

Rafael Domenech: Model to exhaust this place (SculptureCenter Pavilion)

Jan 16–Mar 23, 2020

For Immediate Release

RELEASE DATE

Nov 21, 2019

EXHIBITION

Rafael Domenech

DATES

Jan 16–Mar 23, 2020

OPENING EVENT

Thu, Jan 16, 2020

6:30–8:30pm

PRESS PREVIEW

Wed, Jan 15, 2020

9:00–11:00am

MEDIA CONTACT & RSVP

FOR PRESS PREVIEW

Justin Conner

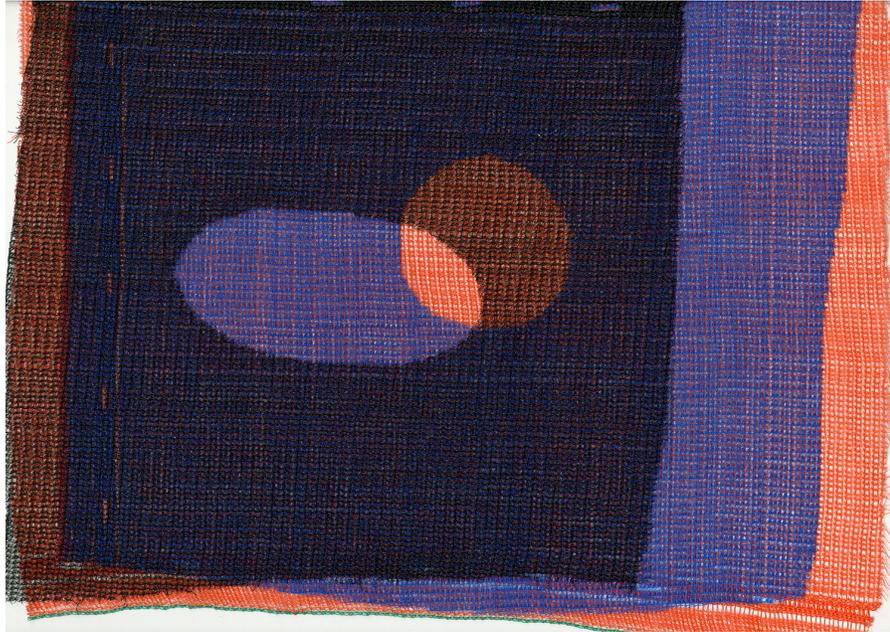
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SculptureCenter commissions large-scale modular installation by Rafael Domenech

Long Island City, NY — For his new commission at SculptureCenter, Rafael Domenech creates a large-scale modular installation in the ground floor gallery. Responding to the conditions of the exhibition space as a former trolley repair shop, Domenech uses the building's existing structure, in particular the tracks of an industrial gantry system, as a machine to produce and facilitate the work. Working with materials typically destined for construction sites, the work engages with the urban vernacular of the rapidly growing neighborhood of Long Island City.

Depending on the time and purpose of encounter with Domenech's exhibition, the installation functions simultaneously at multiple levels: as a sculpture, a decentered architectural model, a pavilion, and a venue for public programs and gatherings. As such, the work acknowledges the varied possibilities and promises of contemporary art institutions. By installing large panels made of aluminum framed construction mesh the artist creates what he calls "space modulators" that create multiple architectural configurations. Domenech considers the book as a standardized unit, organizational mechanism and an architectural device. This is further articulated by the artist's research in concrete poetry as a strategy to suggest different ways of handling and approaching a book according to the direction and the distribution of sentences on the page. In this instance, in addition to writings by the artist, the installation distributes two poems by exiled Neo-Baroque Cuban poet, novelist, essayist, and critic Severo Sarduy (1937-1993) that concretize a poetics of dislocation. In addition, the installation includes

elements from Domenech's work previously installed in the SculptureCenter exhibition *Searching the Sky for Rain*, as well as parts from *Las Palabras son Muros [Pavilion for Astoria]*, his recent outdoor pavilion at Socrates Sculpture Park in Long Island City. Addressing an economy of means in his production, the artist shows how artwork exists in the ecology of a practice at the intersection of studio, institution, and urban space.

Rafael Domenech was born in 1989 in Havana, Cuba. Domenech's work utilizes and explores notions of architecture, urban design, and contemporary material production as research tactics for the production of different typologies of objects and spaces. His work has been exhibited at SculptureCenter; Socrates Sculpture Park, Long Island City; The Bass Museum, Miami Beach; Phillip and Patricia Frost Art Museum, Miami; Bronx Museum of the Arts, New York; Artium Museum, Vitoria, Spain; Fredric Snitzer Gallery, Miami; and The Rockefeller Foundation, New York. He was the recipient of an award from the Rockefeller Brothers Fund, Tulsa Artist Fellowship, and the Cintas Fellowship. He holds an MFA from Columbia University.

The exhibition is curated by **Sohrab Mohebbi**, Curator, with **Kyle Dancewicz**, Director of Exhibitions and Programs.

On view concurrently
In Practice: Total Disbelief
Jan 16–Mar 23, 2020

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 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 established and emerging artists. SculptureCenter continuously offers a dynamic series of free public programs and events that feature artist talks, performances, film screenings, and publications.

Model to exhaust this place (SculptureCenter Pavilion) is made possible by the Friends of Rafael Domenech.

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and Abigail Hirschhorn; Carol Bove and Gordon Terry; Irene and Allen Brill; Laren C. and Jesse M. Brill; Lee and Robert K. Elliott; Elizabeth and Adrian Ellis; the Anna-Maria and Stephen Kellen Foundation; Diane and Craig Solomon; Fred Wilson; 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.

