

# In Practice: Adriana Ramić

Feb 29–Mar 25, 2024

**SculptureCenter**

44-19 Purves Street  
Long Island City, NY 11101  
+1 718 361 1750  
[sculpture-center.org](http://sculpture-center.org)

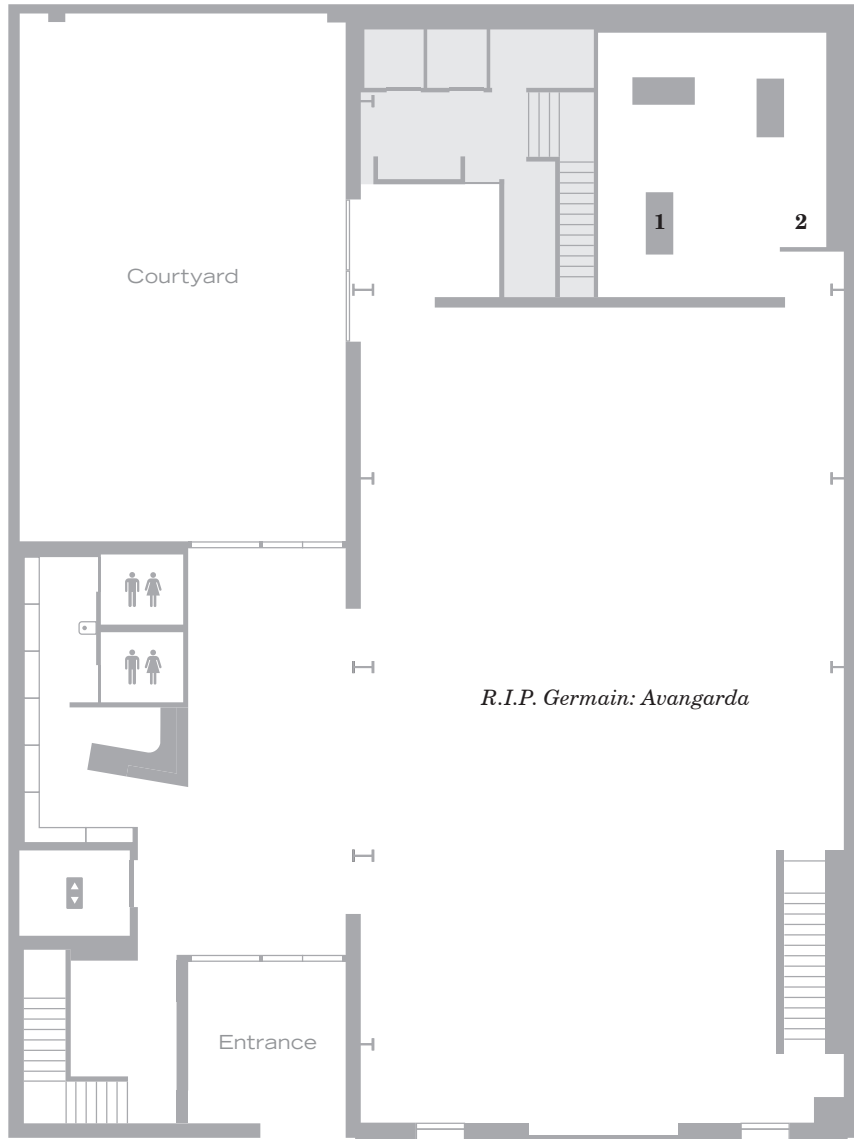
Adriana Ramić's multidisciplinary and conceptual work arises from the tenuous pathos of sentient traces and translations among lifeforms and machines, evading the novelty of conditioning them toward human thought and experience. Drawing from research into artificial intelligence and machine learning, computational ephemera, non-human cognition, and literature, her work investigates the sensitivity of comprehension and perception.

Stainless steel enclosures, with the sterility of a laboratory or the shine of a kitchen appliance, reflect the projections of Ramić's new video installation, *Standard Human Mesh Recovery Method*, 2024. Ramić has programmed Porro prisms (used in cameras and binoculars to invert an image) to dip in front of the projector lenses, transforming the projection from a means of representation to refracted light, splayed across the room, disrupting the scene's interiority. Amniotic jars of pickles with turnips cut into mice and cats line the gaps of the gallery, culinary-biological experiments rendered with the stuff of eastern European market halls.

Tiny bulbous spheres float and bob on the screens. With some effort, one can make them out as infant fish, swirling in and out of focus amongst digital artifacts and aquarium flora just out of frame. Monads of organic matter with black dots for eyes, the fish reveal sentience as a simple, startling fact. Found among her late father's effects, the footage was taken between 1996 and 2004, when the artist was a child helping document the surprise offspring of their pet pufferfish Ježić and Bumbar. Recovered alongside the footage were logs attempting to find patterns in the habits and moods of the fish, and to thus produce knowledge from their existence.

The work's title, *Standard Human Mesh Recovery Method*, refers to the process of creating a three-dimensional model of a human from a two-dimensional image. The computer attempts to extrapolate on what is visible, give shape to what is amorphous and unknown. Ramić's installation insists on the rift between life and its models; through its preoccupation with life as it is studied, preserved, and remembered, one is haunted by what evades comprehension.

# Works in the Exhibition



Ground Floor Plan

# Ground Floor

- 1** Adriana Ramić  
*Standard Human Mesh*  
*Recovery Method, 2024*  
3-channel video projection,  
steel, machinery, Porro prisms  
Dimensions variable  
Courtesy the artist
- 2** Adriana Ramić  
*Enumerate Candidates, 2024*  
Pickled vegetables in glass jars  
Dimensions variable  
Courtesy the artist

With thanks to Dennis Witkin/inge,  
Willie Gambucci, Mirak Jamal,  
Will Weatherly, Anna Bialas

## On View Concurrently

*R.I.P. Germain: Avangarda*

Jan 25–Mar 25, 2024

*Small World Cinema*

Jan 25–Mar 25, 2024

## In Practice 2023–24

Jordan Loeppky-Kolesnik

May 11–Jun 19, 2023

Salim Green

Jun 30–Aug 7, 2023

Marina Xenofontos

Sep 23–Oct 23, 2023

Devin T. Mays

Sep 23–Dec 11, 2023

Isabel Mallet

Nov 2–Dec 11, 2024

Claudia Pagès

Jan 25–Feb 19, 2024

Adriana Ramić

Feb 29–Mar 25, 2024

## About In Practice

In Practice 2023 marks the twentieth anniversary of SculptureCenter's signature open call program for artists, and the first year of a new format for the program. Our new format generates a yearlong series of solo presentations and provides more substantial financial and production support to artists who have not yet had an institutional exhibition in New York City.

SculptureCenter is a not-for-profit arts institution that takes the history and legacy of sculpture as a framework from which to consider the diverse activity taking place in the field of contemporary art. SculptureCenter's program encourages artists and audiences to explore the possibilities of sculpture and the multifarious ways in which sculpture is developing and connecting to other forms of expression, including installation, video, performance, architecture, and other media.

Since 2003, SculptureCenter's In Practice open call program has supported the production of new work by 250 artists.

## Board of Trustees

Carol Bove

Chair

Sanford Biggers

President

Eleanor Heyman Propp

Vice Chair

Helen Warwick

Vice Chair

Andreas Waldburg-Wolfegg

Treasurer

Justin Beal

Secretary

Nairy Baghramian

Candy Barasch

Eleanor Cayre

Richard Chang

Barbara Gundlach

Leslie Hewitt

Sean Lyons

Adam McEwen

Michael Quinn

Samuel Ellis Scheinman

## Staff

Sohrab Mohebbi

Director

Kyle Dancewicz

Deputy Director

Zina Reed

Director of Development

Cheryl Chan

Institutional Giving and

Board Relations Manager

Portia Leggiere

Development and Special Events

Assistant

Jovanna Venegas

Curator

Christopher Aque

Exhibition and Program Manager

Kiersten Lukason

Head Installer

Danny Crump

Facilities and Office Manager

Olivia Harrison

Visitor Services Coordinator

Adrian Cebreros-Bueno, Tucker

Claxton, Drew Hannaoui

Visitor Engagement Representatives

James Gibbel, Val Karuskevich,

Katie Logan, Kamal Nassif

Art Installers

In Practice 2023 is organized by the SculptureCenter curatorial team.

*In Practice: Adriana Ramić* is curated by Christopher Aque, Exhibition and Program Manager, and Kyle Dancewicz, Deputy Director.

## **Sponsors**

In Practice 2023 is made possible by the generosity of the Elaine Graham Weitzen Foundation for Fine Arts. The Foundation's support for SculptureCenter's annual open call exhibition reflects Elaine Graham Weitzen's (1920-2017) lifelong commitment to emerging artists and her exuberant support of new ideas in art. Weitzen served as a devoted Trustee of SculptureCenter from 1987 to 2017.

Major support for the In Practice program is provided by the Pollock-Krasner Foundation. In Practice is supported in part by an award from the National Endowment for the Arts.

Leadership support for SculptureCenter's exhibitions and programs is provided by Carol Bove, Barbara and Andrew Gundlach, the Anna-Maria and Stephen Kellen Foundation, Jill and Peter Kraus, and Teiger Foundation. Major support is provided by the Marguerite Steed Hoffman Donor Advised Fund at The Dallas Foundation, Karyn Kohl, Miyoung Lee and Neil Simpkins, Eleanor Heyman Propp, and Jacques Louis Vidal. Support is also generously provided by the May and Samuel Rudin Foundation, Inc., with additional funding from Candy and Michael Barasch, Sanford Biggers, Libby and Adrian Ellis, Jane Hait and Justin Beal, and Amy and Sean Lyons.