

ektor garcia: cadena perpetua

May 23-Jul 29, 2019

For Immediate Release

RELEASE DATE
May 6, 2019

EXHIBITION
ektor garcia: cadena
perpetua

DATES
May 23-Jul 29, 2019

OPENING EVENT
Thurs, May 23, 2019
6-8pm

MEDIA CONTACT
Justin Conner
justin@hellothirdeye.com
+1 212 355 9009

Jillian Scott
jscott@sculpture-center.org
+1 718 361 1750



SculptureCenter to present a solo exhibition by ektor garcia

Long Island City, NY — SculptureCenter is pleased to present *ektor garcia: cadena perpetua*, the artist's first solo exhibition in a New York institution.

ektor garcia's work looks like things meant to connect other things, like fasteners, loops, and knots. By extension, it can look like lengths of rope and chain. His clay, metal, and leather elements conjoin loosely across many works and travel between studio and gallery spaces in changing configurations: one exhibition, clipped off with wire cutters, is tacked to another. One link in a chain, broken off, is reattached with copper wire. As such, the dimensions of garcia's works are found both here and elsewhere. The disorienting sum of many visible connections invites disassociation from any one symbolic register in his materials.

In spite of allusions to distance and time beyond the exhibition, garcia's material transformations and juxtapositions are immediate. Hard but fragile surfaces, like ceramic, are often tightly wrapped in more malleable materials, like waxed thread or copper wire, which likewise take on different properties when crocheted into large sheets of lace. garcia's intensive, ongoing production extends beyond discrete objects to create a pool of heavily worked, controlled materials – earthenware vessels, swaths of leather and lace, welded steel horseshoes and tools – that are poised for recombination. Contortions of handmade leather links twist into line drawings, or steel elements are tack-welded into simple figures, like images emerging from piles of scrap. Other works seem coupled to themselves, like links of clay fired and glazed together in knotted clusters, foregrounding accumulated points of connection.

garcia's work implicitly asks where in chains of production, tradition, and command one might locate oneself, and how this is knowable. His work, for example, faithfully continues certain rural handcraft and gendered family traditions from Tabasco in Zacatecas, Mexico, while his own itinerant lifestyle necessarily drags the detritus of many places into his practice. Social and cultural associations of these techniques, materials, and objects are reimagined through garcia's trajectory. His compositional vocabulary of hitching, gripping, and tying guesses at how one might wind oneself around and into a chain, hugging it while corroding it and refashioning its parts.

ektor garcia was born in Red Bluff, California in 1985. He received a BFA from the School of the Art Institute of Chicago in 2014 and an MFA from Columbia University, New York in 2016. Recent solo exhibitions include Cooper Cole, Toronto (2019); Mary Mary, Glasgow (2018); Museum Folkwang, Essen, Germany (2018); Visitor Welcome Center, Los Angeles (2017); and kurimanzutto, Mexico City (2016). Group exhibitions include LAXART, Los Angeles (2018); New Museum, New York (2017); Chicken Coop Contemporary, Portland, Oregon (2018); Museo de Arte de Zapopan, Guadalajara (2018); and ACCA, Melbourne (2018). garcia lives and works in between Mexico City, New York, and elsewhere.

ektor garcia: cadena perpetua is the artist's first solo exhibition in a New York institution and is curated by Kyle Dancewicz, Director of Exhibitions and Programs.

On view concurrently

Closed for installation, Fiona Connor, SculptureCenter #4

Apr 29–Jul 29, 2019

Jean-Luc Moulène: More or Less Bone

Apr 29–Jul 29, 2019

Matt Keegan: what was & what is

May 12–Aug 18, 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 kunsthalls.

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 commissioning programs

by mid-career artists, projects and commissions by emerging artists, and 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.

SculptureCenter's programs and operating support is provided by the Lambert

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; Danielle and Drew Anderman; Andreas Beroutsos and Abigail Hirschhorn; Irene and Allen Brill; Laren C. and Jesse M. Brill; Lee and Robert K. Elliott; Elizabeth and Adrian Ellis; Charlotte Feng Ford; Fred Wilson; the A. Woodner Fund; 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.

NYC Cultural
Affairs



Council on
the Arts

NATIONAL
ENDOWMENT for the **ARTS**
arts.gov