

## Artists Shape Social Ties into Physical Form

By Neil Chiragdin — May 4, 2017



**LEFT:** The colorful blocks of Teresa Burga's "Untitled/Prismas" series  
**RIGHT:** The fixed gazes of Sam Anderson's "E Numbers 1-11."  
PHOTO BY NEIL CHIRAGDIN

How do you show the invisible lines between all things; the comfort of the intimate, the oddness of overfamiliarity, or the unease of the outsider? What are the forms that represent these concepts?

Three exhibitions have opened at the **SculptureCenter** in LIC this week, and while the artists' backgrounds and inspirations may differ, each seems to consider concepts of interconnectivity between people, ideas and places that lie beneath the surface level.

For **Teresa Burga**, this is best reflected in her "**Untitled/Prismas**" series, which link paintings of disparate objects and individuals in wooden blocks of varying irregular geometric shapes. The blocks sit in a handful of clusters on a dais that gives them the appearance of a bizarre city diorama. From different positions in the gallery, different images are visible and interact with one another. These sculptures are typical of the playful style that Burga employs, with bright pops of color and a graphic-art sensibility. Her work makes a statement against self-serious masculinity in art by embracing the feminine and sometimes silly.

Burga's exhibition, "**Mano Mal Dibujada**," is named for a series of sculptures of "badly drawn hands." Nine in total, the works are steel models of her hands, and a reference to a drawing that the artist showed at the SculptureCenter in 2014. They are on display together for the first time.

The centerpiece of **Charlotte Prodger's** exhibition, "**Subtotal**," is a 32-minute single-channel video, "**Bridgit**." The film is entirely shot from Prodger's iPhone, and indeed from her perspective, though this isn't a limiting factor. Rather, she jumps from watching swans at the seaside to standing stones in the

highlands to an ocean liner at sea. This journey is unbound by conventional narrative, consisting of meandering imagery and voiceover. Prodger makes sparing use of match cuts, but for the most part, viewers are jettisoned to new settings rather than eased into them, though the camera tends to linger a fair amount of time in each position.

The voiceover contains a series of internal thoughts that, for the most part, explore interpersonal relationships and identity. One section reads like the diary of recounting the first experiences of a newly queer individual, and several sections reference coming out. More than that, the narrator talks about the way others see her. Then, at other points in the script, loose thoughts about sexuality shift into talk of 3-D animators and Neolithic-era standing stones. These sections employ a looser grip on narrative and slide into a slippery but familiar dream logic. You can tell it's intended they're connected, and it makes sense they are in the moment, but upon examination it's not quite clear how.

Prodger's exhibition also includes two prints with text that appears superimposed on the film, and a simple powder-coated steel sculpture made to resemble a grid that is central to part of the film.

**Sam Anderson's "The Park"** makes admirable use of the SculptureCenter's lower level. Dim, with narrow corridors and a truly industrial aesthetic, this part of the museum is the farthest removed from the dime-a-dozen white boxes of Chelsea. Anderson's sculptures seem to have sprung from the walls down there and created their own society. Throughout the floor, human figures seem frozen mid-stride, flung out of their interactions amongst each other. If you descend the left-hand staircase, you will be met with the gazes of "**E Number 1**" through "**E Number 11**," whose sightlines are so pointedly fixed that the viewer is cast as an interloper.

This exhibition is an exercise in studying group dynamics, and the various ways that individuals do and don't interact.

'Mano Mal Dibujada,'  
'Subtotal' and 'The Park'  
When: Through Mon., July 31  
Where: SculptureCenter, 44-19 Purves St., Long Island City  
Entry: \$5 suggested; \$3 students.  
(718) 361-1750, [sculpture-center.org](http://sculpture-center.org)