

What comes forward most in Michelle Segre's sculptures is a vivid sense of psychological presence. The encounter between the artist's rough materials and deceptively dynamic forms allow for chance thoughts, reflections, and memories. The most recent sculpture here, *Satellite*, 2016, is a compact summary of the artist's work and thinking thus far in terms of how it exists in space in relation to the viewer, its formal concerns, material construction and possible readings. Initially made to fill an entire (small) gallery space, it, like the best of Segre's work, aggressively commands the space it fills. Its web-like structure is defined by an oval metal rail. And within the confines of that form are twig-framed chambers for the display of rocks, money, wood, and Mylar. Each of these objects is found, each with its own history, each on the continuum of stability and decay. And, given their materials, these chambers appear unstable, as though they could shift at any moment. They are enticing and nerve-wracking. In the center of the oval is the hand-woven hanging, like a loin cloth, hinting at an abstract sensuality within the ovoid. One can't walk past the sculpture without being visually pulled into one or more of these push-and-pull focal points.

*Satellite*, like the other works in this exhibition, points to Segre's own history in sculpture - the influence of other improvisational and process-oriented makers of evocative objects - Eva Hesse, Louise Bourgeois, and Dieter Roth. These diverse sculptors were interested in wild forms, the feelings embodied in objects, and in the act of making the thing as well as its inevitable deterioration. There is, Segre seems to suggest, a natural order by which even sculpture abides.

Nothing emphasizes this more than *Self-Reflexive Narcissistic Supernova*, 2013, which diagrams an infinite loop of growth and entropy. Here, Segre's use of food stuffs, (which echo Roth's playful use of food as a sculptural and ideological material) is at the fore, as is her ability to reuse visual themes. The giant mushroom, made of papier mâché and coated in beeswax, appears to project miniature versions of itself (thus the narcissism) onto an ovoid, which holds reflective Mylar in one of its chambers, thus reflecting the projection back at the projector. The mushroom itself evokes psychedelia, the archaic past, the gendered notions of foraging for food and, for Segre, the prosaic grocery store, too. The mushrooms used in the projection are store bought - as if to emphasize both their ubiquity and their status as symbols. They are hung from the extruded string, which seems to activate chambers on the opposed ovoid. Some of the chambers hold that reflective Mylar, and others a plastic bag, a burst of color, and colorless space. If *Satellite* is a self-contained, yet active object, *Self-Reflexive* is an object forever in motion - the give and take between the mushroom and ovoid forever enacting a loop of growth (literally in the case of organic matter), reflection, projection - a sculptural psychodrama.

*Self-Reflexive*'s large mushroom was made in 2002, and was part of a larger project of enlarged food-related sculptures that began in 1995, including a giant cartoon-like wedge of Swiss cheese, and an enormous chicken bone. This project evidences the artist's long standing interest in scale. A room-sized mushroom, or life-sized God's Eye - Segre wants to do away with the boundary between the dream and the dreamed. And, like Hesse, she has a miniaturist's attention to detail even when working jumbo-sized.

And so, in *Godzeye*, 2011, when addressing the traditional spiritual craft of making a palm-sized God's Eye, Segre keeps the intimate basic form of yarn wrapped around a cross, but scales it up, details, disrupts, and distorts it, making the sculpture something that must be confronted bodily. The titular centerpiece is framed by a twisting form of plastic lace, which in turn reveals chambers holding rocks and plasticine molds. Throughout, the yarn hangs perilously from the cross, draped over and around the lace, while metal strips connect and disrupt the God's Eye itself. Its base is a wooden house-themed mailbox. Bases are generally meant to be unnoticed elements - merely a vehicle for display. But Segre embraces it as both a symbol and as an active element. Once again, as with *Self-Reflexive* and *Satellite*, the artist seems to be telling us that all sculpture is temporary. Home is where the memory is, the psyche, but also the reflection, and, ultimately, the physical matter from which we all come and to which we all must return.