Tyler
The New York Times, June 11, 1986 "Figurative Sculpture of the 80's; Marsha Pels", Michael Brenson
Art News, September 1986 "Studio: Marsha Pels" Cynthia Nadelman
International Sculpture, September/October 1986 "Marsha Pels at Oscarsson-Siegeltuch", Tsipi Ben Haim
Crosscurrents: An Exchange Exhibition Between Guild Hall & The Provincetown Art Association, Easthampton, NY 1986, B.H. Friedman
Syracuse Herald-Journal, May 6, 1986 "Comstock art 'factory'", Sherry Chayat
The Syracuse Record, April 14, 1986 "Pels Pours Her Own Bronze When Creating Sculptures", Mary Berolatti

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"The Crucifixion Series", catalogue essay 1985 deLuca Editore, Rome, Italy, David St. John

"Annual Exhibition MCMLXXXV", catalogue essay 1985 Academia Americana, Rome, Italy, James Melchert

Art in America, September 1984 "Marsha S. Pels at Oscarsson Hood", Lawrence Campbell

Brattleboro Reformer, April 19, 1984 Pels Sculptures Challenge Viewers", John Dennington

"Sculpture Space Recent Trends", catalogue essay 1984, Munson-Williams- Proctor Institute, Utica, NY, Sarah Clark-Langager

The Easthampton Star, Summer 1983 "From The Studio", Phyllis Braff

The New York Times (Westchester edition), November 28, 1982 "Creative Encounter With The Hudson", William Zimmer

ARTS Magazine, October 1981"Marsha Pels", Christa Lancaster

The New York Times, September 12, 1981 "What's New in Outdoor Sculpture", Grace Glueck

New York Magazine, July 27, 1981"That's Entertainment", Kay Larson

Art in America, Summer 1981"Going Places; Part II: The Outside Story", Sarah McFadden

Selected Public and Private Collections

Thomas Olbricht Stiftung, Berlin, Germany

Museum of Modern Art Library, New York, NY

National Museum, Gabarone, Botswana, Africa

Grounds For Sculpture, Hamilton, NJ

United Jewish Appeal Corporate Headquarters, New York, NY

Mercy College Campus, Dobbs Ferry, NY

Derfner Judaica Museum & The Art Collection, Riverdale, NY

Dorothy & Lewis Cullman, New York, NY

Robert & Pamela Goergen, Greenwich, CT

Stronach-Buschel, Bridgehampton, NY

Gilbert Smith Sculpture Park, Kennesaw, GA

Michael Ross & Paul De Sandre, Atlanta, GA

Teaching

The College of Staten Island/CUNY, Staten Island, NY

Adjunct Associate Professor 2010-present

(Teaching all levels of Drawing)

John Jay College of Criminal Justice, New York, NY

Adjunct Associate Professor, Fall 2017

(Teaching Sculpture)

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College for Creative Studies, Detroit, MI

Associate Professor of Sculpture; Manager of Foundry, 2008 - 2010 installed new Foundry
(Teaching Senior Sculpture, Independent Study & Foundry)

Pratt Institute of Fine Arts, Brooklyn, NY

Adjunct Associate Professor of Sculpture 1998-2007
(Teaching Junior Sculpture & Junior Seminar, Foundry)

Chautauqua Institute, Chautauqua, NY

Sculpture Instructor Summer 2004

University of North Carolina, Greensboro, NC

Artist in Residence Fall 2003
(Teaching Figure Modeling, Graduate Sculpture & Graduate Seminar)

Carving Center Studio & Sculpture Center, West Rutland, VT

Instructor of Figure Modeling Summer 2003, 2005, 2006

Dartmouth College, Hanover, NH

Visiting Associate Professor of Sculpture 1998-1999 & 2002-2003
(Teaching all levels of Undergraduate Sculpture, Senior Seminar)

Purchase College, SUNY, Purchase, NY

Adjunct Associate Professor Spring 2000 & Spring 2001
(Teaching Welding & Beginning Sculpture)

Queens College, CUNY, Flushing, NY

Adjunct Associate Professor 1990-1992, 2000, 2002
(Teaching Welding, Figure Modeling & Drawing)

The College of Staten Island/CUNY

Staten Island, NY Adjunct Associate Professor 1999-2000
(Teaching Beginning Drawing)

Carl von Ossietzky Universitat, Oldenburg, Germany

Visiting Professor 1997-1998
(Teaching Welding, Found Object Sculpture & Feminist Art History)

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The College of William & Mary, Williamsburg, VA
Martin Gracey Class of 1939 Artist in Residence Fall 1996
(Teaching Foundry & Senior Sculpture Seminar)

Vermont College of Norwich University, Montpelier, VT
Visiting Sculptor/Mentor 1995-1996

Union College, Schenectady, NY
Adjunct Associate Professor 1994-1995
(Teaching all levels of Undergraduate Sculpture)

University of Iowa, Iowa City, IA
Visiting Professor Acting Chair of Sculpture Department & Sculpture Graduate School 1993-94
(Teaching Graduate Sculpture & Graduate Seminar, Foundry)

Sarah Lawrence College, Bronxville, NY
Guest Appointment: Sculptor 1991-1993 Installed Welding facility
(Teaching Welding & all levels of Undergraduate Sculpture)

Rhode Island School of Design, Providence, RI
Visiting Sculptor 1990-1991
(Teaching Junior Sculpture & New York, New York; Seminar class with Field Trips)

Temple University; Tyler School of Art, Elkins Park, PA & Rome, Italy
Assistant Professor of Sculpture 1988-1990
(Teaching all levels of Undergraduate Sculpture, Graduate Sculpture, Graduate Seminar & Foundry (only in USA))

Bennington College, Bennington, VT
Assistant Professor of Sculpture 1987-1988
(Teaching Figure Modeling, Welding & all levels of Undergraduate Sculpture)

Marlboro College, Marlboro, VT
Adjunct Assistant Professor 1982-1984
(Installed welding facility, teaching all levels of Undergraduate Sculpture & Welding)

Franklin & Marshall College, Lancaster, PA
Adjunct Assistant Professor, summer 1982-1984
(Teaching Foundry, Senior Sculpture & Drawing)

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Syracuse University, Syracuse, NY
Graduate Teaching Fellowship 1972-1974
(Teaching Figure Drawing & Color & Light)

Selected Visiting Artist/Critic

National Casting Center Foundry, School of Art & Design, Alfred University, Alfred, NY
Jacksonville Museum of Art, Jacksonville, FLA
Royal College of Art, Melbourne, Victoria, Australia
Monash University, Melbourne, Victoria, Australia
Ballarat Gallery, Ballarat, Victoria, Australia
Southern Illinois University, Edwardsville, IL
Southern Connecticut College, New Haven, CT
American University, Washington, DC
University of California, Davis, CA
Syracuse University, Syracuse, NY
Pilchuck Glass School, Stanwood, WA
Vermont Studio Center, Johnson, VT
Hogeschool voor de Kunsten, Utrecht, Holland
SUNY Buffalo, Buffalo, NY
University of Arizona, Tuscon, AR
Swarthmore College, Swarthmore, PA
Dartmouth College, Hanover, NH
Parsons School of Design, New York, NY
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Selected Published Articles

Glass Art Society 1999 Journal, "Reclaimed Site"; Lecture on Architectural Glass"
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The New York Times

4 Art Gallery Shows to See Right Now

January 27, 2021

Marsha Pels

Through Feb. 7. Lubov, 5 East Broadway, Ste. 402, Manhattan; 347-496-5833; lubov.nyc.

Jewels, in addition to being pretty, are symbols of culture and status. They can signify wealth or something less obvious, like patriotic pride. Such was the case with early-19th-century cut-steel and Berlin iron jewelry, which was given by Prussian royals to citizens who donated more valuable gems to help fund military campaigns.

Marsha Pels's "Fallout Necklace" (2018) is a supercharged and supersized version of those unusual pieces. Part of a series called "Trophies of Abuse," it hangs from the ceiling and fills an entire room. The artist has wielded an impressively intricate design from patined cast aluminum and steel, with inset glass portraits of world leaders. They run the gamut from autocratic to democratic — Kim Jong-un to Donald J. Trump to Angela Merkel — all equalized within the display. The necklace has the air of a speculative artifact, an imposing piece of treasure that suggests the distortional effects of power.

Suspended in the next room is a more intimate work that Pels — a longtime sculptor who's invested in mastering materials as much as in crafting large, conceptual installations — made 20 years prior. "Pieta" (1998) creates the phantom form of a woman from a cast-bronze fetish outfit and gas mask. Rather than cradling her child, though, she holds a cast-crystal baby away from her, as if it were an offering.

This exhibition is titled "Solace," but Pels's artworks challenge more than they soothe. Maybe the consolation comes from transmuting complex emotions and weighty observations into objects that are boldly and beautifully precise.

JILLIAN STEINHAUER

<https://www.nytimes.com/2021/01/27/arts/design/4-art-gallery-shows-to-see-right-now.html>

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ARTFORUM

PRINT APRIL 2021



Marsha Pels, *Fallout Necklace*, 2018, patinaed cast aluminum, patinaed steel, flame-worked glass, powder-printed glass, 7 × 10 × 15". From the series "Trophies of Abuse," 2013–19. Photo: Charles Benton.

Marsha Pels

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Frankly, I was a little taken aback by “Solace,” New York sculptor Marsha Pels’s solo exhibition at Lubov. Previously unfamiliar with her career—her sprawling welded site-specific pieces made of discarded steel from the 1980s, her decades-long practice of transforming found objects through casting, and her tradition of severe visual metaphor—I arrived unprepared for such brazenly melodramatic work. The two pieces on display, created twenty years apart, were united by the artist’s gauche yet supremely polished strain of brute symbolism, stark political commentary, and untempered emotion. It was actually not this content but the sculptures’ scale—the spatial just-rightness of their respective installations in the tiny gallery’s pair of rooms—that impressed me first.

The enormous *Fallout Necklace*, 2018, whose longest measurement is fifteen feet, overwhelmed the larger (but still very small) windowed space, hanging horizontally

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from wire cables at a tilt. Viewers navigated the sunlit perimeter of its cast-aluminum oval form with care, skirting the daggerlike peaks of tracery punctuating the choker, which Pels designed in the ornately severe nineteenth-century tradition of cut steel and Berlin iron. Eight of these spiked protrusions—which are studded with pieces of powder-printed glass, like colored gemstones—serve as frames for portraits of heads (and thankfully some ex-heads) of state.

The inlaid, powder-printed glass cameos feature Bashar al-Assad, Xi Jinping, Kim Jong-un, Emmanuel Macron, Theresa May, Angela Merkel, Vladimir Putin, and Donald Trump—ominous embellishments. These leaders and despots came across as glossy baubles, souvenirs, or pawns, collected to adorn an anthropomorphized greater force—like some monstrous embodiment of empire, perhaps. The heavy necklace, which belongs to a series titled “Trophies of Abuse,” 2013–19, evokes an image of royal jewels, the spoils of war, and the gains of capitalist extraction underpinning queenly status. Imagine it flipped, though, and the sculpture resembles a crown. The work leverages a rather obvious poetry, but its sparkling command as a mammoth object, so laboriously and finely wrought, isn’t reducible to just that.

Fallout’s counterpart, in the adjacent windowless little room, was similarly austere and likewise suspended, but strung up like a gloomily stage-lit marionette. *Pieta*, 1998, is a haunting update of the Christian art-historical theme of Mary cradling her dead son. In Pels’s scene, Jesus is not a crucified man but a crystal infant, a lifeless baby’s translucent apparition cast from a Toys“R”Us purchase, while the saintly maternal figure is invisible, except for her cast-bronze gas mask and dominatrix apparel: stiletto boots, laced opera gloves, and, naturally, a corset. Mother and whore merge into a single Holy Ghost who endures the fumes of a noxious social bind (or something more lethal, which requires hard-core PPE), and her false fetishy power is pathetic in the face of a child’s death. Pels portrays the archetypal feminine dichotomy, its horror and age-old harm, offering if not exactly fresh insight at least a deeply felt account.

Something clicked into place for me when I found a 1979 interview on the artist’s website in which Pels questioned Louise Bourgeois about her work. “You’ve never put up a show that wasn’t treated as an environment, have you?” Pels tellingly asked Bourgeois early on in the text. “Right, absolutely, the show is a room,” Bourgeois replied. The psychosexual patchwork of materials and signs in Pels’s lexicon may fall somewhere in a maverick Surrealism-inflected lineage established by the sui generis French artist.

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Pels's rooms in "Solace" were environments, conjuring some of the uncanny wonder of Bourgeois's 360-degree diorama-like "Cells" sculptures of 1991–2008, that is, if one were allowed to step inside them. Of course, where Bourgeois remained aloof and elliptical, moving in and out of abstraction, Pels has worked with visual hyperbole and detailed specifics, arguably to excess. I liked the show—the necklace was especially compelling with its forthright fairy-tale menace. But perhaps the most perilous aspect of the artist's presentation was her unabashed embrace of heavy-handed "dark" aesthetics, which nearly tipped over into camp. Yet one wonders: Is it really so bad if the artist hits you over the head? Not if she can pull it off. And in this instance, I believe she did.

— *Johanna Fateman*

<https://www.artforum.com/print/reviews/202104/marsha-pels-85269>

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HYPERALLERGIC

Art **Reviews**

Marsha Pels's Sculptures Offer Little Solace

Pels's work evokes a blinking unease, posing questions about the nature of power in the arenas of sex, war, and religion.

by **Cassie Packard** January 25, 2021



Marsha Pels, "Fallout Necklace" (2018) (all images courtesy the artist and Lubov, New York)

In Marsha Pels's solo exhibition, now on view at Lubov, hard riffs on historical iconographies of women's sacrifice pack a punch. Made twenty years apart, the show's two sculptures attest to Pels's long history of producing outsized, materially driven installations that pose questions about the nature of power in the arenas of sex, war, and religion.

In the main gallery, an absurdly colossal necklace, modeled on [Berlin iron jewelry](#), floats mid-air. Wrought from cast aluminum and steel and inset with glass "jewels," "Fallout Necklace" (2018) hovers between lace and armor. Its ornate tracery harks back to a period during the Napoleonic wars when Prussian women received cast-iron jewelry, sometimes emblazoned with the Prussian king's face, in return for donating their bijoux to the war effort. Pels's version features powder-printed glass cameos with the faces of eight world "leaders," including Donald Trump and Vladimir Putin. There's a sense of blinking unease, the kind that accompanies the receipt of a gift with strings: *What did I trade for this?*

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In a more cloistered space behind a partition, a dangling humanoid figure assembled from cast bronze fetish gear — gas mask, lace-up gloves, corset, and stiletto boots, strung together with wire— holds out a crystalline baby, a modern-day pietà. Made in the wake of a miscarriage, Pels’s “Pieta” (1998) brings the material language of monuments to a messy maternal tangle of power relations, sex, and loss, in this world that so often takes without asking.

Marsha Pels: Solace continues through February 7 at Lubov (5 E Broadway #402, Lower East Side, Manhattan).

<https://hyperallergic.com/616950/marsha-pels-solace-lubov/>

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