

# Sara Hubbs: *Soft shoulder*

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*Soft shoulder* presents a series of sculptural situations by artist Sara Hubbs that use a variety of medium and are conceptually grounded in the transformative qualities of relationships. At the center of Hubbs' installations are vessel-like glass objects molded from plaster casts of plastic structures shaped using her daughter's toy packaging—Barbie and the Rockers, Hello Kitty, LOL dolls, and so on. As a parent working from home, the discarded plastic became available material loaded with meaning and prompted the artist to consider the cyclical nature of inanimate objects and human relationships.

The vessels take shape through a process of replication—first as plastic, then plaster, and finally glass, where one material molds the other—abstracting the original plastic forms to result in ambiguously biomorphic glass objects. For Hubbs, transitioning from plastic to glass is a natural progression since both materials are translucent and amorphous solids—materials that exist between fluid and fixed states based on irregular atom structures. The translucent and amorphous materiality gesture to a fluidity found throughout the artist's practice that is equally focused on formal compositions and concepts of time and care.

Hubbs' artistic practice is influenced by her experiences of being both a mother and a daughter. Becoming a mother is an extraordinary act that involves the transformation of one's body into a vessel to create and carry new life. Through the experience of motherhood from pregnancy to parenting, Hubbs, like other parents, internalizes the social and cultural pressures associated with raising a daughter, creating a tension that works against one's time and energy. Concurrently, as a daughter herself, the artist is witness to her mother's struggle with a hereditary tremor that physically

inhibits her ability to complete simple daily tasks. With her mother's condition becoming more pronounced with age, Hubbs finds herself in the middle of her daughter's growth and her mother's decline, along with the increasing apprehension of her own potential physical degeneration. From this vantage point, Hubbs is confronted with the inevitable restructuring of her own role over time.

Bringing this intimate foresight into the studio, Hubbs' sculptural groupings of glass vessels with metal structures, aquarium sand and rocks, fabric, plant cuttings, and so on, are interchangeable in their arrangements that simulate the reordering in her own life. At times, glass breaks under pressure during the cooling process, and in these situations, Hubbs creates nets made of key chains, plastic fasteners, and zip ties that envelop the broken or weak forms. In many ways, all the materials used are relational as their purpose seems to focus on sustaining the glass vessels. The care given to the inanimate object suggests the artist's need to offer each of her creations maternal support—a chance to exist in the world on their own terms.

Hubbs works under intense conditions to transform glass from liquid to solid using heat, air, concentration, and physical strength. Under the pressure of time and fragility, the artist must create with urgency to form the glass and to take advantage of her current ability to learn, make, and express her intuitive perception of the world. The resulting body of work visually encapsulates an in between state of being, where her sculptural situations and her personal relationships are amorphous, slowly flowing as atoms slip into new order.

EVERYBODY

1. *Tending the Garden*, mold-blown and hand-blown glass, aquarium rocks, sprigs of Baja Spurge, 2019-2021, 38 x 72 x 56 in

2. *Hand-held*, 2020, mold-blown glass, cold worked and steel, 6.5 x 5 x 5.5 in

3. *IRL: Peace and Luck*, 2021, mold-blown glass, cold-worked, 11 x 4 x 3 in

4. *Rind #2*, 2020-21, mold-blown glass, cold-worked, wall hooks, necklace chain, plastic price tag fasteners, zip ties and keychains, 70 x 40 x 24 in

5. *Of The Horizon*, mold-blown glass, aquarium sand and steel, 2021, 16 x 18 x 44 in

6. *The Hope of Gesture*, 2020-21, custom printed fabric, re-bar, spray paint and glass hook, 37 x 43 x 25 in

7. *Small Volcanoes*, 2021, mold-blown glass, cold-worked, 10 x 14.5 x 15 in



Sara Hubbs completed a BFA in Painting at Arizona State University and an MFA in Visual Art at The George Washington University where she received the Morris Louis Fellowship. Her work has been included in group shows at the Ex-Teresa Arte Cultural in Mexico City, The Delaware Center for Contemporary Art, The Castle Gallery at the College of New Rochelle, NY, Spattered Columns in NYC, and The Tucson Museum of Art, among others. She attended residencies at the Vermont Studio Center and at The Cooper Union. Sara received a Research and Development Grant from The Arizona Commission on the Arts and The Arizona Community Foundation in 2019. Sara lives with her partner and child in Tucson, AZ.

Everybody is a gallery in Tucson, AZ that primarily works with emerging and perpetually-emerging artists. Its beginnings in Tucson started as a warehouse project space from 2016-2018, followed by an iteration in Chicago, IL from 2019-2020. Everybody's activity has been featured in ARTnews, Arizona Public Media, Contemporary Art Daily, Vulture, and more. Everybody is a member of the New Art Dealers Alliance.

