



ELIZABETH TURK



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TIPPING POINT

ECHOES OF EXTINCTION

October 1– November 20, 2020

Hirschl & Adler Modern

The Fuller Building

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New York, New York 10022

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P R E F A C E

As we celebrate 20 years representing Elizabeth Turk, we are proud to present a unique and exciting new project, *Tipping Point—Echoes of Extinction*. Diverging from her signature use of marble, Turk highlights a relevant environmental concern by creating elegant visualizations of the lost voices of birds and mammals in wood, aluminum, 3-D printed ABS filament, and bronze.

This exhibition features artwork created directly from the sounds of various animals that are, today, extinct or endangered. The Macaulay Library at The Cornell Lab of Ornithology, Cornell University, in Ithaca, New York, is an extraordinary resource for those wishing to hear the aural legacies of these creatures, or their closest relatives.

Several of the birds selected for this body of work went extinct in the 1800s, well before audio recordings were possible. These birds were the collateral damage of human activity, their demise due to the once-fashionable appetite for colorful feathers used to adorn hats and clothing. They are a powerful example of how little it takes to create a silence.

In lieu of a checklist of works on view, at the end of this catalogue we have included a list of the animals selected for the project. To listen to each of their “calls” as you experience Elizabeth’s sound columns, simply click on the animal’s name in the checklist and you will be transported.

This exhibition, originally scheduled to open in April 2020, was postponed due to the global Covid-19 pandemic. As this crisis continues to radically affect all of our lives, it prompts us to consider other sweeping shifts that have altered the course of life on earth. The subject matter addressed in *Tipping Point* now seems more pertinent—and poignant—than ever.

Tipping Point was launched with the gracious support of the Catalina Island Art Museum and its Director, Julie Perlin Lee. This project would not have been possible without the efforts of Christian Capelli, Zack Kasanjian-King, Scott Root, Laura Siapin, Frank Smart, and James Scott, and Elizabeth Turk is most grateful to them. At Hirschl & Adler, we wish to thank Bill Blatz, Carlos Gonzalez, Eric Baumgartner, and Ellyn Basky.

SHELLEY FARMER

ELIZABETH FELD

TED HOLLAND

Bush Wren, 2019
3D FDM print, ABS filament,
with graphene-based white paint
24 in. high x 9 in. diameter

ARE WE CREATING A SILENCE?

The essence of emptiness is that everything depends on everything else.

—Dalai Lama, October 30, 2011

ELIZABETH TURK

I have been manipulating marble for twenty-five years. This practice has shaped my thinking. It is a reductive process producing rich, negative space. My marble sculpture emphasizes what is not there, that which no longer exists. My meaning expands by creating gravity-defying emptiness. This is the most profound aspect of my conversation in stone.

My home state of California has erupted in flames, several times. Fire invades our beings with its smells, cracked air, itchy eyes, fear, and, above all else, the change it leaves behind. The charred, barren, vast acreage lends an indelible intensity to our loss. It is quiet. The wind is different. Ash is our new soil. The air holds the memory of every sound that is no longer there.

This quick and overwhelming transformation of our landscape pushed me in unexpected directions. I began researching birds as a symbol to ignite conversations on emptiness and extinction. Birdsongs are a backdrop to daily life. Their songs and colors reminisce on early mornings and childhood stories. Annual migrations define an instinctive, reliable marking of time. The birdsong recordings safeguarded by the Macaulay Library, Lab of Ornithology at Cornell University, inspired me. Hearing recorded songs of creatures, both endangered and extinct, I knew how to invert my sense of the void. The aural translates into the visual, building sound in a silent structure. My silent compositions—my sound columns—portray choral elements made of still, vertical, totemic components giving lost voices a positive form.

Meaning in this new body of work reverses the material revelation of emptiness, which is fundamental to my marble sculpture. The sound columns are positive shapes rising from loss, suggesting the rhythm and richness to that which we cannot see, but still know. Machine-made forms, weightier than the ethereal, are a real and indestructible memorial.

Inside a forest of sound columns, I hear the loss and depth of a new emptiness. Yet, tipping points have more than one direction. Are we creating a silence?



The Air We Breathe 3, 2020
Getty Fire ash and charcoal on paper
24 x 18 in.

OPPOSITE
Bald Eagle, 2019
Cherry
90 in. high x 17½ in. diameter





ABOVE
The Air We Breathe 2, Suite of 5, 2020
Getty Fire ash and charcoal on paper
24 x 18 in.

LEFT AND RIGHT
North Pacific Right Whale, 2019
Anodized aluminum
50½ in. high x 17½ in. diameter





LEFT
Gould's Emerald, 2020
Anodized aluminum
79 in. high x 16 in. diameter



ABOVE
Hyacinth Macaw (detail), 2020
Anodized aluminum
83 in. high x 12½ in. diameter

LEFT TO RIGHT

Jamaican Red Macaw, 2020
Anodized aluminum
81½ in. high x 16 in. diameter

Carolina Parakeet, 2020
Anodized aluminum
79 in. high x 16 in. diameter

Hyacinth Macaw, 2020
Anodized aluminum
83 in. high x 12½ in. diameter

Cuban Macaw, 2020
Anodized aluminum
77 in. high x 16 in. diameter

Banded Cotinga, 2020
Anodized aluminum
76 in. high x 13 in. diameter

St. Croix Macaw, 2020
Anodized aluminum
73 in. high x 12½ in. diameter

Brace's Emerald, 2020
Anodized aluminum
83 in. high x 16 in. diameter





LEFT
Brown Pelican, 2020
Cherry
81½ in. high x 14 in. diameter

RIGHT
Ivory-billed Woodpecker, 2020
Walnut
72½ in. high x 16 in. diameter



AUDIO CATALOGUE

Click on animal's name to listen to its call

BIRDS: EXTINCT

Brace's Emerald

Chlorostilbon bracei

FAMILY: Trochilidae

GENUS: Chlorostilbon

AUDIO: Genus relative, Cuban Emerald

Carolina Parakeet

Conuropsis carolinensis

FAMILY: Psittacidae

GENUS: Conuropsis

AUDIO: Genus relatives

Cuban Macaw

Ara tricolor

FAMILY: Psittacidae

GENUS: Ara

AUDIO: Genus relative, Scarlet Macaw

Gould's Emerald

Chlorostilbon elegans

FAMILY: Trochilidae

GENUS: Chlorostilbon

AUDIO: Genus relative, Hispaniolan Emerald

Po'ouli

Melamprosops phaeosoma

FAMILY: Fringillidae

GENUS: Melamprosops

LEFT

Red-browed Parrot (detail), 2020

Anodized aluminum

69 in. high x 17½ in. diameter

Pinto's Spinetail (detail), 2020

67 in. high x 17½ in. diameter

Ivory-billed Woodpecker

Campephilus principalis

FAMILY: Picidae

GENUS: Campephilus

Jamaican Red Macaw

Ara gossei

FAMILY: Psittacidae

GENUS: Ara

AUDIO: Genus relative,
Red-and-green Macaw

Labrador Duck

Camptorhynchus labradorius

FAMILY: Anatidae

GENUS: Camptorhynchus

AUDIO: Genus relative, Steller's Eider

St. Croix Macaw

Ara autocthonos

FAMILY: Psittacidae

GENUS: Ara

AUDIO: Genus relative,
Red-and-green Macaw

Bush Wren

Xenicus longipes

FAMILY: Acanthisittidae

GENUS: Xenicus

AUDIO: Genus relative,
South Island Wren

Alagoas Foliage-gleaner

Philydor novaesi

FAMILY: Furnariidae

GENUS: Philydor

BIRDS: ENDANGERED

Bald Eagle

Haliaeetus leucocephalus

FAMILY: Accipitridae

GENUS: Haliaeetus



Installation view

Brown Pelican

Pelecanus occidentalis

FAMILY: Pelecanidae

GENUS: Pelecanus

Banded Cotinga

Cotinga maculata

FAMILY: Cotingidae

GENUS: Cotinga

AUDIO: Genus relative,
Purple-breasted Cotinga

Hyacinth Macaw

Anodorhynchus hyacinthinus

FAMILY: Psittacidae

GENUS: Anodorhynchus

Pinto's Spinetail

Synallaxis infuscata

FAMILY: Furnariidae

GENUS: Synallaxis

Red-browed Parrot

Amazona rhodocorytha

FAMILY: Psittacidae

GENUS: Amazona

MAMMALS: ENDANGERED

North Pacific Right Whale

Eubalaena japonica

FAMILY: Balaenidae

GENUS: Eubalaena

Sei Whale

Balaenoptera borealis

FAMILY: Balaenopteridae

GENUS: Balaenoptera

Vaquita Porpoise

Phocoena sinus

FAMILY: Phocoenidae

GENUS: Phocoena

Sounds courtesy of the Macaulay Library at the Cornell Lab of Ornithology, Ithaca, NY, and Scripps Institution of Oceanography, La Jolla, CA

<https://birds.cornell.edu/home>
<http://voicesinthesea.ucsd.edu/>

ELIZABETH TURK



South Island Wren (suspended), 2019
Cherry, 168 in. high x 17½ in. diameter

Born

1961 California

Education

1994 M.F.A., Rinehart School of Sculpture,
Maryland Institute College of Art, Baltimore, MD
1983 B.A., International Relations, Scripps College,
Claremont, CA

Selected Solo Exhibitions

2019 *Tipping Point*, Catalina Island Museum, Avalon, CA
2018 *Elizabeth Turk: Heaven, Earth, Home*, Brattleboro
Museum & Art Center, Brattleboro, VT
Shoreline Project, November 3, 2018, Laguna Art
Museum (Main Beach), Laguna Beach, CA
2017 *Think Lab Live*, SCAPE, Corona del Mar, CA
Dialogue in Stone, ADAA The Art Show,
Hirschl & Adler Modern, New York, NY
2015 *Elizabeth Turk: Tensions*, Hirschl & Adler Modern,
New York, NY
2014 *Elizabeth Turk: Sentient Forms*, Laguna Art Museum,
Laguna Beach, CA
Masterpiece London, Hirschl & Adler Modern,
London, England
Convergence; X-ray Mandalas, SCAPE,
Corona del Mar, CA
2013 *Elizabeth Turk: Wings*, The Dayton Art Institute,
Dayton, OH
2012 *Infinite Emptiness*, Art Basel Miami Beach,
Hirschl & Adler Modern, Miami, FL
Elizabeth Turk: Cages, Hirschl & Adler Modern,
New York, NY
2008 *Elizabeth Turk: Ribbons and Pinwheels*,
Hirschl & Adler Modern, New York, NY
Traces, Bandini Art, Culver City, CA
2007 The Lotos Club, New York, NY
2006 *Elizabeth Turk: The Collars*, Hirschl & Adler Modern,
New York, NY
Domestic Settings, Galerie Lareuse, Washington, D.C.
2004 *Vantage Point III: Elizabeth Turk, The Collars: Tracings
of Thought*, Mint Museum of Art, Charlotte, NC
2003 *(Know) Fly Zone*, Installation, Santa Ana, CA
2001 *A Memorial to Nature I, An Installation by Elizabeth
Turk*, Santa Barbara, Contemporary Arts Forum,
Santa Barbara, CA

Selected Group Exhibitions

2018 *Wrestling The Angel: Artists in Conversation*,
Bechtler Museum of Modern Art, Charlotte, NC
Centennial Celebration, Shoreline Project Video
Installation, Laguna Art Museum, Laguna Beach, CA
2014 Six Women, Hostler Burrows, New York, NY
2013 *Alive: Moving Nature | Art and Nature Laguna Art
Museum Collaborative*, LCAD Gallery, Laguna Beach, CA
2012 *Meticulosity*, Ben Maltz Gallery, Otis College of Art
and Design, Los Angeles, CA

2011 *Night Scented Stock*, Curated by Todd Levin,
Marianne Boesky Gallery, New York, NY
Masterworks: The Best of Hirschl & Adler,
Hirschl & Adler Galleries, New York, NY
Loose Canon, LA Louver, Venice, CA
2010 Mint Museum, Charlotte, NC
2008 *Modern Love: Gifts to the Collection from Heather and
Tony Podesta*, National Museum of Women in the Arts,
Washington, D.C.
Looky See, Ben Maltz Gallery, Otis School of Art,
Los Angeles, CA
New Acquisitions, Ruth Chandler Williamson Gallery,
Scripps College, Claremont, CA
Celebrating Women Artists, Hirschl & Adler Galleries,
New York, NY
Poetry & Works on Paper, Joie Lassiter Gallery,
Charlotte, NC
2006 *Complicit*, The Fralin Museum of Art at the
University of Virginia, Charlottesville, VA
Draw, Paper, Scissors, Jeanne Patterson, Los Angeles, CA
2004 *3 Solo Projects: Jane Mulfinger, Ross Rudel, Elizabeth
Turk*, Ben Maltz Gallery, Otis College of Art and Design,
Los Angeles, CA
2003 *Matter and Matrix*, Ruth Chandler Williamson Gallery,
Scripps College, Claremont, CA
Going Public, American Institute of Architecture,
New York, NY
2002 Japan Bank Building, Hiroshima, Japan, postcard
collaboration with Koso Haranka and Kirara Kawauchi
Ironworks from John Michael Kohler Program,
Johnson Atelier, Sheboygan, WI
2000 *New York — Classicism— Now*, Hirschl & Adler Galleries,
New York, NY
1998 *Objectivity—International Objects of Subjectivity*,
Contemporary Art Center, Virginia Beach, VA
1997 *From Here*, Baumgartner Gallery, Washington, D.C.
A Sculpture Show, Grimaldis Gallery, Baltimore, MD
1996 *Louise Bourgeois: Elizabeth Turk*, Baumgartner Gallery,
Washington, D.C.
A Sculpture Show, Grimaldis Gallery, Baltimore, MD
Fresh Out, Maryland Art Place, Baltimore, MD
Superbia, Washington Project for the Arts,
Washington, D.C.

Awards, Grants, Residencies, and Fellowships

2018 Breakfast in the Park Art Basel Miami Beach Featured
Speaker, Frost Art Museum, Miami, FL
2013 Lotos Award of Distinction, The Lotos Club,
New York, NY
2012 Helena Modjeska Award, Arts Orange County, CA
2011 Smithsonian Artist Research Fellowship
Featured speaker, TEDxAtla
2010 John D. and Catherine T. MacArthur Foundation Fellowship
Barnett & Annalee Newman Foundation Fellowship
2009 Lux Art Institute, Artist in Residence, Encinitas, CA
Pilchuck, Artist in Residence, Seattle, WA
2003 McColl Center for Visual Art, Artist in Residence,
Charlotte, NC



Bush Wren I, 2019. Bronze, 15 in. high x 9½ in. diameter
Bush Wren II, 2019. Bronze, 14 in. high x 8 in. diameter

2002 Kyojima Artist in Residency Program, Tokyo, Japan
Ensemble Studio Theater, Artist in Residence (Summer),
New York, NY
2001 California State Fullerton, Artist in Residence, Santa Ana, CA
2000 Joan Mitchell Foundation Grant
New York City Art Commission Award for
Excellence in Design
John Michael Kohler Arts & Industry Program,
Artist in Residence, Sheboygan, Wisconsin
1994 Amalie Rothschild Award

Selected Public Collections

Jewish Museum; Barnett and Annalee Newman Foundation,
New York, NY
Corcoran Gallery of Art, Washington, D.C.,
bequest to American University
National Museum for Women in the Arts, Washington, D.C.
Weatherspoon Gallery, University of North Carolina at
Greensboro, NC
The Mint Museum, Charlotte, NC
Scripps College, Ruth Chandler Williamson Gallery, Claremont, CA
The Bechtler Art Museum, Charlotte, NC
Los Angeles County Museum of Art, Los Angeles, CA
The United States Embassy, Baghdad, Iraq
Chapman University, Orange, CA
Fidelity Investments Corporate Collection
Jacobs Medical Center, University of California, San Diego, CA
Dixon Gallery and Gardens, Memphis, TN



LEFT TO RIGHT

Bush Wren, 2019
3D FDM print, ABS filament,
with graphene-based white paint
24 in. high x 9 in. diameter

Carolina Parakeet, 2019
3D FDM print, ABS filament,
with graphene-based white paint
37 in. high x 7 in. diameter

DESIGN

Elizabeth Finger

PHOTOGRAPHY

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PRINTING

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COVER

Brown Pelican (detail), 2020
Cherry
81½ in. high x 14 in. diameter

INSIDE FRONT / BACK COVER

North Pacific Right Whale (detail), 2019
Anodized aluminum
50½ in. high x 17½ in. diameter

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