

FOR IMMEDIATE RELEASE

ERIN CLULEY GALLERY

Kaleta Doolin: *Certainly, Uncertain*

October 4 – November 8, 2025

Opening Reception: Saturday, October 4, 5 – 7pm



Left: Kaleta Doolin, *Laughing Momma*, 2025, bronze with patina, 12 x 6¾ x 7 in. (30.48 x 17.14 x 17.78 cm)

Right: Kaleta Doolin, *Calico Quilt Square #3*, 2023, steel and knitted wool yarn, 36 x 36 in (91.4 x 91.4 cm)

Erin Cluley Gallery is pleased to announce *Certainly, Uncertain*, an exhibition of sculptural work by Dallas-based artist Kaleta Doolin. The exhibition presents new advancements in the artist's career-long investigation into historical modes of representation of female bodies and femininity in global art. For the last five decades, Doolin's multi-dimensional body of work has counterbalanced *hard materials* against *soft forms*. Her use of industrial metals, stone, and fibers evoke the inherent dichotomy at the center of feminine subjectivity. *Certainly, Uncertain* recalls symbols from art history and the domestic sphere, reimagining contemporary womanhood outside of masculine constructs.

Trained in metalsmithing and domestic craft at a young age, Doolin's sculptural work explores the intersections of these contrasting trades. Often her process takes subjects traditionally related to the domestic sphere—patchwork quilts, lace, florals—and recreates their forms in sturdier materials. This interplay of *hard/soft* and *masculine/feminine*, investigates gender expression through material experimentation. In this way, she continues the work of pioneering women sculptors from the late 20th century. Following the likes of Louise Bourgeois, Eva Hesse, and Anette Messenger, Doolin subverts her subjects' natural forms into earnest objections to social and physical conformity.

Many of Doolin's sculptures emphasize the expressive qualities of their inexpressive materials. The artist's *Laughing Momma* series began in the early 1970s as a modernist

reimagining of ancient fertility idols. Their smooth, abstracted bodies present an exaggerated image of female bodies, specifically mothers, outside of their cultural context. *Laughing Momma* (2025) is a cast-bronze iteration of the series. The work presents an abstracted female body with raised arms and exposed breasts. Its surface is patinaed with cool-toned hues giving the bronze a skin-like complexity. Her series of monumental quilt squares, titled "What Would Knitting Look Like Inserted in Steel," feature shallow metal boxes inset with geometric knitted patterns. The intricately composed surfaces of these works envision new possibilities of cohabitation between feminist sensibilities and the mainstream world.

In her new exhibition with Erin Cluley Gallery, Kaleta Doolin melds references to Western art history and feminine expression with expressive sculptural forms. Reflecting on her lived experiences and research, the artist presents new ways of thinking about the contemporary feminine spirit. Across interconnected series of work, *Certainly, Uncertain* raises questions about the contradictions between materiality and gender expression; Doolin's work interrogates these contradictions, inviting viewers to consider their own relationships to femininity and masculinity in their many representations.

Certainly, Uncertain will be the artist's second solo presentation with Erin Cluley Gallery.

Kaleta Doolin was born in Dallas, Texas. She received her BFA in Fine Arts from Southern Methodist University (SMU) in 1983 and her MFA in Sculpture from SMU in 1987.

Doolin is a feminist artist known for her interdisciplinary application of industrial materials and found objects. In the foreword to Doolin's forthcoming book, Jessica Morgan, director of the Dia Art Foundation, writes, "Delighting in the act of transformation, in Doolin's hands hard becomes pliable; solid becomes porous; and delicate becomes durable."

The artist's work has been exhibited at the Dallas Museum of Art, Brooklyn Museum, the Center for Book Arts, New York, the Sculpture Center, New York, the Vizivàrosi Gallery in Budapest, Hungary, the Meadows Museum and The McKinney Avenue Contemporary, both in Dallas.

Her work can be found in collections at the Museum of Modern Art, New York, the Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum, the San Francisco Museum of Modern Art, the Museum of Fine Arts, Boston, the Victoria and Albert Museum, London, England and the Musée de l'Érotisme, Paris, France.

Doolin is known internationally known for her cultural engagement with the community, which she has always seen as social practice that connects deeply to her studio practice. In addition to her ongoing work as an artist, Doolin was co-director of the 5501 Columbia Art Center from 1992 to 2001 and was the co-founder of the Texas African American Photography Archive.

Kaleta Doolin currently lives and works in Dallas, TX.

Erin Cluley Gallery is a contemporary art gallery representing emerging, mid-career, and established artists from Dallas and the United States. The gallery presents a provocative program of artists working in both traditional and alternative forms including painting, sculpture, new media, photography, sculptural installation and public intervention.

In 2014, Erin Cluley Gallery ignited a creative movement in West Dallas acting as a hub for visual arts and community engagement. After nearly five years on Fabrication Street, the gallery has moved its operation to Riverbend – a development in Dallas' Design District celebrating the intersection between culture and commerce.

From April 2021 to November 2024, Cluley opened and operated Cluley Projects – a satellite location in West Dallas acting as an incubator space focusing on regional artists and providing a platform for discovery and mentorship.

For all press inquiries contact
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