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## For Immediate Release

Release Date:  
January 12, 2015

Exhibition:  
***Under Foundations***

Dates:  
January 25 – April 13, 2015

Opening Event:  
Saturday, January 24, 2015  
5–7pm

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## UNDER FOUNDATIONS

2014-15 IN PRACTICE PROGRAM FEATURES NEWLY COMMISSIONED WORKS BY ROSA AIELLO, MARY WALLING BLACKBURN, NANNA DEBOIS BUHL, CATHERINE CZACKI, BEN HAGARI, SOL HASHEMI, MADELINE HOLLANDER AND ALEXANDRA LERMAN, JANELLE IGLESIAS, RYAN JOHNSON, AND XU WANG

**Long Island City, NY** – SculptureCenter is pleased to announce *Under Foundations*, an exhibition presented through *In Practice*, SculptureCenter’s commissioning program for emerging artists. Situated in the building’s lower level, the works in *Under Foundations* share an interest in what lies beneath the surface—the repressed, the discarded, the roots, or the source. Many of these works speak to unconscious desires, while others seek to trace, discover, and examine the past. The exhibition evokes a storage space of forsaken objects, full of stories and revelations. Together, these works incorporate a variety of disciplines—psychoanalysis, behavioral science, economics, and affect theory—and the impulse, act, and process of making are integral parts of a search for the elusive origins of the creative endeavor. They look to psychological states, everyday movements and behaviors, art historical touchstones, and deep-seated desires as points of departure.

For these artists, the desire to locate the fountainhead of the creative idea still compels despite history’s failed attempts to fix a starting point. Each project is undertaken with the understanding that the start of something is also usually the end of something else, and only comprehensible in relation to what came before and after. The works in *Under Foundations* are deeply embedded within histories of production, circulation, and reception, which make their own claims of cause and effect. Under such circumstances the search for an origin becomes circular, enchanting, and at times dizzying: a spiral. The process of making folds into itself, reverberating with previous steps and historical precedents. This search for a source in the face of futility is an attempt to create meaning on the constantly shifting ground that is our contemporary world.

An unearthing of the origins of making is undertaken by these artists through a variety of approaches. Several artists undermine traditional notions of creative authorship: **Sol Hashemi** embraces open source and collectively and anonymously authored modding communities—creators of modified content, often shared via the web—and **Madeline Hollander** and **Alexandra Lerman** appropriate copyrighted movement, rejecting intellectual property claims. **Catherine Czacki**’s subtly altered readymades—often paired with texts about their retrievals—trouble the division between found and made, suggesting that art begins with its reception by a viewer. Others plumb the politics of production: **Mary Walling Blackburn**’s baroque process of commissioning highlights differential power relations among the involved individuals

and institutions, and **Xu Wang's** re-carving of classical-style sculpture made in China for a Western audience divulges art's place in the global economy. **Nanna Debois Buhl**, on the other hand, maps the former industrial neighborhood of Long Island City with the obsolescing technology of cyanotype photography in homage to the first woman photographer. The work of Aiello and Iglesias engages with the abundance of circulating representations in the world, eschewing claims to originality. **Rosa Aiello's** otherworldly computer generated animations are born of sophisticated logarithms and a powerful silicon chip, yet exude a thoroughly somatic experience, while **Janelle Iglesias** reveals the fluidity and heterogeneity of form undermining the idea of any essential, primordial, or most 'true' form of the arch. **Ben Hagari** playfully dramatizes the romanticized narrative of the artist's journey of physical, psychological, and existential struggles, whereas **Ryan Johnson's** compressed-space sculptures, reminiscent of Modernism, suggest being outside of one's own time as a productive start to making.

*Under Foundations* is curated by **Jess Wilcox**. Wilcox is the 2014-15 SculptureCenter Curatorial Fellow, a fellowship awarded to an emerging curator selected to curate the *In Practice* program each year.

*Under Foundations* is presented with the generous support of the National Endowment for the Arts, the Joan Mitchell Foundation, and The Pollock-Krasner Foundation. SculptureCenter's 2014/15 exhibition program is underwritten by UOVO Fine Art Storage.

#### PERFORMANCE PROGRAM

**Madeline Hollander** and **Alexandra Lerman** will perform in the exhibition on the following dates and times:

January 24, 4 and 5pm

February 22, 3 and 5pm

March 29, 3 and 5pm

April 12, 3 and 5pm

April 13, 3 and 5pm

#### ALSO ON VIEW

***Araya Rasdjarmrearnsook***, the Thai artist's first retrospective in the United States.

January 25 – March 30, 2015

***Now Showing: Belleza y Felicidad***, a mini-retrospective of poetry booklets by the Buenos Aires-based literature and art collective.

January 25 – March 30, 2015

#### About SculptureCenter

Founded by artists in 1928, SculptureCenter is a not-for-profit arts institution in Long Island City, NY dedicated to experimental and innovative developments in contemporary sculpture. SculptureCenter commissions new works and presents exhibitions by emerging and established, national and international artists. Our programs identify new talent, explore the conceptual, aesthetic and material concerns of contemporary sculpture, and encourage independent vision.

SculptureCenter's major exhibition and operating support is generously provided by grants from the National Endowment for the Arts, 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 Cuomo and the New York State Legislature; Jeanne Donovan Fisher; the Kraus Family Foundation; the Lambert Foundation Fund of Tides Foundation; the A. Woodner Fund; and contributions from our Board of Trustees. Additional funding is provided by the Milton and Sally Avery Arts Foundation and contributions

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