

SculptureCenter
44-19 Purves Street
Long Island City, New York 11101
t 718.361.1750
f 718.786.9336
info@sculpture-center.org
www.sculpture-center.org

For Immediate Release

IN PRACTICE: MATERIAL DEVIANCE PARTICIPATING ARTISTS' BIOGRAPHIES

Release Date:
December 22, 2016

Exhibition:
In Practice: Material Deviance

Dates:
January 29–March 27, 2017

Opening Event:
Saturday, January 28, 2017
6pm - 8pm

Media Contacts:
Hunter Braithwaite
hunter@culturalcounsel.com
917.689.1480

In Practice: Material Deviance features newly commissioned works by **Lauren Bakst & Yuri Masnyj, Olivia Booth, Kim Brandt, Crystal Z Campbell, Danielle Dean, Ilana Harris-Babou, Jesse Harrod, Candice Lin and Patrick Staff, Virginia Lee Montgomery, Kate Newby, Barb Smith, Marian Tubbs, and Jessica Vaughn.**

In Practice: Material Deviance is curated by SculptureCenter's 2017 Curatorial Fellow **Alexis Wilkinson.**

Participating Artists

Lauren Bakst & Yuri Masnyj have been building a shared practice since 2014. Working at the intersections of sculpture, drawing, and performance, Masnyj and Bakst develop an ongoing approach to the body and material.

Lauren Bakst (born 1989 in New York City; lives and works in New York City) practices choreography, writing, video, and performance. She was a 2014-16 Open Sessions artist at The Drawing Center, a 2016 visiting artist at The Cooper Union, and a Fall 2014 research & development fellow at The New Museum. Her work has been viewed at Manifesta, Pieter, Center for Performance Research, Dixon Place, Brooklyn Arts Exchange, Counterpath Press, Abrons Arts Center, and Movement Research at Judson Church. Currently, she is the managing editor of the Movement Research Performance Journal and a contributing editor at BOMB Magazine. She teaches at the University of the Arts in Philadelphia, where she curates the lecture series "Knowing Dance More."

Yuri Masnyj (born 1976 in Washington D.C.; lives and works in New York City) makes drawings and sculptures that depict austere architectural spaces populated by a personally symbolic iconography. Group exhibitions include Name it by Trying to Name It and Open Sessions 5 at The Drawing Center, New York; X, Travesia Cuatro, Madrid; The Night's Still Young, Metro Pictures, New York; Whitney Biennial 2006, Whitney Museum of American Art, New York; and Greater New York, MoMA PS1, Long Island City, New York. Masnyj's work is featured in Phaidon Press' Vitamin D: New Perspectives in Drawing, and in the collections of New York's MoMA, The Whitney Museum, and The Hammer Museum in Los Angeles. He teaches drawing at The Cooper Union.

Olivia Booth (born 1973 in New York City; lives and works in Los Angeles) creates light installations and teaches painting at Woodbury University in Burbank, California. She received her BA/BFA from Cornell and an MFA from Art Center College of Design in 2003. Notable exhibitions include Terragni Pieces, The Finley, Los Angeles; The Elegant Universe, The Pit Gallery, Glendale, California; Playing the Pavilion;..., LAMOA at the Armory Center for the Arts, Pasadena, California; LA Now, Las Vegas Museum of Art, Las Vegas; and AllClear, Mandarin Gallery, Los Angeles. Her work has been featured in Art Forum, Art Review, The New York Times and The LA Times.

Kim Brandt (born 1979 in Albany, New York; lives and works in New York City) incorporates movement research into her practice and has presented her work at The Kitchen, Pioneer Works, Artists Space, Movement Research, Aunts, Abrons Arts Center, AVA Gallery, Industry City, Pierogi and Five Myles.

Currently, she is an artist in residence at Movement Research and a fellow at Bogliasco Foundation. Her work has been supported by The Brooklyn Arts Council, The Foundation for Contemporary Arts Emergency Grant Program, and The Jerome Foundation Travel & Study Program.

Crystal Z Campbell (born 1980 in Prince Georges County, Maryland; lives and works in Tulsa) is an interdisciplinary artist of African-American, Filipino, and Chinese descent who repurposes historical narratives and the politics of witnessing. She is a Tulsa Artist Fellow and participated in The Whitney Museum's Independent Study Program. She has also received recognition from Skowhegan School of Painting & Sculpture and Rijksakademie van beeldende Kunsten. Solo exhibitions include Crystal Z Campbell, Cindy Rucker Gallery, New York City; I Live to Fight (No More) Forever, Rijksakademie van beeldende kunsten, Amsterdam; and Usable Pasts, Wave Hill Sunroom Project Space Commission, Bronx. Campbell is a forthcoming Smithsonian fellow.

Danielle Dean (born 1982 in Huntsville, Alabama; lives and works in Los Angeles) draws from her English, American and Nigerian multi-national background, exploring the colonialism of mind and body. She graduated with a BFA from Central Saint Martins and an MFA from California Institute of the Arts, later receiving awards from the Rema Hort Mann Foundation and Creative Capital. She has been an artist in residence with The Whitney's Independent Study Program and The Core Program in Houston Texas. Exhibitions include Focus, The Studio Museum, Harlem, New York; Hexafluorosilicic, Commonwealth and Council, Los Angeles; Shifters, Art in General, New York; It Can Howl, Atlanta Contemporary Art Center, Atlanta; What Shall We Do Next, Diverse Works, Houston; and Made in L.A. 2014, The Hammer Museum, Los Angeles.

Ilana Harris-Babou (born 1991 in Brooklyn, New York; lives and works in New York City) creates video, sculpture, and installation. She holds a BA from Yale University and an MFA from Columbia. Solo shows include Studio Sounds, Vox Populi Gallery, Philadelphia; and Ilana Harris-Babou, The Broad Street Gallery, Hartford, Connecticut. Her work has also been featured in Gut Feelings, Zuckerman Museum, Kennesaw, Georgia; In Response: Unorthodox, The Jewish Museum, New York; and Some of My Best Friends are Germs, Le Doc, Paris.

Jesse Harrod (born in Toronto, Canada; lives and works in Philadelphia) holds a BFA from the Nova Scotia College of Art and Design and an MFA in Fiber & Material Studies from the School of The Art Institute of Chicago. She has been awarded the Fire Island Artist's Residency and the Open Studio Residency at Haystack Mountain School of Craft, receiving honors from the Icelandic Textile Center, the Vermont Studio Center, Ox-bow, and RAIR Philly. Solo exhibitions include Low Ropes Course, NurtureArt, Brooklyn; Toxic Shock and Hotdog, Vox Populi, Philadelphia; and Soft Hardware, Arlington Arts Center, Arlington, Virginia. Her work has been featured in Queer Threads: Crafting Identity and Community, Leslie – Lohman Museum, New York City; Towards Textiles, Material Fix, John Michael Kohler Art Center, Sheboygan, Wisconsin; Feminism (n.): Plural, Women Made Gallery in Chicago; and String Along, Antenna Gallery, New Orleans. She is currently the Head of Fibers & Material Studies at Tyler School of Art in Philadelphia.

Candice Lin and Patrick Staff have been collaborating since 2010, exploring the queer potential of herbal practices and cross-species interactions.

Candice Lin (born 1979 in Concord, Massachusetts; lives and works in Los Angeles) has recently exhibited in You are a Parasite, François Ghebaly Gallery, Los Angeles; and Present Future: Candice Lin, Galeria Quadrado Azul, Porto, Portugal. Group exhibitions include Bodily Imaginaries: Albert Herter, Caitlin Keogh, and Candice Lin, Koenig & Clinton, New York; Cumuli II, Trading Places, L40, Berlin; A Machine Desires Instruction as a Garden Desires Discipline, FRAC, Lorraine, France; Canibalia, Kadist, Paris; and New Stories from the Edge of Asia: This/That, San Jose Museum of Art, San Jose.

Patrick Staff (born 1987 in the United Kingdom; lives and works between London and Los Angeles) holds a BA in Fine Art and Contemporary Critical Studies from Goldsmiths University of London. He received the Paul Hamlyn Award in 2015. Recent exhibitions include Chewing Gum for the Social Body, Tate Modern, London; Art Turning Left, Tate Liverpool, Liverpool; Europe Europe, Astrup Fearnley Museet, Oslo; Re-projecting London, The Showroom, London; and Mental Furniture Industry, Flat Time House, London and Banff Centre, Canada. Staff's first US solo exhibition will take place at the Los Angeles Museum of Contemporary Art in 2017.

Virginia Lee Montgomery (born 1986 in Houston, Texas; lives and works between Chester, Vermont and New York City) employs video, performance, sound, and sculpture in her practice. She received her BFA from The University of Texas at Austin in 2008 and an MFA from Yale University in 2016. She has been awarded residencies at Coast Time, The Shandaken Project and The Vermont Studio Center and received Yale University's Susan H. Wedon Award and the Toby Devan Lewis Fellowship 2016 Nominee

in Sculpture. Selected engagements include SOS ONSHORE OFFSHORE, Meyohas, New York; ONSITE OFFSITE PARASITE, Greene Gallery at Yale University, New Haven; All Byte: Feminist Intersections in Video Art, Franklin Street Works, New Haven; things you can't unthink, Walter Phillips Gallery, Alberta, Canada; Ideation Accelerator, Wright Nuclear Laboratory, New Haven; and Live-Sketching Labor at MOMA PS1 for ArtHandlerMagazine, New York.

Kate Newby (born 1979 in Auckland, New Zealand; lives and works between Auckland and New York City) graduated with a Doctor of Fine Arts from the University of Auckland's Elam School of Fine Arts in 2015. In 2012, she received the Walters Prize. Recent exhibitions include Tuesday evening, Sunday afternoon, Stony Lake., Cooper Cole, Toronto; The January February March, The Poor Farm, Wisconsin; Two aspirins a vitamin C tablet and some baking soda, Laurel Doody, Los Angeles; I memorized it I loved it so much, Laurel Gitlen, New York; and Always Humming, Gertrude Contemporary, Melbourne. In 2017, Newby will start residencies at Artpace in San Antonio and at The Chianti Foundation in Marfa. Upcoming exhibitions include the Index Foundation, Stockholm, 2017; and The Sunday Painter, London, 2017.

Barb Smith (born 1979 in Kokomo Indiana; lives and works in Queens, New York) practices within a large media range that includes video and photography. She received her MFA from Bard College and was awarded a 2011 New York Foundation for the Arts Fellowship in Sculpture. Solo exhibitions include Strike-slip at Páramo, Guadalajara, Mexico; Unexpired Time at the Museum of Contemporary Art, Mesa, Arizona; and Apperception at Purdue University, West Lafayette, Indiana. She has participated in group shows such as Queens International, Queens Museum, New York; Blue Jean Baby, September, Hudson, New York; and It/Ego, Brennan & Griffin, New York. Her writing is featured in The Shawangunk Review, No Dear Magazine, The Saint Lucy, Makhzin, and The Brooklyn Rail.

Marian Tubbs (born 1983 in Sydney, Australia; lives and works in Sydney) conflates material binaries between body and object, physical and virtual, and high and low culture, across internet and video assemblage-based media. She holds a Doctor of Philosophy in Art & Design from the University of New South Wales. In 2015, Tubbs was the inaugural recipient of the Museum of Contemporary Art Australia's Online Commission. Recent exhibitions include Pleasure and Reality, National Gallery of Victoria, Melbourne; Contemporary Print Culture, National Gallery of Australia, Canberra; Abstract Sex*, Bard Hessel Museum, New York; NADA New York, Ltd, Los Angeles; riven, Station, Melbourne; Relational Changes, Christine Köenig Galerie, Vienna; Hairy Plotter and the Polygrapher's Tones, Toves, Copenhagen; Primavera 2014: Young Australian Artists, MCA, Sydney; Quake 2, Arcadia Missa, London; and Glean, Minerva, Sydney. Tubbs will be featured in the forthcoming publication, The A to Z of Australian Contemporary Art Now, from Thames and Hudson, London.

Jessica Vaughn (born 1983 in Chicago, Illinois; lives and works in Brooklyn, New York) uses sculpture, photography and mixed media to mine the possibilities of minimalism and abstraction, complicating legible forms of political representation, race and labor. A former participant in the Whitney Independent Study Program, she has also held residencies at the Lower Manhattan Cultural Council and at the Skowhegan School of Painting and Sculpture in Skowhegan, Minnesota. Her group exhibitions include Itinerant Belongings, Slought Foundation, Philadelphia; Round 39: Looking Back, Moving Forward, Project Row Houses, Houston; and Fore, Studio Museum in Harlem, New York City.

2017 Curatorial Fellow

Alexis Wilkinson is a curator who works at the intersection of dance, choreography, and visual art. She holds a BA in Art History, Cultural Studies, and Dance from the University of California, Los Angeles and an MA in Curatorial Studies from the Center for Curatorial Studies, Bard College. Her recent projects have examined the boundaries between performer, object, and viewer and were shown at the Hessel Museum and Judd Foundation in New York.

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.

Over the past decade, SculptureCenter has presented works by more than 700 emerging and established artists, many of whom have shown at SC early in their careers or held their first major solo presentation in New York, including: Anthea Hamilton's first solo museum show in the United States, *Lichen! Libido! Chastity!* (2015), which was nominated for the 2016 Turner Prize, and Leslie Hewitt's

critically acclaimed *Collective Stance* (2016). Other notable artists who have exhibited at SculptureCenter include: Nairy Baghramian, Bill Bollinger, Monica Bonvicini, Sanford Biggers, Tom Burr, Petah Coyne, Liz Glynn, Jeppe Hein, Rashid Johnson, Ilya and Emilia Kabakov, Agnieszka Kurant, Jumana Manna, Rita McBride, Michael Portnoy, Ugo Rondinone, Katrín Sigurdardóttir, Michael Smith and Mike Kelley, Araya Rasdjarmrearnsook, and Nancy Rubins. SculptureCenter presents an exciting series of special projects by emerging artists through In Practice, an open call program, and offers a dynamic series of public programs and events that feature artist talks, performances, film screenings, and concerts, as well as a publications.

In Practice: Material Deviance is generously supported in part by an award from the National Endowment for the Arts, The Pollock-Krasner Foundation, VIA Art Fund, and the Joan Mitchell Foundation.

SculptureCenter's major exhibition and operating support is generously provided by grants from The Andy Warhol Foundation for the Visual Arts; the Lambent Foundation Fund of Tides Foundation; in part by public funds from the New York City Department of Cultural Affairs in partnership with the City Council; the Kraus Family Foundation; the New York State Council on the Arts with the support of Governor Cuomo and the New York State Legislature; the A. Woodner Fund; Jeanne Donovan Fisher; and contributions from our Board of Trustees and Director's Circle.



###