

In Practice: Michaela Bathrick

Jul 16–Aug 16, 2026

SculptureCenter

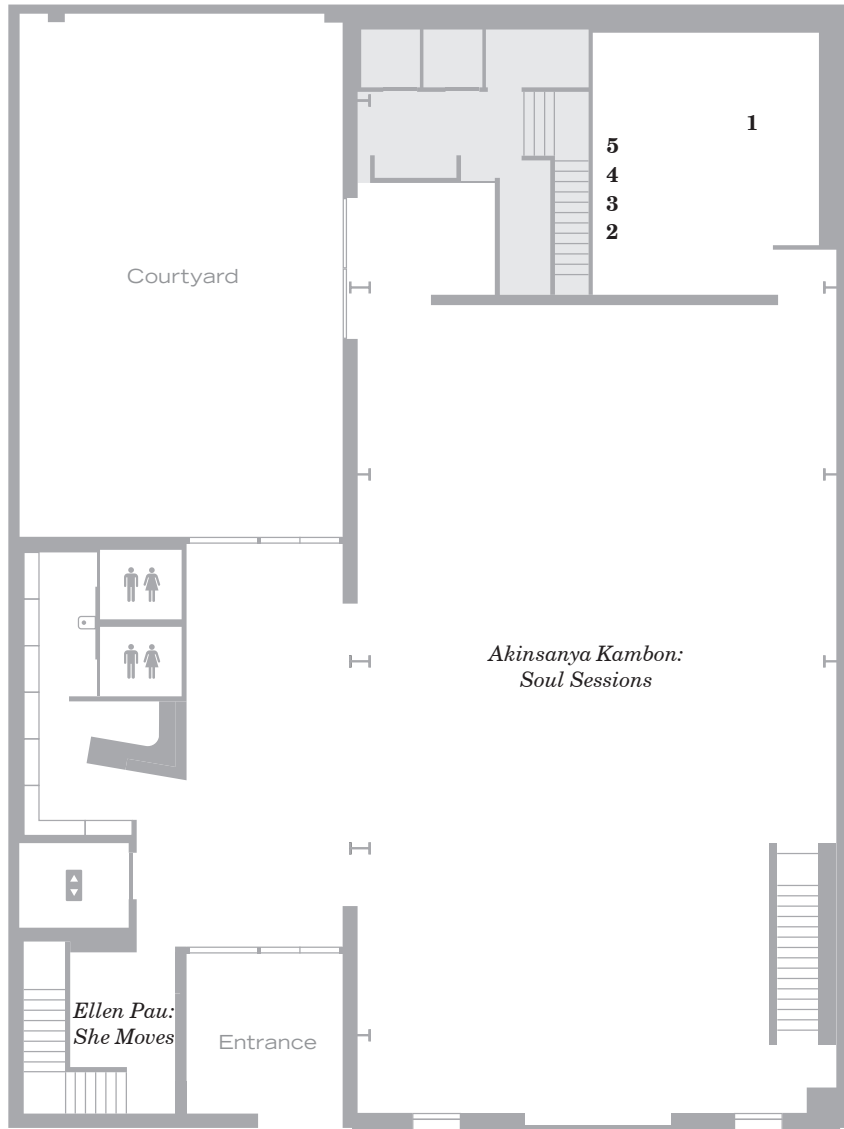
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Michaela Bathrick's sculptures rarely appear alone. Cast in cement from molds of original cardboard constructions, they are shown in sets. Each rough, gray pull preserves subtly shifting details across a series, from surface marks to leftover tape. Their brittle faces bend into structurally complex arches and curves whose frontal views obscure linear details made by the work's edges. From the sides, they cryptically reveal forms that look like letters and numbers.

At SculptureCenter, eight floor-bound sculptures titled *e*, and legible as large-scale depictions of that letter, offer a range of associations: they are architectural fragments, brackets, fittings meant for bridges or edifices, or they are stamps or blocks for a very big form of typesetting and printing. Photographs of a shelf for organizing screws in a studio accompany Bathrick's sculptures. Titled *Building 1*, *Building 2*, and so on, the pictured grid-like forms extrapolate from the smallest construction element to the finished product with a kind of guileless aspiration.

Bathrick's repetitions are not iterative—they instead reinforce, with a material bluntness familiar to public works projects, the feeling of a pervasive, subliminal stream of linguistic expression emanating from the built environment, whether through ornament or informational signage. Further, they can act as double-takes, evoking an unconscious desire to assign legibility to silent, functional things—an urban apophenia. Bathrick's works recall both the hallucinatory, symbol-laden city magic revealed in Charles Demuth's famous *I Saw the Figure 5 In Gold* (1928), and the quieter, sigil-like variations of Jo Baer's *Cardinations* prints (1974). At the same time, they pick up on the visual-aural-typographic collisions of concrete poetry, wanting to be seen, heard, spoken, and read.

Works in the Exhibition



Ground Floor Plan

Gallery B

- 1** *e*, 2026
Reinforced cement, screws, stain
35 ½ × 67 ½ × 8 inches each
(90.2 × 171.5 × 20.3 cm each)
- 2** *Building 1*, 2026
Digital C-print
16 ½ × 12 inches (41.9 × 30.5 cm)
- 3** *Building 2*, 2026
Digital C-print
16 ½ × 12 inches (41.9 × 30.5 cm)
- 4** *Building 3*, 2026
Digital C-print
16 ½ × 12 inches (41.9 × 30.5 cm)
- 5** *Building 4*, 2026
Digital C-print
16 ½ × 12 inches (41.9 × 30.5 cm)

All works courtesy the artist

On View Concurrently

Akinsanya Kambon: Soul Sessions
May 28–Aug 16, 2026

Ellen Pau: She Moves
May 28–Aug 16, 2026

In Practice 2025–26

Sam Cottingham 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: Michaela Bathrick is curated by Kyle Dancewicz, Deputy Director, and Christopher Aque, Associate Director of Exhibitions.

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.

Major support for the In Practice program is provided by the Pollock-Krasner Foundation.

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