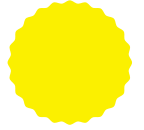


DREAMSONG

1237 4th Street NE  
Minneapolis, MN 55413

[dreamsong.art](http://dreamsong.art)  
646.703.4473



# ABJECT PERMANENCE ALLISON BAKER

Sept 10 - October 22, 2022

---

Dreamsong is pleased to announce the gallery's first solo exhibition for Minneapolis-based artist Allison Baker. Adorned with glistening teal tongues and bubblegum stucco, *Abject Permanence* is a fever dream that pops with color, kitsch, and a come-hither wink, teetering between salivating desire and queasy revulsion. In an expansive exhibition of new works in sculpture, collage, and video, Baker probes how desire functions in a domestic sphere stratified by gender and class.

While *Abject Permanence* constructs an immersive, fantastical world, a close look reveals the artist's deft use of pathos. Hued in a palette borrowed

---

wholesale from the local Dollar Tree, flaccid silicone foliage linger over domestic furnishings stripped of their functionality. A lone gardening glove, dipped in translucent resin, droops from a stucco shelf; spongy silicone leaves climb hopefully upwards from a broken cup.

In the artist's cut-paper collages, these uncanny objects are displaced or abstracted in fantastical psychosexual geographies. Baker's collages are reminiscent of the work of Ken Price, whose drawings of erupting volcanoes, desert vistas, and deracinated LA apartments were paired with phallic sculptures bearing not-so-subtle

psychosexual undertones. Mix in Mika Rottenberg's elevation of the globalized tchotchke to *objet d'art* and Pipilotti Rist's kaleidoscopic wonderlands, and the visual and experiential coherence and playfulness of Baker's practice emerges.

At the heart of Baker's practice lie questions about the psychic resonance, social coding, and ephemerality of middle-class aesthetics. Situated firmly within our hyper-consumerist, late-capitalist epoch, *Abject Permanence* employs Pierre Bourdieu's theory on the distinction of taste and Julia Kristeva's writing on abjection to explore the social and psychic pressures that decorated the Indiana trailer parks of the artist's childhood. Through off-kilter objects riffing on household furnishings, the artist offers a wryly humorous commentary on how what we covet and possess absorbs and manifests anxiety. As Baker states: "I deploy irony and the abject in order to make space to ponder the soul crushing banalities of what many might term women's work."

## ABOUT THE ARTIST

Allison Baker (b. 1988, Detroit) is the department chair of Digital + Studio Art at Hamline University in St. Paul, MN. She earned an MFA from the Rhode Island School of Design and a BFA in Sculpture and BA in Gender Studies from Indiana University. Baker has been the subject of recent solo exhibitions at Random Access Gallery, Syracuse University, NY (2021), Project Project, Omaha, NE (2021), Ely Center of Contemporary Art, New Haven, CT (2021), Center for Visual Arts, Wausau, WI (2021), Shelter in Place Gallery, Boston, MA (2020), CICA Museum, Gyeonggi-do, South Korea (2019), NE Sculpture Gallery Factory, Minneapolis (2019), Detroit Contemporary, Detroit, MI (2017) and Granoff Center, Brown University, Providence, RI (2014), among others. Recent group exhibitions include Spartanburg Art Museum, Spartanburg, SC (2022), Minneapolis College of Art and

Design, Minneapolis (2022), University of Arkansas, Fayetteville, AR (2020), Franconia Commons Gallery, Shafer, MN (2020) and Penn State University and State College, PA (2019). Allison has forthcoming solo exhibitions at MINT Gallery, Atlanta, GA (2023) and the Duluth Art Institute, Duluth, MN (2024).

Allison Baker is a fiscal year 2022 recipient of a Creative Support for Individuals grant from the Minnesota State Arts Board. This activity is made possible by the voters of Minnesota through a grant from the Minnesota State Arts Board, thanks to a legislative appropriation by the Minnesota State Legislature; and by a grant from the National Endowment for the Arts.



**PRESS CONTACT** → Rebecca Heidenberg  
[rebecca@dreamsong.art](mailto:rebecca@dreamsong.art)  
646.703.4473



**Allison Baker**

*The Gate of the Rose*, 2022

Paper pulp, silicone, steel





**Allison Baker**

*Feverish*, 2022

Pastel on hand-cut Color-aid paper, glue  
in custom frame