

SculptureCenter Announces Exhibition and Program Schedule

Fall 2018 – Summer 2019

For Immediate Release

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SculptureCenter Announces Its 2018/2019 Exhibition and Program Schedule Including Solo Exhibitions by Banu Cennetoğlu, Jean-Luc Moulène, and Fiona Connor, and a Public Art Commission by Matt Keegan

Long Island City, NY — SculptureCenter is pleased to announce programming for 2018 and 2019 with exhibitions and initiatives that further the museum’s mission to lead the conversation on contemporary art by supporting artistic innovation.

The season includes the first U.S. exhibition of **Banu Cennetoğlu**, solo exhibitions by French artist **Jean-Luc Moulène** and LA-based artist **Fiona Connor**, and a site-specific public artwork for Court Square by **Matt Keegan**. Additional highlights include the annual In Practice exhibition featuring new work by emerging artists and the release of SculptureCenter’s first e-book, a continuation of the series *Inquiries into Contemporary Sculpture*.

Now in its 90th year, SculptureCenter continues to connect artists and audiences by presenting exhibitions, commissioning new work, and generating scholarship. “Our 2018/2019 season reflects our commitment to expanding the canon of contemporary sculpture and diversifying the curatorial voices in our platform,” said Mary Ceruti, Executive Director and Chief Curator. “The recent redesign of SculptureCenter’s website creates more access to our activities and archives and reflects the reality of our globally connected world with tens of thousands of people engaging with our programs remotely.”

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FALL

On View Now

Before Projection: Video Sculpture 1974–1995

September 17 – December 17, 2018

Before Projection: Video Sculpture 1974–1995 shines a spotlight on a body of work in the history of video art that has been largely overlooked since its inception while simultaneously placing it within the history of sculpture. Exploring the connections between our current moment and the point at which video art was transformed dramatically with the entry of large-scale, cinematic installation into the gallery space, *Before Projection* presents a tightly focused survey of monitor-based sculpture made between the mid-1970s and the mid-1990s.

The exhibition, featuring works by **Dara Birnbaum, Ernst Caramelle, Takahiko Iimura, Shigeko Kubota, Mary Lucier, Muntadas, Tony Oursler, Nam June Paik, Friederike Pezold, Diana Thater, and Maria Vedder**, is on view through December 17, 2018. *Before Projection: Video Sculpture 1974–1995* is organized by **Henriette Huldish**, Director of Exhibitions and Curator, MIT List Visual Arts Center. The presentation at SculptureCenter is organized by SculptureCenter Executive Director and Chief Curator **Mary Ceruti** with **Kyle Dancewicz**, Director of Exhibitions and Programs.

Related Programming

- SC Conversations: Single Channel, Thursday, October 18, 2018, 6pm
Giampaolo Bianconi, Dora Budor, and Lori Zippay
- SC Conversations: Sculpture, Screens, and Space, Thursday, November 15, 2018, 7pm
Mary Ceruti, Henriette Huldish, Mary Lucier, and Tony Oursler

Who Cares? Inquiries into Contemporary Sculpture Electronic Publication

SculptureCenter is pleased to announce *Who Cares?*, the fourth in the *Inquiries into Contemporary Sculpture* series and the first to be published as an e-book. The most recent book examines issues of reception and care in contemporary sculpture.

Who Cares? points to the range of responsibilities that objects engender, collating perspectives about why we care, why we don't care, who should care, and who shouldn't care. Once brought into this world, objects demand our attention, and this book delves into the different ways this may take form, digging into sculptural concerns from the process of making to displaying and maintaining.

Who Cares? features contributions from leading and emerging voices in the field, including **Kelly Akashi, Sam Anderson, Aaron Angell, Leonor Antunes, Karen Archey, Eva Barois De Caemel, Cosima von Bonin, Reem Fadda, Pierre Huyghe, Jenny Jaskey, Paul Ramírez Jonas, Helen Marten, Laura McLean-Ferris, Manuela Moscoso, Kate Newby, Britta Peters, Kari Rittenbach, Christian Scheidemann, Rayyane Tabet, and Jeannine Tang**. *Who Cares?* is edited by SculptureCenter Executive Director Mary Ceruti and Ruba Katrib. The book follows the first three titles produced in partnership with Black Dog Publishing: *Where is Production?*, *What About Power?*, and *How Does it Feel?*.

WINTER

Banu Cennetoğlu

January 14 – March 25, 2019

In her wide-ranging cross-disciplinary practice, **Banu Cennetoğlu** uses objects, images, texts and printed matter to continuously scrutinize, contemplate and question the position of the artist/individual vis-à-vis and within the complex

geopolitical conditions of our time. The centerpiece of Cennetoğlu's exhibition at SculptureCenter—her first in a U.S. institution—is a new moving image work that presents the totality of the artist's visual archive from June 10, 2006 to March 21, 2018. The film comprises 128 hours and 22 minutes of still images and videos sourced from various devices in an unedited stream of content. Cennetoğlu refers to the work as an “introspective” that brings together scattered, fleeting moments of a life lived, from the birth of her daughter to moments of political upheaval and protest; documentation of her artistic practice; to banal footage of everyday life. By tying together personal and public archives, Cennetoğlu's work not only reinforces the maxim that the personal is political but insists that it is also and inevitably the other way around. *Banu Cennetoğlu* is curated by SculptureCenter Curator **Sohrab Mohebbi**.

In Practice

January 14 – March 25, 2019

In Practice is a program that supports emerging artists and curators by creating new works exhibited at SculptureCenter through an annual open call. 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, and give participants the opportunity to develop and present work in what is often their first institutional exhibition in New York City.

The 2019 exhibition will be organized by **Curatorial Fellow Gee Wesley**. Wesley is currently the Program Director of Recess and serves on the faculty of the curatorial practices graduate program at MICA (Maryland Institute College of Art). Participating artists will be announced in November.

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.

SPRING / SUMMER

Jean-Luc Moulène

April 29 - July 29, 2019

SculptureCenter is pleased to premiere a new body of work by **Jean-Luc Moulène**, marking the artist's first institutional exhibition in North America since his debut at Dia:Beacon in 2011. Produced through both cutting edge manufacturing technology and artisanal techniques, Moulène's new sculptures may be seen as inter-related studies of the structure of a bone and continue his allegorical application of set theory to social spaces. These sculptures vary in scale from table-top to monumental and together stage a tension between the anthropomorphic and the industrial. *Jean-Luc Moulène* is curated by **Mary Ceruti**, SculptureCenter Executive Director and Chief Curator.

Fiona Connor

April 29 - July 29, 2019

Los Angeles-based artist Fiona Connor meticulously remakes discarded, disregarded, obsolete, or outdated everyday objects which at first glance might be taken as ready-mades. These objects include bulletin boards, park benches, community

noticeboards, doors of closed down clubs, real estate signs, etc. While the works often appear as a monochrome or carry the expression of a post-minimalist sculpture, they are rerouted and processed through Connor's investment in questions of labor and conditions of production (the studio, the workshop, the factory, the institution, and so on) as well as the larger social, historical, and geographical context within which an object lives and produces meaning. This year, Connor is imagining her various projects as an expanded artist-run space that spans multiple sites, situations, and institutions. As such Connor considers the idea of specificity to a place and time and how it relates to the larger practice of an artist working within the conditions of contemporary art. This exhibition is Connor's first solo exhibition in a New York institution and will be curated by **Sohrab Mohebbi**.

Public Process Commission

Matt Keegan: what was & what is

May – September 2019 (exact dates to be announced)

Annual High School Summer Program

July 2019

Commissioned through Public Process, SculptureCenter's public art and education program, this temporary work will be installed in Long Island City's Court Square in the summer of 2019. Reflecting on the changing nature of the city, **Matt Keegan's** work complicates the narratives of real estate development through architectural intervention and personal histories.

Public Process is a free public art and education initiative that gives high school students the opportunity to play a central role in commissioning a new public artwork in Long Island City. Students attend an intensive three-week course that focuses on public art, urban design and community participation before serving as a commissioning panel to select a work for temporary exhibition at a public site in Long Island City. Prior commissions have included works by Mika Tajima (2016), Alejandro Cesarco (2017), and Xaviera Simmons (2018). Public Process endows high school students with the tools to continue active involvement in the development of their own neighborhoods, and inspires future career and civic leadership goals. The summer of 2019 will bring the fifth cohort of students to participate in the program.

Clay Club

Annual Summer Public Program

August 2019

SculptureCenter was founded as Clay Club in 1928 by sculptor Dorothea Denslow. While Clay Club's art courses and exhibitions generally took place in Denslow's Brooklyn studio, or, slightly later, in a carriage house on West 8th Street, the organization's artists and students gathered on Staten Island every summer from 1928 to 1939 to picnic and collectively build temporary monumental sculptures out of natural clay.

For the third year, SculptureCenter will revive its founding summer tradition on a Saturday in August by inviting artists to reconsider the idea of group sculpture that motivated the original Clay Club parties. SculptureCenter's Long Island City exhibition space will open to the public with more than two thousand pounds of clay available for participation in artist-led projects or free use. Participating artists to be announced in spring 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.

Over the past 18 years, SculptureCenter has presented works by nearly 750 emerging and established artists through our 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 underrecognized and emerging artists, many of whom have gone on to celebrated and substantial careers such as: 2016 Turner Prize 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 winner Anicka Yi.

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. The New York presentation of *Before Projection: Video Sculpture 1974-1995* is made possible with major support by Robert Soros. The In Practice program is supported in part by an award from the National Endowment for the Arts and The Pollock-Krasner Foundation. Public Process is supported by Charlotte Feng Ford, and is made possible by the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature and The Mark Duke Biddle Foundation. UOVO is the corporate sponsor of Public Process.

SculptureCenter's programs and operating support is provided by grants from 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; 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. SculptureCenter's refreshed brand identity, website design, and online marketing initiatives are supported in part by the LuEsther T. Mertz Fund of The New York Community Trust.

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 National Endowment for the Arts
arts.gov

Image: Installation view, *Before Projection: Video Sculpture 1974-1995*, SculptureCenter, New York, 2018. Photo: Kyle Knodell