CAM Raleigh (Contemporary Art Museum) is pleased to present The Imaginary Architecture of Love by Sarah Cain. Cain will create a monumental painting directly on the walls and floor of the 4,000 square foot space. As is typical of her practice, Cain will embed objects found in situ and layer paintings made on traditional stretched canvases within the work.
Cain is committed to translating lived experience into a language of color and form. Her investment in abstraction is based on her belief in its capacity to express ideas that are beyond language. Building upon a present tense call-and-response to the environment at hand, Cain attempts to expand the potential of painting by challenging its conventions. In advance of making a work on site, Cain gathers materials, inspiration, and visual cues from the outside world. Through improvisation based on her gathered materials and impressions, she makes decisions about the palette, gestures, and composition on site. *The Imaginary Architecture of Love* will flow from the museum’s entrance lobby into the main gallery, moving through the former produce warehouse’s corners and cracks while responding to structural details such as arched windows and poured-in-place columns.

As with collaged found objects in her paintings, the titles of Cain’s works are derived from her immediate experience of the world. *The Imaginary Architecture of Love* is a song from HUSH HUSH’s album *Pisces Iscariot*. Cain’s studio based paintings and ephemeral works on site often deal with human intimacy and relationships. *The Imaginary Architecture of Love* refers to the ways in which peoples’ expectations and intentions build structures around relationships that inevitably transform over time. For this exhibition, Cain will create abstract portraits of the complex dynamics of navigating both architectural and emotional spaces.
Artist Bio

Sarah Cain was born in Albany, New York in 1979 and lives in Los Angeles. She received her MFA from the University of California at Berkeley in 2006 and BFA from San Francisco Art Institute in 2001. She attended the Skowhegan School of Painting in 2006. One-person exhibitions of Cain’s work have been presented at the Museum of Contemporary Art San Diego, La Jolla, CA (2015); Los Angeles Nomadic Division (LAND), Los Angeles, CA (2014); Santa Barbara Contemporary Arts Forum, Santa Barbara, CA (2011); and the San Francisco Arts Commission, San Francisco, CA (2004). Her work has been included in numerous thematic exhibitions such as Variations: Conversations in and around Abstract Painting, Los Angeles County Museum of Art, Los Angeles, CA (2014); I was a double, Tang Teaching Museum and Art Gallery, Skidmore College, Saratoga Springs, NY (2014); Outside the Lines, Contemporary Arts Museum, Houston, TX (2013); PAINT THINGS: beyond the stretcher, deCordova Sculpture Park and Museum, Lincoln, MA (2013); Made in L.A., Hammer Museum, Los Angeles, CA (2012); Nothing Beside Remains, LAND: Marfa, Marfa, TX (2011); 2008 California Biennial, Orange County Museum of Art, Newport Beach, CA (2008); Like Color in Pictures, Aspen Art Museum, Aspen, CO (2007); SECA Art Award Exhibition, San Francisco Museum of Modern Art, San Francisco, CA (2007); and Busan Biennale, Busan, South Korea (2006). Sarah is represented by Anthony Meier Fine Arts, San Francisco; Galerie LeLong, New York; and Honor Fraser Gallery, Los Angeles.

Illustrated Catalogue

The exhibition includes a 100-page monograph titled Sarah Cain: The Imaginary Architecture of Love. Designed by Barbara Wiedemann, the catalogue is focused on Cain’s recent site specific work created in the past three years. It includes more than 75 full color illustrations accompanied by new writing by Julian Myers, Sarah Lehrer-Graiwer, and Bernadette Mayer.