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Tove Storch

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On first look, Tove Storch's three new sculptural works—some standing, others lying directly on the floor—look like pieces of one big, rusty radiator. Upon closer inspection, though, one discovers they're unexpectedly fragile and made of rusted metal and transparent silk with thin spaces between the layers of fabric. Creating works that look monumental but are actually light and in some ways delicate signifies a dissonance between appearance and the reality essential to her work.

Extending a Minimalist tradition wherein the inherent properties of the materials used decide the aesthetic and limits of a work, as in the output of Dan Flavin and Donald Judd, Storch also addresses the invisible forces that shape our world and adds her own elegant touch. The two mediums utilized here enter into a new and dirty relationship with each other in which the naturally occurring rust discolors the raw silk. Rather than discrete monuments to pure conceptual thought, these works reflect the natural processes of decay and contamination that living things endure. Considering the title of the standing "Pages" (all works 2014) series, every silk layer stretched inside its metal covers becomes like a page in a book. Indeed, paper and artists' books play a dominant role in Storch's practice, and here she elegantly transforms these rather immense metal sculptures into a poetic analogy for the art object as a container of ideas.

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