

# Julie Schenkelberg

*Looking Glass*

February 20 - March 28, 2026

ASYA  
GEISBERG  
GALLERY

**Asya Geisberg Gallery** is proud to present “Looking Glass,” an exhibition of sculpture and installation by **Julie Schenkelberg**. Born and based in Cleveland, the artist has long made the industrial Midwest a rich vein for her sculpture, recently adding the shore of Lake Erie to point towards the pastoral. She cuts invasively into buildings and furniture, plunges into hazardous places by sourcing discarded materials from scrap yards, construction sites, abandoned factories, or finding once revered domestic objects from estate sales. Such heterogeneity of scale, texture, and origin is transformed in unexpected combinations as the work mixes high value materials like marble and gold leaf with inauspicious rusted metal or wire mesh. Schenkelberg’s juxtapositions seem hauntingly familiar, regenerating the lost beauty of decaying or forgotten narratives.

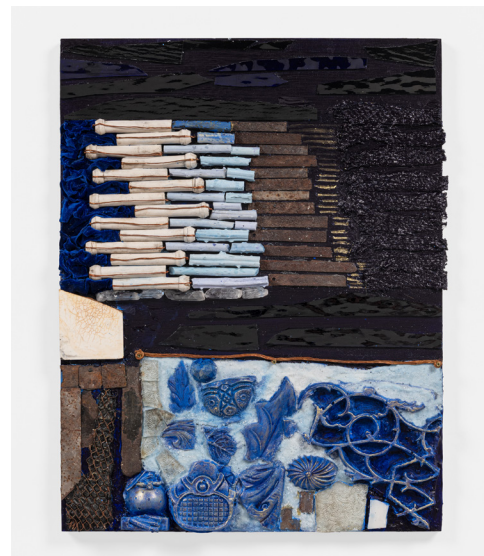
The show’s title could mean a mirror from the 19th century with sufficient reflection but not fully clear, a portal into an alternate reality, à la Alice, or a dulled memory of the past. Schenkelberg is an archaeologist, an archivist of the crumbled and broken, and a historian of former industries and economic heydays, both individual and regional. Yet her sculptures become so thrillingly alive that we see obsolete electrical porcelain tubes rendered as bones, springs glowing with autumnal rust coiled into a tiny helix, clocks, dishes, or bottles as memento mori of the domestic. More figurative elements have been cropping up in Schenkelberg’s work in plaster cast from cemeteries or palatial homes, imbued with rich marine blues or shipwreck greens. To Schenkelberg, the blue is otherworldly, ghostly, royal, and luminous like medieval stained glass. Much like the obscured reflection of the looking glass, the liquid imagery is an unsettling holder of deep secrets or hidden truths, unifying the disparate elements in a portal to the unknown. Similarly, through symbols such as a rose wreath, daisies, and a reliquary pointing hand, the artist charts a coded language of the unseen world.

At times, the broken chiselled fragments clump together, accreting in an archaeological sedimentation. In larger works the accumulations take over most of the surface, with round clocks or trays resembling a sun or moon within. The search for her materials is a reverent excavation, while the resulting work skims the line between order and disorder, excess and poverty, utility and disuse, or vitality and decrepitude. As her laundry list of media makes clear, a poetry emerges: rebar, velvet, burlap, buttons, shells, tiles, factory glass, iron, and even a draping sail cloth frozen in its undulation in the site-specific installation “Wreckage.” Schenkelberg’s reconfigurations and aggregations unearth the buried histories around her, while revelling in the murk.

*Julie Schenkelberg received a BA in Art History at the College of Wooster, OH, and MFA at the School of Visual Arts, NY, with additional studies at SAIC at Oxbow, MI, Pont Aven School of Contemporary Art, France, and the Institute of European Studies, Vienna. Her large-scale installations have been displayed in solo exhibitions at Grunwald Gallery, Indiana University; Abattoir Gallery, Cleveland, OH; The Detroit-Volterra Foundation, Italy; The Sculpture Center, Cleveland, OH; the Mattress Factory Museum of Contemporary Art, Pittsburgh, PA; the University of Akron Meyers School of Art, Akron, OH; Beeler Gallery, OH; Plug Projects, MO; and UNTITLED Miami Beach, FL. Schenkelberg was a 2019 finalist for the Foundwork Artist Prize, and the Burke Prize of the Museum of Art and Design in New York, and the Knight Arts Challenge Grant in Detroit, MI. She won the 2014 ArtPrize Installation Juried Award, and has received four National Endowment for the Arts Grants, the Efroymsen Contemporary Arts Fellowship, and a Harpo Foundation Grant. She has been awarded residencies at Yaddo, Saratoga Springs, NY; Volterra-Detroit Foundation Residency, Italy; The Bemis Center for Contemporary Arts, Omaha, NE; Art Omi, Ghent, NY; Projekstom Normanns, Norway; the Red Bull House of Art, Detroit, MI; and SiTE:LAB, Grand Rapids, MI. Press includes Artforum, The New Yorker, PBS, Bloomberg, Hyperallergic, and The Brooklyn Rail. Schenkelberg lives and works in Cleveland, OH.*



Julie Schenkelberg  
“Testing the Waters,” 2026  
Castings, paint, found materials, porcelain, rust,  
on wood panel  
50h x 40w x 4d in



Julie Schenkelberg  
“Material Alchemy,” 2026  
Metal, paint, marble, castings in plaster on wood  
panel  
25h x 20w x 2d in