

I'm making one myself this year. My stocking is almost finished. I lost all the food I had bought. Because it was very damaged. 'You want to live here?'. I'm struggling, so be patient with me. I have thought about it.

That's it. Which is, I don't know, It's just weird isn't it? like. I think that was kind of the hard part, is like conversing with them. And like, when they'd kind of be like oh We've only had 2 minutes or 3 minutes and you said 5 on the message. And obviously it just makes you feel so bad.

But I start here. Was, two-thirds my, dead. But I sat at

a window, a window, at least right now. Olympia was first, was she? It was a book I think, or I was eating it. It was, well, aggression. It doesn't seem to be working out so well.

I grew up in Virginia with a single mother, I had lots of rural experiences. Did you? Did you have a small house with a small piece of land? I can tell you were a very gifted child. What's your favourite kind of popcorn? Can you swim? I can see it now. you are one with the water. You're more like an animal or a girl. And you're working on art? It must be hard to make art and be so beautiful. How do you

know if anyone really likes your art or just likes you? My wife died. I'm not the type to worry but without a doubt, this is the worst thing I have ever had to deal with. It was unimaginable what I experienced. She wore long denim dresses. I work in a doctor's office. I live alone in a red building, and I have some savings. I walk across a famous bridge everyday. I was walking with someone who became my girlfriend. I see her quite often but we don't live together. I'm the sort of person that has a great deal of love inside them. But I like the miniatures, so I got fourteen rings without cake. Under the

wig lemon wafers caught my eye, if they're a mistake I'll live because I got town crackers and a pack of pretzel corona and a pint of cottage orange for the refrigerator with three smaller trade scoops of blueberry and a tall gold and silver cola, salt and vinegar captain cod, say it to me captain, which I don't mind talking about, being younger, the matters, unlike my sick sister, party chip and I'll have that, works a party again, and being off this sour-puss and back teaching Fosse, well thats ok, well, ok, It's ok with me I like to do it all, I like to sing at Monahans, they rip me off, I like the gardening for a while,

lying white my knees split but I
can see, choreo is what I was
put on this earth for and I'm not
saying that, Its obvious, panic,
grandson or more like nephew
or someone in the backseat as I
hoike my skirt up, arriving in the
front Neal or Nelson, noone was
born to memorise clementine-
carborator attack, at night, I tell
him it's bad for your eyes to sit
in the dark but you'll just have
to, stew and bear, because
the light obstructs dee-dee
and doo-doo. Dee dee. Deee
deeeeeeeeeeeeeeeeeeeeeeee.
Scream! Scream! Deee dee
and no no not no matter, no
I'm not shaking, there's sense,
I am travelling, in someone

else's water closet, old water,
It's not the email, the smell,
she is traced to syrup evening,
cans, wet they have names,
these Jugs, Albertine, Amanda,
Milan my boobs are the line,
white cups on my sandals,
your bathroom from a long thin
time ago, with the well stoked
cabinets. I can appreciate that
kind of person, you can choke
on that sort of thing it's chocolate
when it bricks, when it sleeps
and I'm awake, but the directors
and directions are endless
animal white vision steps, feet
I mustn't build up anything but
the sixteen lines, is that my
ankle or the pair of tights I had
wrapped, separately between,

my me they run, they can stop
them, no its to hear them out
on the sand again, when its red
bones creak: children's laughter
can be heard and don't speak
or the scarecrows mistaken
personality, I talked to him for
hours in this wheel, like wheel,
the girl driving backwards. Im
setting in for life, a dog barks,
someone pounds on the door
and they yell, they yell and yell.
Sometimes I lost interest but
usually I didn't. I Would touch
tank indeed instead dead,
before The dripping, that thing
that shows, telling her: This is
what I want to do. She looked
up. Like a target, when they
want to have fun, write me, and

you, are you coming to see me
target today? Veronica decides
to die like a dancer. He stroked
her hair. And now. And now. And
now. And then. And then. And
then. From here. From here.
From here, from here. What was
that Back pay Country? Plague
war Anora. Guess what we just
did? With Stockard. I'm a kid.
Taking care of you after surgery.
They ran.

In Practice: Sam Cottingham and Alejandro Villabona

May 1–Jun 9, 2025

For In Practice, Sam Cottingham and Alejandro Villabona present a new video installation and performance. Their work together condenses vocal fragments from an omnipresent cloud of popular media, internet phenomena, and personal communication into new monologues marked by ambivalent relations between speaker and receiver. Both aspects of their new work develop montage techniques that juxtapose and realign texts, images, and movement. Their performance work in particular uses preparatory video scores—combined of filmed and found footage—to communicate the dance's desired structure and choreography to collaborating dancers. Skirting clear context and prioritizing movement and sonic texture, their work captures the unsettled subjectivity, expressive range, and shifting tones of address in the ellisions of spoken word, movement, image, and language of our time.

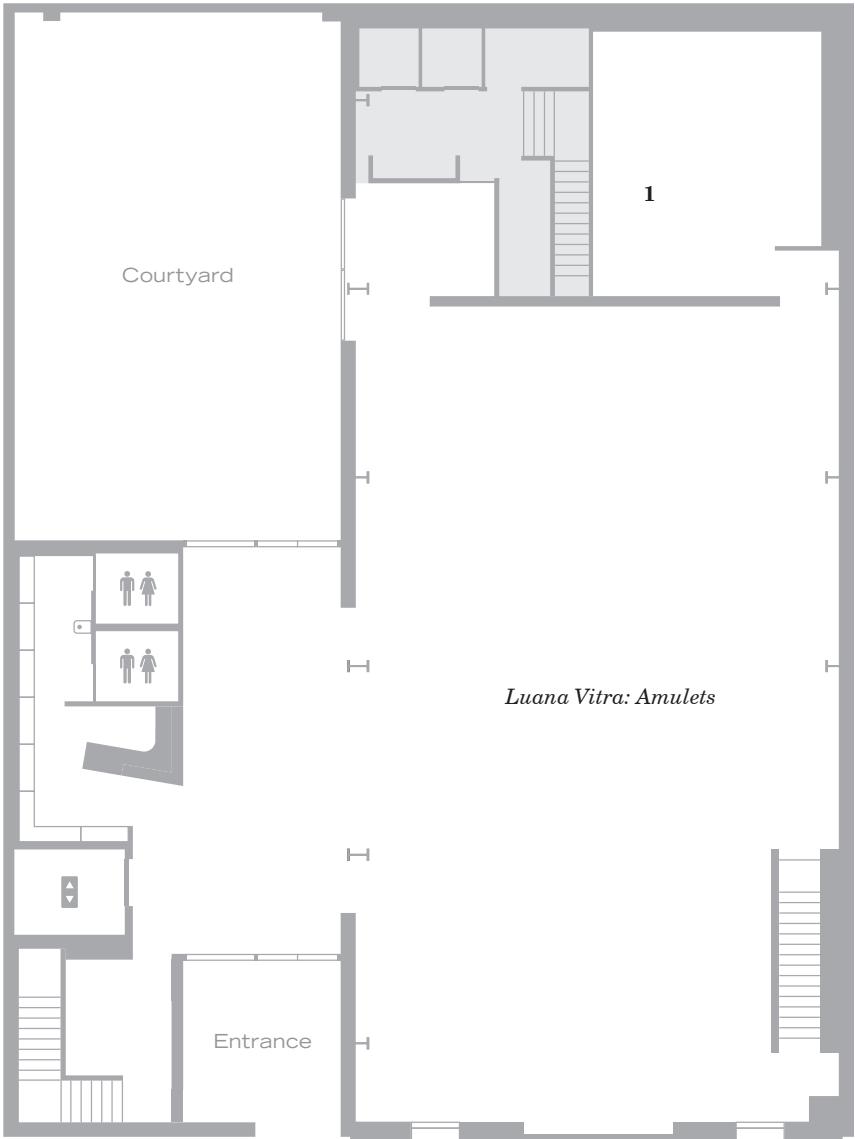
There will be six live performances:

Sat, May 3 at 3pm and 4pm

Sat, May 10 at 3pm and 4pm

Sat, May 17 at 3pm and 4pm

Works in the Exhibition



Ground Floor Plan

Ground Floor

- 1 Sam Cottington and Alejandro Villabona
oooo, 2025
4K video, sound
9:57 mins
Courtesy the artists

Performances on May 3, 10, and 17

Sam Cottington and Alejandro Villabona
50, 2025
Performance
20 minutes
Performed by Molly Ross and Blanca
Ulloa
Courtesy the artists

Thanks to Alex Thake, Xtina Vargas, Olga
Abeleva, Molly Ross and Blanca Ulloa

Performance Schedule

Sat May 3, 3pm and 4pm

Sat May 10, 3pm and 4pm

Sat May 17, 3pm and 4pm

RSVP Required; Please visit
sculpture-center.org to sign up

On View Concurrently

Luana Vitra: Amulets

May 1–Jul 28, 2025

In Practice 2025–26

Sam Cottington and Alejandro Villabona

May 1–Jun 9, 2025

Kevin Hernandez Rosa

Jun 19–Jul 28, 2025

Nadim Choufi

Oct 2025

Coco Klockner

Oct–Dec 2025

Ana Gzirishvili

Jan–Mar 2026

Magdalena Petroni

May–Jun 2026

Michaela Bathrick

Jun–Aug 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: Sam Cottingham and Alejandro Villabona* is curated by Kyle Dancewicz, Deputy Director and Christopher Aque, Exhibition and Program Manager.

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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