

Object Project is a new arm of our ongoing portrait series. Over the next year, we will shift the focus from artist portraits, and instead zoom in to examine the objects that live in the much-mythologized artist's studio. Using the "chain-letter" format, I have chosen the first artist, and each artist will choose the one that follows, forming an organic network. Tasked with a studio visit, artists have gone on scavenger hunts in each other's studios, hoping to uncover an object that speaks to them. The result is something idiosyncratic, a discovery of things which, by proxy, provide a tangential portrait of each artist included.

Object Project

Lindsay Preston Zappas
Photos by Jeff McLane

On a large door in the corner of Rebecca's studio, square bits of paper glint with silver and gold edging. They stand silently atop this portal through which every artwork in the studio must pass, exiting to become part of the world. The papers are fragile and substantial, meaningless and highly important. Delicate and haphazard, these fragments—low-fi tools for masking while painting—sit somewhere between tool, ephemera, garbage and artwork, implying a precarious relationship to value and permanence.

Lindsay Preston Zappas on Rebecca Morris



I first met Linda in 1995 when she was having a solo exhibition at Feigen Gallery in Chicago. I was a fan and invited her to speak at The School of The Art Institute of Chicago where I had just finished graduate school and then worked. We have continued to cross paths over the years, showing together, and more recently we've traded studio visits, something I have greatly enjoyed. From our visits and conversations, I knew there were several unique and energy elevating objects that Linda kept in her studio. Of these I chose her "studio cat" who sits in the northwest corner, positioned to face the entrance. This creature is classically cat, both lithe and elegant. As a guardian, its sentient qualities feel emphasized by the halo of its mane and the trace elongation of its front legs and shoulders: This is a cat with a quiet and concentrated energy, not unlike Linda.

Rebecca Morris on Linda Stark



She likes that we look like dials and eyes. Sometimes she thinks about impressing our ridges in paint. She believes it is practical to have replacement tops. She muses about incorporating us into works on paper. We are not thrown away.

Linda Stark on Alex Olson

