

Anton Lieberman | *Dog's Breakfast*

21 June – 2 August 2014

Opening Reception | Saturday 21 June 2014 | 6-8p



Portrait of the Object: Sick Digits, Inverted, 2014
Digital Print, 26.75 x 20 inches

ltd los angeles is pleased to present *Dog's Breakfast*, Anton Lieberman's first solo exhibition in the United States.

In this new body of work, Lieberman's sculptures mix and swap the prehistoric and the present. Anatomy is scattered throughout the work like so much caveman litter, mingling with plastic, steel, junk food, and computer cables, suggesting the untidy home as a human constant. The Neanderthal's housework turns out to be just as existential as that of his descendants.

Lieberman's practice, although at times meticulous, embraces this kind of casual labor, the ad hoc and incomplete. Sometimes the work contains a "plot hole," something slightly awry, isolating and displaying gaps and flaws so that imagination can step in to complete the work. Sometimes his work suggests an absent house keeper, or perhaps one with a strange sense of décor. This figure can expand into a way of thinking about all human labor, the effort of civilization as so many chores, performed in a fit of absent mindedness.

The sculptures are variously carved, cast, bitten, and plugged in; the materials range from wood and crystal to beer bottles and laser pointers, materials from opposite ends of human history. Organic and technological, the works embrace some of the earliest examples of sculpture in bone carvings, as well as USB-powered electronics. The works are spliced with these materials, and suggest evolving, never complete objects, where improvisation comes to fill the gaps.

The body is always present in some way in the sculptures, but the bodies evoked are prosthetic, fossilized, and amputated. True time-travelers, they look backwards and forwards, to a time when the human body was the most sophisticated tool, and to a present future when technology is jammed, screwed, and embedded within it. The hands that appear throughout the sculptures demonstrate this timeline. A human hand with two fingers cartoonishly bitten off alludes to the mechanical three-pronged steel clamps in another sculpture. A skeletal hand emerging from a snack bag seems to be a kind of *memento mori*, mourning its own obsolescence. Lieberman imaginatively dismembers these bodies, using humor to address the sometimes solemn task of living.

Anton Lieberman received his MFA in 2010 from UCLA. He currently lives and works in Los Angeles.