

In Practice: Other Objects

Jan 14–Mar 25, 2019

For Immediate Release

RELEASE DATE

Dec 17, 2018

EXHIBITION

In Practice: Other Objects

DATES

Jan 14–Mar 25, 2019

OPENING EVENT

Sun, Jan 13, 2019

5:00–7:00pm

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2019 In Practice exhibition features newly commissioned works by eleven artists and artist teams, curated by In Practice Curatorial Fellow Gee Wesley

Long Island City, NY — *In Practice: Other Objects* presents new work by eleven artists and artist teams that probes the slippages and interplay between objecthood and personhood. From personal belongings to material evidence, sites of memory, and revisionist fantasies, the artists in *Other Objects* highlight curious and ecstatic moments in which a body becomes a thing or a thing stands in for a body.

The works in the exhibition address the capacity for objects — personal, collective, ambiguous, or arbitrary — to assume the body's agency to testify about experience, recollect the past, mediate intimacy, and move politically. Rather than understanding the body as a stable figure or coherent whole, *Other Objects* proposes the body, and therefore the person, as a fluid and fragmentary medium — one materially contingent upon the objects with which it shares space.

Recurring throughout the artists' works is a concern for how the oscillation between body and thing demands a revised understanding of both. The works in *Other Objects* attend to other categories of objects, and objects of the Other, which trouble the limits of personhood and reveal our dependence on objects to enact collectivity, forge intimacy, challenge the visual, and spur new political imaginaries. While seemingly passive, inanimate, and silent, objects stir with the ability to agitate, speak, remember, and rebel. They serve as surrogates for bodies denied social agency and as talismans for playful and radical reimaginings of the present.

The exhibition features newly commissioned works by: **Natalie Ball, Takming Chuang, Niloufar Emamifar, LaMont Hamilton, Ariel René Jackson, Katherine Simóne Reynolds, Aliza Shvarts, Rosa Sijben and**

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David Bernstein, Sara Stern, Kenneth Tam, and Kiyon Williams and is curated by **Gee Wesley**, SculptureCenter's 2019 In Practice Curatorial Fellow.

Aliza Shvarts conducts a comparative analysis on different evidence collection kits used across the United States, engaging clinical and legal modes of testimony and the ways in which the human capacity to speak and be heard is gendered. **Takming Chuang's** unfired and folded clay sculptures stage the complex ways that value is assigned to bodies and objects as they age. Wrapped in a tight film of plastic to retain a prolonged supple state, Chuang's works discolor, wrinkle, vein, and crack over time to assume the physicality of human flesh.

LaMont Hamilton's multimedia installation comprising dozens of feathers questions how synesthetic experience can enable moments of collective being and move sculpture away from an ableist supremacy of the visual to a bodily experience of feeling. A video installation by **Sara Stern** charts connections between the industrial and the organic, staging interactions between industrial architecture and historical objects that speak and perform the past while inventing alternate realities. Similarly, **Niloufar Emamifar** broaches the experiential qualities of the built environment and how physical places hold records of daily life.

A video and installation work by **Kenneth Tam** engages the spaces and rituals that constitute heteronormative male behavior. In Tam's video, the high school prom becomes a vehicle to examine the role of social tradition in forming male identity and the physical trappings that enable sites of male homosocial belonging. Video, photography, and mixed media sculptures by **Katherine Simone Reynolds** explore the presentability politics that inspire and conceal Black women's labor in the areas of personal glamour and domestic work.

A video installation by **Ariel René Jackson** comprising suspended soil spheres charts how land and soil serve as markers of both the material remnants of systemic racism and the artist's family history. Work by **Kiyon Williams** similarly engages earth as a material and metaphor linked to Blackness, diaspora, and transgressive identity by resurfacing the ritual practice of geophagy, or consuming dirt, among enslaved West Africans in the Americas.

Natalie Ball deploys the paraphernalia and aesthetics of "playing dolls" as the starting point for a site-responsive installation that turns to playful reenactment to refuse and recast mainstream constructions of Indigeneity. A collaborative project by **Rosa Sijben and David Bernstein** prompts visitors to temporarily exchange an object of value for one of several amorphous objects designed and constructed by the pair. By welcoming visitors to navigate the exhibition with this object, Sijben and Bernstein invite a consideration of how haptic engagements with material affect and mediate our experience of space.

About In Practice

The In Practice open call program supports emerging artists and curators in creating new work for exhibition at SculptureCenter. Since 2003, In Practice has supported nearly 200 emerging artists with the essential resources of space, funding, time, and administrative support to help turn their ideas into reality.

Exemplifying the spirit of SculptureCenter's mission, In Practice provides new ways to discover the most innovative artwork, foster experimentation, introduce audiences to emerging talent and new ideas, and give participants the opportunity to develop and present work in what is often their first institutional exhibition in New York City. Past In Practice participants include: Korakrit Arunanondchai, Fia Backström, A.K. Burns, Crystal Z Campbell, Aleksandra Domanović, Brendan Fernandes, Raque Ford, Jules Gimbrone, Samara Golden, Ellen Harvey, Madeline Hollander, Elizabeth Jaeger, Meredith James, Baseera Khan, Simone Leigh, Molly Lowe, Justin Matherly, Virginia Overton, Essex Olivares, Marlo Pascual, Sean Raspet,

Rachel Rose, Xaviera Simmons, Josh Smith, Valerie Snobeck, Agathe Snow, Marianne Vitale, and Jon Wang, among many others.

On view concurrently

Banu Cennetoğlu

Jan 14–Mar 25, 2019

About SculptureCenter

SculptureCenter leads the conversation on contemporary art by supporting artistic innovation and independent thought highlighting sculpture's specific potential to change the way we engage with the world. Positioning artists' work in larger cultural, historical, and aesthetic contexts, SculptureCenter discerns and interprets emerging ideas. Founded by artists in 1928, SculptureCenter provides an international forum that connects artists and audiences by presenting exhibitions, commissioning new work, and generating scholarship.

For nearly 20 years, SculptureCenter has presented works by over 750 emerging and established artists through its annual exhibition program, and today, SculptureCenter is considered one of New York's most adventurous kunsthallen. Placing importance on investment, inclusiveness, independence, transparency, and rigor, SculptureCenter has developed a strong reputation for championing under-recognized and emerging artists, many of whom have gone on to celebrated and substantial careers such as: Turner Prize winner Charlotte Prodger and nominee Anthea Hamilton, Sanford Biggers, Nairy Baghramian, Tom Burr, Liz Glynn, Rochelle Goldberg, Camille Henrot, Leslie Hewitt, Rashid Johnson, Ugo Rondinone, Katrín Sigurdardóttir, Alexandre Singh, Monika Sosnowska, Gedi Sibony, Mika Tajima, and recent Hugo Boss Prize winners Anicka Yi and Simone Leigh.

As a non-collecting museum, SculptureCenter's annual exhibition program includes 1–2 commissioning programs by mid-career artists, 10–15 projects by emerging artists, and 3–6 solo and group exhibitions in addition to an exciting series of special projects by emerging artists through In Practice, an open call program, and Public Process, a public art and education initiative for high

school students. SculptureCenter continuously offers a dynamic series of free public programs and events that feature artist talks, performances, film screenings, and concerts, as well as publications.

Lead underwriting support of SculptureCenter's Exhibition Fund has been generously provided by the Kraus Family Foundation with major support by Robert Soros, and Stephanie and Tim Ingrassia.

The In Practice program is supported in part by an award from the National Endowment for the Arts and The Pollock-Krasner Foundation. Additional gifts by Andreas Beroutsos, Alex Bilboa, Lewis Canfield, William Cotton, Joan Davidson, Henrique Cesar de Castro, Dorinda Elliott, Dennis Freedman, Saskia Friedrich, Aurelien Jehan, Diana King, Andre LaFontaine, Maximilien Moris, Nazhand Art and Culture LLC, Sheri Pasquarella, Lowell Pettit, Robert Pruzan, Herbert Sambol, and Miyoung Lee Simpkins and Neil Simpkins. Additional support for Rosa Sijben and David Bernstein's project is provided by the Mondriaan Fund.

SculptureCenter's programs and operating support is provided by the Lambent Foundation Fund of Tides Foundation; public funds from the New York City Department of Cultural Affairs in partnership with the City Council; the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature; the National Endowment for the Arts; the A. Woodner Fund; Charlotte Feng Ford; New York City Council Member Jimmy Van Bramer; and contributions from our Board of Trustees and Director's Circle. Additional funding is provided by the Milton and Sally Avery Arts Foundation and contributions from many generous individuals.