

# In Practice: Ana Gzirishvili

Jan 29–Apr 27, 2026

SculptureCenter

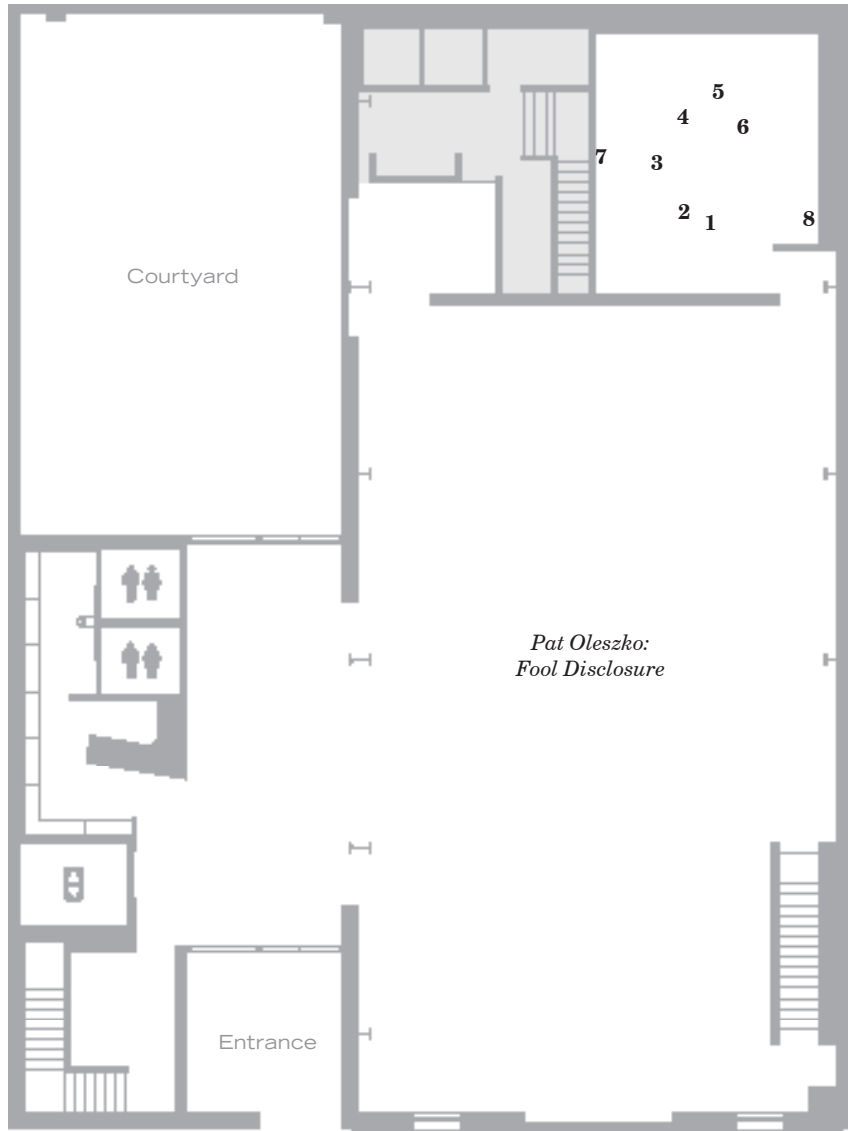
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[sculpture-center.org](http://sculpture-center.org)

Ana Gzirishvili's practice spans poetry, film, sculpture, and installation. At SculptureCenter, Gzirishvili presents a new group of sculptures made from expanses of leather that she wets, stretches, and tightly wraps around handmade frames and across assemblages. Once dry, she peels them from their molds, resulting in stiff reliefs that register partial impressions of objects like bricks, fruit, furniture, and earlier abstract sculptures made of materials like plasticine and plaster, as well as the space between them.

Gzirishvili's recent research has led her to the "skin ego," a psychoanalytic idea elaborated by Didier Anzieu (1923-1999) that compares the physical containment of the body (under skin) to the psychic containment of the self. Her work processes this idea in the form of tough animal skins (and, newly, light-colored fabrics) that wind and wrap around unseen cores, that pick up traces of things, and convey a sensation of overuse, collapse, and wear—the self-protective sensing membrane breached, exposed, and altered by its environment.

Gzirishvili's new sculptures show the results of this process and thinking. Singular, irregularly shaped leather skins reproduce bits of the world in tattered monochrome relief. Their folds are rigid but trace softer insides; they are unassuming, they slouch or sit low to the ground, and their surfaces are either supple or desiccated and hardened. It follows that the economy of Gzirishvili's work prioritizes the secondhand, the used, and the found—ideas associated with cold mass production, uneven consumption, and detritus, as are the markets where Gzirishvili often sources art materials. At the same time, by holding material forms of clothing, furniture, shoes, and the architecture of lived-in rooms, her work subtly circles an absent, complex subject and its conflicted body.

# Works in the Exhibition



Ground Floor Plan

# Gallery B

- 1 *Greeting x 3*, 2025  
Leather, cotton fabric, and paint  
33 7/8 x 32 7/8 x 10 1/4 inches  
(85 x 83 x 26 cm)
- 2 *A scene in a meadow*, 2025  
Leather, cotton fabric, paint, and foam  
12 5/8 x 16 5/8 x 9 1/8 inches  
(32 x 42 x 23 cm)
- 3 *Touched by desire*, 2025  
Leather and oil-based paint  
20 1/2 x 16 7/8 x 17 3/8 inches  
(52 x 43 x 44 cm)
- 4 *Tango*, 2025  
Leather, paint, wooden stick, and cotton fabric  
31 7/8 x 25 1/4 x 26 3/4 inches  
(81 x 64 x 68 cm)
- 5 *Case*, 2025  
Leather and oil-based paint  
22 3/8 x 14 7/8 x 17 3/8 inches  
(57 x 38 x 44 cm)
- 6 *A scene in a garage*, 2025  
Leather, cotton fabric, wire mesh, and paint  
48 3/8 x 28 3/8 x 22 3/8 inches  
(123 x 72 x 57 cm)
- 7 *Untitled*, 2025  
Leather and upholstery nails  
18 1/8 x 21 5/8 x 11 3/8 inches  
(46 x 55 x 29 cm)
- 8 *Untitled*, 2025  
Leather and upholstery nails  
22 3/8 x 18 1/8 x 10 1/4 inches  
(57 x 46 x 26 cm)

All works courtesy the artist and Bukia Vakhania, Tbilisi and Berlin

## On View Concurrently

*Pat Oleszko: Fool Disclosure*  
Jan 29–Apr 27, 2026

## In Practice 2025–26

Sam Cottington and Alejandro Villabona  
May 1–Jun 9, 2025

Kevin Hernández Rosa  
Jun 19–Jul 28, 2025

Nadim Choufi  
Oct 2–Nov 3, 2025

Coco Klockner  
Oct 18–Dec 22, 2025

Ana Gzirishvili  
Jan 29–Apr 27 2026

Magdalena Petroni  
May 27–Jul 6 2026

Michaela Bathrick  
Jul 16–Aug 16 2026

## About In Practice

Each year, In Practice invites artists who have not yet had an institutional solo exhibition in New York City to submit proposals for solo exhibitions in designated gallery spaces at SculptureCenter.

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 270 artists.

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In Practice 2025–26 is organized by the SculptureCenter curatorial team.

*In Practice: Ana Gzirishvili* is curated by Jovanna Venegas, Curator, and Kyle Dancewicz, Deputy Director.

## Sponsors

In Practice is made possible by the Elaine Graham Weitzen Commissioning Fund for Emerging Artists, which supports the production of new work by artists selected from SculptureCenter's annual open call.

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