



FOR IMMEDIATE RELEASE
JULY 18, 2023

EXHIBITION DATES: AUGUST 25 - OCTOBER 28, 2023
PERFORMANCE AT LLOYD CENTER ICE RINK: FRIDAY, AUGUST 25, 11AM
OPENING RECEPTION AT ILY2: FRIDAY, AUGUST 25, 2-4PM

ILY2 PRESENTS AMANDA ROSS-HO SOLO EXHIBITION: ICE TIME
(PORTLAND, OR) - ILY2 IS HONORED TO PRESENT ICE TIME, A SOLO EXHIBITION OF NEW WORKS
BY AMANDA ROSS-HO. PRESENTED IN CONJUNCTION WITH CONVERGE 45'S 2023 BIENNIAL PROGRAM,
SOCIAL FORMS: ART AS GLOBAL CITIZENSHIP, ROSS-HO'S EXHIBITION DRAWS UPON HER FORMATIVE

YEARS AS A COMPETITIVE AND THEATRICAL FIGURE SKATER IN THE 80S AND 90S. USING THIS AS
A FORMAL DEPARTURE POINT AND A TRACKING DEVICE, ICE TIME OUTLINES PARALLELS BETWEEN
THE VARIABLE LOGICS OF ARENAS THAT PRESENT, RECORD, ACCUMULATE, AND ERASE GESTURES
(RINK, TABLE TOP, STUDIO, GALLERY). SKINS, SURFACES, AND CORPOREAL FORMS ARE EXPLORED
FOR THEIR RESPONSE TO PRESSURIZED AND FORMULAIC SYSTEMS OF TRAINING AND INSCRIPTION.
THE BODY IS INVOKED AS A TOOL, A MATERIAL, A WITNESS, AND A UNIT OF COLLATERAL DAMAGE.

TIME IS BOTH SUBJECT AND A DIRECT MATERIAL IN ROSS-HO'S WORK. 'ICE TIME' IS A
PRACTICAL TERM DESCRIBING A UNIT OF MEASUREMENT FOR TEMPORAL ACCESS TO AN ICE-
SKATING RINK. CLOCKING HOURS ON THE ICE AND ON THE BODY QUANTIFIES AN INVESTMENT INTO
TRANSFORMATION. THE WORDS "ICE" AND "TIME" ALSO INVOKE THE SLOWNESS OF DEEP GEOLOGICAL

OR ARCHAEOLOGICAL TIME, ICE ITSELF SUGGESTING THE CADENCE OF ARRESTED FORM,
PRESERVATION, OR TRANSFORMATION BETWEEN STATES. REPETITION IS AN INDEX THAT ARCHIVES
THE PASSING OF TIME AND AN OPERATION THAT INFORMS MEMORY AND CHOREOGRAPHY. FOR
ICE TIME, ROSS-HO SPECIFICALLY FOCUSES ON MUSCLE MEMORY, DRAWING ON A REPETITION
OF FIGURES THAT CONDITION AND FORM BOTH BODY AND SUBJECT. THE GALLERY BECOMES AN
EXTENSION OF THE BODY AS A CONTAINER FOR BOTH AUTHENTIC GESTURE AND STAGECRAFT,
POPULATED WITH SURROGATE ARTIFACTS SHAPED BY A CORRUPTED LINK TO THE PAST. BETWEEN
AUTOBIOGRAPHY AND ANTHROPOLOGY, SENTIMENTALITY AND CLINICAL FORENSICS, ROSS-HO'S
METHOD BEGINS WITH AN INVENTORY OF FORMS, MATERIALS, AND TEXTURES POPULATING

THE MEMORY PALACE. THE METHOD CONSIDERS MEMORY AND ITS REPRODUCTION THROUGH A HIGHLY
SPECIFIC MATERIAL ARCHIVE. THE FORMAL RESULTS ARE EVOCATIVE SCULPTURES, ABSTRACT
TRANSLATIONS OF THESE PHYSICAL ARTIFACTS. ROSS-HO HAS WRITTEN ABOUT PRODUCING
"ALTERNATIVE ARCHIVES OF ANOMALOUS MEMORY." AMANDA ROSS-HO'S WORK HAS BEEN EXHIBITED
WIDELY, IN THE WHITNEY BIENNIAL, AT THE MUSEUM OF MODERN ART, THE MUSEUM OF
CONTEMPORARY ART LOS ANGELES, THE WALKER ART CENTER, THE BONNER KUNSTVEREIN, AND THE
VLEESHAL CENTER FOR CONTEMPORARY ART.

IN CONJUNCTION WITH THE EXHIBITION, ROSS-HO WILL PRESENT A PERFORMANCE AT THE LLOYD
CENTER MALL ICE RINK, NOTORIOUSLY THE RINK WHERE THE TRAGIC FIGURE TONYA HARDING
LEARNED TO SKATE. THE PERFORMANCE, UNTITLED FIGURE (THE CENTER OF IT ALL), AT THE
LLOYD CENTER MALL ICE RINK WILL TAKE PLACE FRIDAY, AUGUST 25 AT 11AM, FOLLOWED BY
A RECEPTION AND FREE SKATE, SPONSORED BY ILY2, FROM 12-1PM. ADMISSION IS FREE AND
OPEN TO THE PUBLIC. ROSS-HO'S PERFORMANCE IS PRESENTED IN CONJUNCTION WITH THE
OPENING WEEKEND OF THE CONVERGE 45 2023 BIENNIAL PROGRAM, SOCIAL FORMS: ART AS GLOBAL
CITIZENSHIP.

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AMANDA ROSS-HO IS AN INTERDISCIPLINARY ARTIST AND PROFESSOR OF SCULPTURE AT THE
UNIVERSITY OF CALIFORNIA, IRVINE. BORN AND RAISED IN CHICAGO AND CURRENTLY LIVING IN
LOS ANGELES, SHE HOLDS A BFA FROM THE SCHOOL OF THE ART INSTITUTE OF CHICAGO AND AN
MFA FROM THE UNIVERSITY OF SOUTHERN CALIFORNIA. SHE HAS EXHIBITED, LECTURED, AND
TAUGHT INTERNATIONALLY, INCLUDING THE 2008 WHITNEY BIENNIAL, THE MUSEUM OF MODERN
ART, THE MUSEUM OF CONTEMPORARY ART LOS ANGELES, THE WALKER ART CENTER, THE BONNER
KUNSTVEREIN AND THE VLEESHAL CONTEMPORARY ART CENTER. ROSS-HO'S (CONT'D)



ARTISTIC ACTIVITY ORIGINATES IN THE ARCHIVAL IMPULSE AND ATTEMPTS TO RECONCILE A FRAUGHT RELATIONSHIP WITH THE TRANSITORY. SHE DEVELOPS TENDER INTIMACIES WITH ARTIFACTS THAT POPULATE COMMONPLACE ENCOUNTERS, ELEVATING FRAGMENTS FROM MATERIAL CULTURE, MEDIA, AND DAILY LIFE INTO SPECULATIVE MONUMENTS, ARCHIVES, AND TABLEAUX. USING OPPOSITIONAL STRATEGIES OF FORENSICS AND THEATER, SHE DISSECTS EPHEMERAL STRUCTURES AND RECONFIGURES THEM INTO ENDURING, OUTSIZED FORMS. HER SCULPTURAL INSTALLATIONS PROPOSE REIMAGINED ECOLOGIES OF LABOR, TIME, AND FORM, RESULTING IN THE DEVELOPMENT OF AN ONGOING IDIOSYNCRATIC FORMAL SYNTAX.

FOUNDED IN 2020, ILY2 TAKES AN EXPERIMENTAL APPROACH TO WORKING WITH EMERGING AND MID-CAREER ARTISTS TO PRODUCE EXHIBITIONS, EDITIONS, PROJECTS, AND FAIR PRESENTATIONS THE TEAM GROUNDS THE PROGRAM AND ITS FOCUSED SUPPORT OF ARTISTS IN DECADES OF GALLERY, ADVISORY, COLLECTIONS, AND CURATORIAL EXPERIENCE. ILY2'S 1,660 SQ. FT. GALLERY IS LOCATED IN PORTLAND'S PEARL DISTRICT.