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E.V. Day: SNAP!

The New York Artist Straps Down Da Monsta at the Philip Johnson Glass House

E.V. Day envelops Philip Johnson's jagged Neo-Expressionist building Da Monsta in kinky red rope for new work, "SNAP!" The first site-specific exhibition to be held at the acclaimed spot is captured by the New York-based photographer Vincent Dilio, revealing pop-savvy concepts that punch a striking metaphysical hole in the bucolic Connecticut landscape. It had already been Johnson's take that "the building is alive," and with the exterior evocative of a spider's web and the interior's ambient purring chambers filled with a feline-inspired tension, it seems to be living up to its billing. NOWNESS spoke to the prolific sculptor, whose work is housed in permanent collections at The Whitney and the Smithsonian Collection, about her creative processes and her muse, the city of Los Angeles.

What was your key inspiration for this work?

E.V. Day: It began with the building itself, whose very name implies a narrative—a monster! I wanted to address it as a living creature, a wild one that swallows you through its entrance and induces vertigo because there are no right angles in the structure. I wanted to play with that energy using taut lines, fishnet stockings, and suspension.

Tell us about the purring chambers.

EVD: Philip Johnson would reportedly pat Da Monsta on its right side like a horse each morning. After spending several weeks with the building, I began to feel an affection for it as a character, as opposed to it simply being a building with character. I wanted the sound and the vibration of the purring under its floor to enhance its 'creature-ness.' When you sit in the installation and feel the purr, the beast is sleeping and you feel safe. At least for a moment.

As a New Yorker, how have you developed such an affinity with Los Angeles?

EVD: The compression of NYC grips you like Spanx—it definitely feels spring-loaded here. However, I have pined for LA since I lived there for two years in the early 90s. LA, as the manufacturing center of pop culture and its inherent bounty of problematic social, political, and environmental issues works as an eruption of active content for my art.