



# California Museum of Photography at UCR ARTSblock

3824 Main Street  
Riverside, CA 92501  
artsblock.ucr.edu

## CMP Projects: Heather Rasmussen

January 24 - April 4, 2015  
Reception February 28, 6-9pm

*Compile*, 2009-ongoing  
Archival pigment prints  
Courtesy of the artist

Heather Rasmussen (born in Santa Ana, California in 1982) is a Los Angeles-based artist. Her work was recently featured in a solo exhibition at Angels Gates Cultural Center, Los Angeles; in the group show *Trouble with the Index* at the CMP in 2014; and in group shows at the Art Institute of Chicago; Los Angeles Contemporary Exhibitions; Cohen Gallery, Los Angeles; Blütenweiss, Berlin; SOIL, Seattle; and Mixed Greens, New York, among elsewhere. Her work was published in the book *Unfolded, Paper in Design, Art, Architecture and Industry* (Birkhäuser Verlag, Basel, 2009) alongside artists such as Olafur Eliasson, Thomas Demand, and Frank Gehry. Rasmussen's photographs are held in the collections of The Art Institute of Chicago and The Los Angeles County Museum of Art. She earned her BA at the University of California, Irvine, and her MFA at the California Institute of the Arts.

*CMP Projects: Heather Rasmussen* is on view from January 24 through April 4, 2015 at the California Museum of Photography, part of UCR ARTSblock in Riverside. CMP Projects is an ongoing series of solo presentations organized by Joanna Szupinska-Myers, CMP Curator of Exhibitions. Support has been provided by UCR's College of Humanities, Arts, and Social Sciences (CHASS) and the City of Riverside. The production of *Bruised Fruit* was made possible in part by an Emergency Grant from the Foundation for Contemporary Arts, New York.

cover *Buddha's Hand Lemons (Double)*, Echo Park, 2010  
poster *Black amethyst and legs*, Rancho Mirage, 2013

## Bruised Fruit

Piles, preparation, overgrowth: the pictures that make up *Compile* present domestic and urban moments that convey the pace of living things. Artist Heather Rasmussen has been making these photographs for several years, documenting an annual Christmas goose, a trip to Puerto Rico, and quiet afternoons at home around Los Angeles. She makes photographs of family, vacations, and food much like many of us do.

*Compile* was not initially conceived as an art project but instead grew from a private archive of moments. Gathered together in retrospect, Rasmussen's keen composition and color quietly reaffirm the value of photographing the everyday, resuscitating a genre that in the moment of Instagram may otherwise seem stale as an artistic approach. She captures the world through which she moves, finding surreal accidents and using the camera to show us something about this delicate life.

Rasmussen is best known for *DestructConstruct* (2008-13), a photographic series that investigates the global system of commerce. Based on images of shipping container disasters, she constructs and arranges modular paper sculptures in her studio to carefully reproduce the original photographs. *Compile*, by contrast, brings together pictures taken in a much more happenstance and unsystematic way, outside the studio: she shows us the striated patterns of a rock face, a heaping plate of empty clam shells after a family meal.

If one body of work seems premeditated and the other improvised, both share the artist's careful observation of how things fit together in the world. A longtime ballet dancer, Rasmussen is attuned to gravity and pose, as well as to the strength and tension that must be exerted to hold things in place. Her photographs picture moments passed during travel, or the usually unremarked minutes just before or after an event. The richness she encounters is met with decay, and luxury viewed with an understanding of the precarious balance of a good life.

Joanna Szupinska-Myers



