

In Practice: Salim Green

Jun 30–Aug 7, 2023

SculptureCenter

44-19 Purves Street
Long Island City, NY 11101
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sculpture-center.org

Imagine Salim Green's artworks as a collection of nodes scattered across the United States quietly pinging each other. One lights up in New York; another responds in Los Angeles or Iowa. They signal affinities and connect at frequencies that don't get picked up, or can't totally be read, by those who might be listening in. One can imagine Green's array of materials and locations plotted on a map or in a list, but it may be better to think of the project as a spread-out repository of interconnected information, always accessed incompletely and discreetly, but indicative of a larger consciousness or discourse in development below the radar.

Central to Green's work is an engagement with "Dark Forest Theory," a speculative idea that interplanetary civilizations hide from each other for self-preservation in order to prevent open conflict for resources. The theory assumes that extraterrestrials are out there, and tries to explain why they haven't revealed themselves to Earth yet. Using this concept as a model for relational politics and for Black experience, Green's work assumes the metaphorical position of hiding—from surveillance, from the anxieties of others, from attempted domination, from the state, from overreaching publicity and visibility. His art is a meta-commentary on working methods, but also takes those conditions and circumstances as its content, asking what artistic media, forms, images, and interventions should be used to talk about hiding out, or about partial disclosure.

Green's project starts from the model of a book (a form that can compile, contain, sequence, and collage disparate elements) and expands to include sites, people, sculpture, painting, video, audio, business cards, banners, and websites, all linked. In collaboration with many other semi-anonymous contributors, he has primarily produced a wealth of literary and artistic material to consider in *Dark Forest Theory*, an artist book in an edition of 10, each encased in an aluminum box, that synthesizes imagery and texts. It includes emails with other artists about the implications of *Dark Forest Theory*, an essay entitled "The Loophole of Critique: Provisional Notes on Black Evasion," among many other entries, photo collages, and writings. At SculptureCenter, the book is paired with a video work addressing family and violence, an outdoor installation of white pennant banners that serve both as a canopy and a means of visual interference within SculptureCenter's courtyard, vinyl signage, and a soundscape composed with Teo Halm and in collaboration with a host of participants including friends, family, and the Newark Boys Chorus School.

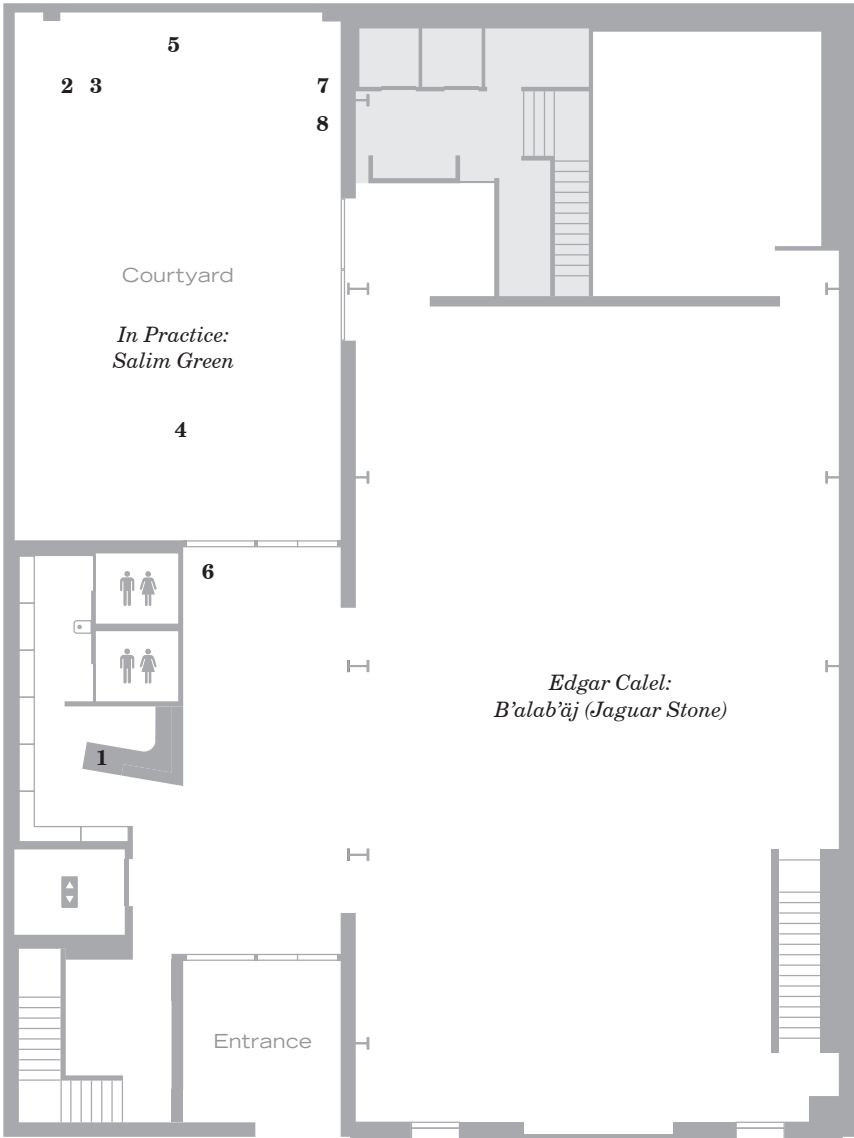
The project also exists elsewhere, in combinations of works that sometimes include a copy of the publication and sometimes do not. Green's selected locations necessitate different means of access, some by interfacing formally with higher education institutions (places of instruction feature somewhat prominently on Green's map), others by

visiting a laundromat or a rooftop farm, or incidentally finding a poster in a deli in Los Angeles. Moving across media and formats, Green makes artworks that find their homes in different contexts: in May, he installed and donated two of his paintings to a church in Waterloo, Iowa, and earlier in June he started advertising a *Dark Forest Theory* call-in number (718 717 2417) with business cards on car windows.

Green's work operates on an assumption that an exhibition or a display of art cannot be read as a complete statement for a general audience. Instead, his project offers varied, hyper-contextual points of communication, asking viewers within and outside of art spaces to connect language to image, medium, and place, and to experience how “both hiding and evangelizing” (in the words of one anonymous contributor to the book) can produce public discourse. To pluck out or name fragments of the work is to give undue attention to single aspects of a big project—but the inevitability of a shifting focus, and what possibilities open up when focus shifts away, is part of the point.

WWW.DARKFORESTTHEORY.COM

Works in the Exhibition



Ground Floor Plan

Ground Floor

Dark Forest Theory, 2023
Softcover, exposed smyth sewn binding, hole, aluminum case
266 pages; 8.5 x 10.5 inches
#1, #2, #3, #4, #5, #6, #7,
#8, #9, #10

Eagle Street Rooftop Farm
44 Eagle St, Brooklyn, NY 11222
Jun 30 and Jul 21, 2023,
9am–12pm, or by appointment.
Contact: growingchefs@gmail.com

SculptureCenter

DFT #2

1 *DFT #1*

2 *DFT #8*

3 *DFT #9*

4 *Initiation #1*, 2023

Pennant banners
Dimensions variable

Performance by Kevin
Holliday, Jun 29, 2023

5 *Start/End #1*, 2023

Audio installation
20:22 minutes
In collaboration with Teo Halm

6 *Nax Steel's Halloween*, 2022

Super 8 film (digitized)
12:55 minutes

7 *Suit Jacket #4*, 2022

Tar and my father's suit jacket
39 x 28.5 inches
(99.06 x 72.39 cm)

8 *718 717 2417*, *SculptureCenter*,
2023

Vinyl banner, synchronized
removal
84 x 60 inches
(213.4 x 152.4 cm)
In collaboration with
FREEWAY

Stuy Wash N Dry

411 Tompkins Avenue, Brooklyn,
New York 11216
7am–8pm daily

DFT #3

Easter in Waterloo, 2022
Super 8 film (digitized)
14:30 minutes

Temple University Libraries

Special Collections Research
Center
1900 N 13th St, Philadelphia, PA
19122
By appointment, 8:30am–5:30pm
daily
Register: <https://temple.aeon.atlas-sys.com/>

DFT #4

Wesleyan University

Ezra and Cecile Zilkha Gallery
 283 Washington Terrace,
 Middletown, CT, 06459

Enter the first floor lobby. Open
 the door on the left and take
 the stairs down one flight into
 the tunnels. Follow the sounds.

By appointment, 9:30am–5pm,
 Mon–Thurs

Contact: bchaffee@wesleyan.edu

DFT #5

Start/End #1, 2023

Audio installation

In collaboration with Teo Halm

Payne Memorial AME Church

1044 Mobile Street, Waterloo,
 Iowa, 50703

11am–5pm Daily

For Payne AME #1, 2023

Oil on burlap

53.5 x 78 inches

(135.9 x 198.1 cm)

For Payne AME #2, 2023

Oil on burlap

55 x 77 inches

(139.7 x 195.6 cm)

Jerry's Market

3969 Higuera Street, Culver City,
 CA, 90232

8am–8pm, Mon–Sat

DFT #6

Poster by Jay Curry

46.5 x 30.5 inches

(118.1 x 77.5 cm)

Attached to Salim's Bike

DFT #7

Los Angeles

718 717 2417, Undisclosed

Location, 2023

Vinyl banner, synchronized
 removal

84 x 60 inches

(213.4 x 152.4 cm)

In collaboration with

FREEWAY

Unassigned

DFT #10

CALL HOME: (718) 717 2417
WWW.DARKFORESTTHEORY.COM

On View Concurrently

Édgar Cael: B'alab'äj (Jaguar Stone)

May 11–Aug 7, 2023

CFGNY in Residence

Jun 3–Aug 7, 2023

In Practice: Salim Green

Jun 29–Aug 7, 2023

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.

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In Practice 2023 is organized by the SculptureCenter curatorial team.

In Practice: Salim Green is curated by Kyle Dancewicz, Deputy Director, and Christopher Aque, Exhibition and Program Manager.

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.