

Helen Lessick's installation *Becoming* is a meditation and observation of cycles: the seasons, the water cycle, and the passage of life. The work consists of a column and three suspended buckets. Each element is a container, asking the viewer to interact with—or become—the content.

The largest element is the slightest: a column, “drawn” in space from a circle of bead chain. Some of the ceiling-mounted chain lengths graze the floor and sway, others puddle on the floor, like tresses, and are thus held in place. From a distance, the chains appear solid. Up close, they are ethereal and more like a beam of light. The viewer can enter this chain column, and peer out from inside a fragile-looking veil. The reflective beads conjure droplets of water, and standing inside the column is reminiscent of being under an umbrella while raindrops trickle off its edge.

Close to the column are a trio of pails, each suspended with the same chain. Two of the pails are galvanized, the third is polished steel; two can hold eight quarts, the other holds twelve. The bottom of the lowest pail is perforated with the shape of an infinity symbol— what is “contained” obviates the vessel's ability to “contain.” Light fills the bucket, then leaks through the perforations, making pinpoints tracing the infinity symbol on the floor; what is inside the bucket is really outside the bucket, too. The second pail contains a small video screen, on which a continuous loop explores the hydrologic cycle through the four seasons, with footage of water's spring, summer, fall, and winter forms. The third bucket is suspended much too high for the viewer to peer into. This one holds a mystery.

A sculptor, conceptual and civic artist, curator, and writer, Helen Lessick has focused on the public presentation of art throughout her extensive career. She earned a BA in art from Reed College and an MFA in studio art from the University of California, Irvine. She interned at the Portland Center for the Visual Arts, and has been involved in artist spaces including Socrates Sculpture Park in New York and Northwest Artists Workshop in Portland. Lessick has permanent works sited across the Pacific Northwest and Southern California, including *House for Summer* (1987), her installation of living birch trees at the Hoyt Arboretum in Washington Park, Portland. Her temporal public art incorporates natural phenomena from fire and ice to living animals. She has had solo exhibitions in the Tacoma, Bellevue, and Reno Art Museums, as well as numerous solo exhibitions in galleries. Lessick's works are in the collections of the Museum of Modern Art, the Sackner Archive of Concrete and Visual Poetry in Miami Beach, the Getty Research Institute, and the University of Washington. Lessick was the recipient of a Pollock Krasner Fellowship and has been awarded grants and artist's residencies across the United States, in Europe, and in Africa.

1954, born in Abington, Pennsylvania | Lives and works in Los Angeles