

Closed for installation, Fiona Connor, SculptureCenter, #4

Apr 29–Jul 29, 2019

For Immediate Release

RELEASE DATE
Mar 25, 2019

EXHIBITION
Closed for installation,
Fiona Connor,
SculptureCenter, #4

DATES
Apr 29–Jul 29, 2019

OPENING EVENT
Sun, Apr 28, 2019
5–7pm

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SculptureCenter commissions new work by Los Angeles-based artist Fiona Connor

Long Island City, NY — Los Angeles-based artist Fiona Connor remakes overlooked everyday objects, including bulletin boards, park benches, community noticeboards, doors of closed down clubs, real estate signs, municipal water fountains, and so on. She is interested in where these objects come from, what they are made out of, who makes them and for whom, as well as the relationships that the artist initiates and maintains in order to reproduce and re-present the objects as works of art.

For her new commission at SculptureCenter, Connor is producing a set of intersecting works that bring together the artist's investment in the various operations of sculpture in an expansive field of production, maintenance, and display. In the gallery, she shows a number of bronze pieces that replicate tools required to install an exhibition, such as a measuring tape, a paint tray, a dolly, and scraps of cardboard. Nearby in an apartment in Long Island City, the artist arranges for an annual window cleaning, in perpetuity.

Later in the course of the exhibition, Connor convenes a series of workshops, using pulped institutional printed material to make a set of catalog-sized blocks that will function as the exhibition's publication.

While Connor's works invoke and refer to art historical means and methods, they are processed through her investment in the elasticity of sculpture in a field that expands and contracts given the various conditions that produce the work. These include not only multiple sites, such as the studio, the workshop, the foundry, the institution, and the library, but also multiple sets of relations and modes of labor: contractual, industrial, emotional, and otherwise.

Connor's artwork points in multiple directions—the bronze objects may evoke a material perpetuity, while the window cleaning raises questions of how such an

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activity could be perpetuated indefinitely: what if the building is torn down, what if the building is sold, what are the material limits of this apparently immaterial work? *Closed for installation, Fiona Connor, SculptureCenter, #4* emerges and dissolves within the agreed upon rules and edges of exhibition making: the expectation that everything must be cleaned up before the opening, that the work is primarily in the gallery for the general public to see, that photography is essential to document a show, or that the gallery must be returned to the condition in which it was found.

The networked reading of art that examines the artwork within a social field often prioritizes sets of relations that primarily contribute to evaluation of the work of art and the status of the artist. Connor, while acknowledging this sphere of art's circulation and interpretive framework, further emphasizes the aesthetics of other contiguous relations without which the work cannot be created. Connor's practice remains specific to a place and time, and also to the nearby, the slightly out of the way, before and after the installation.

Fiona Connor was born in Auckland, New Zealand in 1981. She lives and works in Los Angeles. Connor was included in the 2017 Chicago Architecture Biennial and in *Made in L.A. 2012* at the Hammer Museum, Los Angeles. Her solo exhibitions include *Closed Down Clubs*, MAK Center for Art and Architecture, Mackey Apartments, Los Angeles (2018); *Object Classrooms*, Govett-Brewster Art Gallery, New Plymouth, New Zealand (2018); and *Wallworks*, Monash University Museum of Art, Melbourne (2014). Group exhibitions include: *Bureau of Unspecified Services (B.U.S.)*, SALT Galata, Istanbul (2018); *Stories of Almost Everyone*, Hammer Museum, Los Angeles (2018); *TL;DR*, ARTSPACE, Auckland (2014); *Gap, Mark, Sever and Return*, Human Resources, Los Angeles (2012); *The Experimental Impulse*, REDCAT, Los Angeles (2011); and *Octopus 8: The softness in the rock: hope in disappointing times*, Gertrude Contemporary, Melbourne (2008). She has been involved with various artist-run spaces, including the Varese Group, an annual symposium of artists, designers, and writers.

Closed for installation, Fiona Connor, SculptureCenter, #4 is the artist's first solo exhibition in a New York institution and is curated by Sohrab Mohebbi, Curator, with Kyle Dancewicz, Director of Exhibitions and Programs. *Closed for installation, Fiona Connor, SculptureCenter, #4* is underwritten by Valeria Napoleone XX SculptureCenter (VNXXSC). Additional support provided by Creative New Zealand.

About Valeria Napoleone XX SculptureCenter

Valeria Napoleone XX SculptureCenter (VNXXSC) is an ongoing initiative that supports the production of a major artwork by a female artist in a selected exhibition at SculptureCenter. This initiative was launched in September 2015 with the commission of *Project for door (After Gaetano Pesce)*, 2015, the centerpiece of the exhibition *Anthea Hamilton: Lichen! Libido! Chastity!* for which Anthea Hamilton received the nomination for the Turner Prize 2016. Now in its fourth year, the initiative's most recent commission was *The Maid*, 2018, a large-scale, 2-channel video work central to the exhibition *Carissa Rodriguez: The Maid*.

On view concurrently

Jean-Luc Moulène: More or Less Bone

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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 kunsthallen. 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.

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Additional support provided by Creative New Zealand and Plaxall Inc.

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Valeria Napoleone



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