

SculptureCenter

A Disagreeable Object

Alisa Baremboym

Alexandra Bircken

Ian Cheng

Talia Chetrit

Martin Soto Climent

FOS

Aneta Grzeszykowska

Camille Henrot

Alicja Kwade

Charles Long

Sarah Lucas

Ann Cathrin November Høibo

Laura Riboli

Matthew Ronay

Pamela Rosenkranz

Michael E. Smith

Johannes VanDerBeek

Andro Wekua

Susanne M. Winterling

Anicka Yi

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Curated by Ruba Katrib

Foreword

Mary Ceruti

A Disagreeable Object brings together 20 artists who employ and borrow from the methods and artistic practices that the Surrealists developed in the first half of the century. This is not an exhaustive survey, nor an attempt to re-consider our understanding of Surrealism as an historical movement. Rather, the exhibition offers a view of contemporary sculpture identifying influences and attitudes that have filtered through decades of cultural production. The works in *A Disagreeable Object* respond to a decidedly contemporary context.

It has been a pleasure to work with Ruba Katrib, SculptureCenter's Curator, as she developed this project and our small staff has been terrific in ensuring all the elements have come together. I want to acknowledge all the participating artists, some of whom made new work specifically for the exhibition. Their art work is obviously the inspiration for *A Disagreeable Object* and it has been exciting to engage with this work first through Ruba's checklist and visual presentations and then in its corporeal form as the works have been created or placed in dialogue with each other in the space.

We are grateful to all the individuals and galleries who facilitated loans or coordinated artists' participation and to the private lenders who have made work available for this exhibition: Miguel Abreu, Simone Battisti, Andrea Cashman, Michael Clifton, Renee Coppola, Karolina Dankow, Clayton Deutsch, Martin and Rebecca Eisenberg, Daniel Feinberg, Leslie Fritz, Łukasz Gorczyca, Jane Hait, Jodie Katzeff, Kris Latocha, Margaret Lee, Marina Leuenberger, Oliver Newton, Jessica Silverman, Erin Somerville, Marie Sophie, Speyer Family Collection, Linda Szoldatits, and Nicky Verber.

Lastly, we rely on an amalgam of funding sources to realize any of our projects. In this case, I want to especially thank our Board of Trustees for giving us the support and the freedom to develop a show quickly that is responsive to a current moment.

Mary Ceruti
Executive Director and Chief Curator

A Disagreeable Object

Ruba Katrib



Man Ray, *Woman Holding Giacometti's Object Désagréable (Disagreeable Object)*, 1932.

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I. During his short affiliation with the surrealists, Alberto Giacometti created two particularly perturbing sculptures: *Disagreeable Object* (1931) and *Disagreeable Object to be Thrown Away* (1931). Each is carved from wood and sanded to a smooth finish; though they resemble household appliances, their possible function remains obscure. *Disagreeable Object* is the more unsettling of the two: both sexualized and violent, it resembles a phallus or a weapon. Like an artifact from outer space, the work's texture and shape is both alluring and repellent. In a provocative photo taken by Man Ray in 1932, a topless female model cradles Giacometti's sculpture in a sensual, maternal pose. Indeed, Giacometti intended for the objects to be handled, and like many surrealist sculptures, they are intimate in scale. In a sketch Giacometti made depicting the work for publication, he drew a hand reaching for the object, and when he exhibited it in 1933, the object was placed on the floor below eye level, marking a momentary shift in his work towards horizontality.¹ The verb in the title, *Disagreeable Object to be Thrown Away*, suggests the object's inevitable commodification and eventual obsolescence.

In the wake of war, industrial revolution, economic collapse, and political unrest, the surrealists sought to renegotiate and challenge traditional relationships between sexuality, the subconscious, and commodity culture. Their work has had far reach, and the movement spanned almost four decades—well into the middle of the century. Known for creating a range of singular, difficult-to-essentialize images, the surrealists also made objects that responded to a shifting material culture, blurring the line between tribal artifact and the readymade.² Concurrently, Freud's ideas about sexuality and the unconscious were gaining prominence, and his influence can be clearly seen in their fetishistic art objects. The surrealists imbued mass produced and handcrafted objects alike with origin myths, erotic desire, and destructive impulses. These activities furthered their aim to disrupt the ways in which “order” and “reality” were normally represented in society.³ Under these conditions, the surrealists used the uncanny and the *informe* (formlessness) to subversive ends.

The exhibition and its title, *A Disagreeable Object*, are a play on Giacometti's sculptures, and a reconsideration of surrealism in a contemporary climate. While it is impossible to draw exact parallels between daily life in the early 20th century and the present, it's not an entirely fruitless exercise. Almost a century later, artists are still struggling with economic crises, rapid technological advancement, and war. World-historical traumas might be more mediated today, but we continue to live in “interesting times.” How do these current conditions affect our understanding of the *informe* or the uncanny? How have developments in technology shifted our understanding of the body and sexuality? How does urbanization relate to our notions of selfhood and domestic space?

These challenging questions are ones that the artists in the exhibition address. Two major threads run throughout the works—at times they are inseparable: how trauma, technology and capitalist culture inform representations of the body, and how current approaches to the object and materiality are embedded with contemporary ideas of the uncanny, *informe*, and desire. The intention is not to define or redefine these terms, but to examine their function within contemporary practices. A central focus within the exhibition is on Bataille's notion that destruction, not creation, is in fact the primary impetus for art-making. Indeed, many of the artists in the exhibition manipulate or debase materials and common objects. These aren't to be read as radical gestures, but rather as a reexamination of our understanding of how psychic and physical notions of the self are impacted and informed by what we encounter daily. And further, how a contemporary comprehension of the self impacts the objects, materials, and forms that surround us.

II. The artists historically associated with dada and surrealism not only shocked the bourgeoisie, but also offered a way to work through traumas—personal, national, and global. In regard to the ways in which

¹ Adam Jolles, “The Tactile Turn: Envisioning a Postcolonial Aesthetic in France,” *Yale French Studies* 109 (2006): 29–30.

² Bois, Yve-Alain, et al., *Art Since 1900: Volume I* (New York: Thames & Hudson Inc., 2007).

³ Briony Fer, *Realism, Rationalism, Surrealism: Art between the Wars* (New Haven: Yale University Press, 1994), 172.

avant-garde artists reacted to the interpretation of the body in light of war and increased commodity fetishism, Hal Foster has stated that:

I didn't think about this silence for several years [...], at least not until I turned to representations of the mechanical commodified body in dada and surrealism, mostly dysfunctional automatons and dismembered mannequins. Rarely do these caustic figures appear in mappings of modernism around the machine or the commodity, even though they are the dialectical complements of the mechanical-commodified body variously celebrated in constructivism, purism, and the middle Bauhaus.⁴

The surrealists fractured the body as a response to the fascist ideals of the high-functioning, technologically-aided soldier, illuminating that new technologies make not only life easier, but also death: as kitchen appliances become more efficient, so do weapons. Today, military-developed technologies have largely moved from the mechanical to the digital, a transformation that has affected the role of the soldier and the very experience of war. In recent decades, the animating principles of work, war, and daily life have shifted from the physical to the cerebral, from machines to information. As capitalist societies extend beyond traditional notions of labor, the definitions of—and divisions between—the self, work, and product are blurred, a phenomenon often described as Semiocapitalism, post-Fordism, or affective labor.⁵ While the conditions of life set in motion in the early 20th century have taken full hold, what does it mean for contemporary artists to approach art making in similar ways to the historical avant-garde?

Like the surrealists, who challenged fascism through absurdist violence, many artists in the exhibition fragment the body in reaction to divergent notions regarding the construction of physicality and self, including attitudes towards gender and sexuality. The surrealists challenged a cohesive-seeming world by exposing its inner workings, thus conflating “waking and dreaming, self and other.”⁶ Today, with our attention spans shot and our media coming in at a mile a minute, what does fracturing the body, the self or the object really imply? These gestures operate on a different register now, but they continue to speak to persisting anxieties, societal “repression,” feelings of fragmentation and incongruities in daily experience. In Aneta Grzeszykowska's video *Headache* (2008), body parts, belonging to both her and others interact, feet push her face and hands caress her torso. Body parts—isolated using a blackout technique—range in gesture from the playful and erotic to the violent. The body becomes a broken field, one that dispenses pleasure and pain. In Grzeszykowska's work, the body is distributed beyond the self, it operates on its own accord, and sometimes she seems to have control of it, and other times it betrays her. The work, in a way, literalizes the impact of Lacan's mirror stage, and posits that the formation of the self is not only a psychological experience, but also a very physical one, which extends beyond the single body. Today, through advances in science and medicine, we have unprecedented control over our bodies, but Grzeszykowska aggressively splits the body and reveals it as pluralized, conflicted and contradictory.

Similarly, Anicka Yi examines the exhilarating and bizarre potentiality of the body with current advancements in medical and cosmetic technology. *The Possibility of an Island I, II, and III* (2012) are three sculptures each composed of a unique glass jar, which looks like it could either be a high-design perfume bottle or a scientific specimen jar. Each one is filled with moving saline water and floating pupil-enlarging colored contact lenses, popular with Manga fans. Notions of aesthetic beauty are put in direct relation to the synthetic and the prosthetic. As isolated objects, they become even more strange, evidence of a dystopian present in which the allure of cosmetic intervention of the body could be easily purchased and consumed.

This strange present tense is accentuated in Laura Riboli's short video *Remove* (2012), where the camera moves down a stark, virtual hallway, abruptly showing us a woman tripping and falling before continuing to engage in a series of frustrating gestures and interactions with the ambiguous and sterile space she inhabits. Interspersed are scenes where two unidentifiable, but familiar objects move slightly, touching and rubbing against each other. The contact made between the objects in Riboli's video is reminiscent of the uneasiness suggested by the sexualized potential for contact between the two forms in Giacometti's *Suspended Ball* (1930–31), although in this case they are actually animated in video. Giacometti's *Suspended Ball* is a “machine,” which continuously shifts the role of male and feminine sexual functions between the objects, with the possibility of animation.⁷ Its analog operation annuls differentiation between masculine and feminine forms in a way comparable to Riboli's digital encounter between two ambiguous objects.

In Pamela Rosenkranz's new work, *Awesome Power* (2012), she continues her series of sneakers filled with a flesh-colored silicone material. For this iteration, Rosenkranz has arranged seven pairs of identical white and silver women's sneakers in a circle, suggesting the presence of a group. But with the potential figures absent, as indicated by the shoes filled with varying skin tones and posed in differing stances, the work asks basic narrative questions. What brought these women together? Where did they disappear to? The work evokes the supernatural and occult, but the generic quality of the sneakers and synthetic flesh tones adds a certain institutional coldness to the scene.

The suggestion of the body through parts continues in Sarah Lucas's sculptures, which often playfully indicate a sexualized human form through quotidian means. In *Moon* (2011), Lucas pulls together a wooden chair, hosiery, and concrete block to create the suggestion of a seated female nude, primarily evident in the hosiery stuffed and tied to mimic breasts. In almost comic twists of material, the body is exaggerated—often in embarrassing and pathetic ways. In keeping with her perverse humor, Lucas takes materials—intimate and industrial—and sexualizes them through slight manipulations. Connected to a work like Meret Oppenheim's *Objet: déjeuner en fourrure* (1936), *Moon* is similarly an affront to social mores—though the poverty of Lucas's mass-produced materials and their more direct sexualization is a less opulent critique of an increasingly compromised middle-class. Further, all the materials used by Lucas are simple and standardized, traversing associations to any specific time and place.

Ann Cathrin November Høibo too alters mass-produced objects, implying in her works the existence of an individual user. The objects and materials she incorporates gain a presence of their own. Høibo often responds directly to the exhibition site; here, for instance, she has created a temporary glass ceiling that hovers above the stairs to the lower level. On the glass is a tangle of thick translucent plastic strings, evoking both computer cords and intestines. Høibo's works enter into a psychic function, shifting between the ways that materials and objects enter into personal association, partially real and partially imagined.

Plays on the unconscious are evident throughout the exhibition, and in Martin Soto Climent's photographic series *Equation of Desire* (2010–11), the unconscious takes on a larger social and historical tone. A hint of nostalgia creeps into the images Climent creates. Using yearbooks printed between the 1950s and early 1970s, he rolls and torques the pictures, forming new juxtapositions between images on other pages. Narratives, figures, landscapes and actions seamlessly flow from one page to the next, as he photographs the new layouts. These works come to represent a broad cultural representation of desires, reflections into the past and projections into the future. They initially suggest desire and optimism, but Climent's interventions pervert the glossy beauty with sinister undertones. Cultural memory is loaded with personal associations, and the representations aren't static;

⁴ Hal Foster, “Armor Fou,” *October*, vol. 56 (1991): 66.

⁵ See Franco “Bifo” Berardi, *The Soul at Work: From Alienation to Autonomy* (Los Angeles: Semiotext(e), 2009).

⁶ Hal Foster, *Compulsive Beauty* (Cambridge: MIT Press, 1993), 209–211.

they can be read in a multiplicity of ways. Memory takes on many meanings, and the lines between the historical and personal are often undefined.

In his work *Untitled* (2011), **Andro Wekua** brings the figure and architecture together by placing a model of a house referencing those in his childhood hometown of Sukhumi, Georgia—which he was exiled from, like many others, during the Abkhazian War in the early 1990s—on the head of an androgynous wax figure lying horizontally on a workshop table. The life-size figure wears generic clothing and running shoes, and the home is similarly absent of many domestic or personal details. By obstructing and containing the figure's head, the home becomes an extension of the face and of the mind. Physical place leaves a psychic imprint on the person; positioned as a container that is simultaneously worn by and traps the figure, the house becomes the defining feature of the figure, not vice versa.

The reconstruction of memory also plays a role in **Ian Cheng**'s video, *This Papaya Tastes Perfect* (2011). The title of the work is taken from the phrase actors recite before a Motion Capture shoot in order to record the full articulation of their mouth. Cheng's video is a reenactment of a violent fight scene that he witnessed between a drunken couple and the driver of a car one night outside of a bar in New York City. The reenactment was filmed with actors using Motion Capture technology and the resulting video is minimally produced: in essence it is “raw.” Even when rendered with new technology, the actors and their violent actions look primitive: unintelligible, non-verbal, crude. While the violent interactions, which appear senseless, take place in an urban environment, Cheng highlights the savage qualities of humanity even in the face of contemporary “advancement.”

Allusions to architecture and domestic objects inform the work of **FOS**. In his series of display cases titled *One Language Traveller* (2011), FOS places small objects that resemble artworks and artifacts on multilevel shelves. In most instances, the times and places from which these objects come from are unclear, although they are made of commonplace materials like plastic and clay. The title refers to a person traveling with one language, interpreting everything they come into contact with in relation to their own basis of knowledge and communication.

The misidentification of objects as existing outside of a specific historical moment—artifacts from an unknown time—becomes integral to **Camille Henrot**'s *Objets Augmentés* (2012). Henrot has collected various used and new household and recreational objects, such as a bicycle seat or a vacuum cleaner pipe, but she has reshaped them with clay and covered them in tar. Some of the objects are recognizable; while others become unfamiliar once their shapes are obscured or exaggerated and their surfaces tarred. Henrot's act is like expedited fossilization: she simultaneously destroys the objects as we know them and ensures their future value. The work invokes Brassai's 1933 photo essay “Sculptures involontaires” published in the surrealist journal *Minotaure*, wherein he photographed quotidian objects, from trash to domestic knickknacks, lighting them, manipulating them slightly, and shooting them at careful angles. In so doing, Brassai was able to make the familiar objects unfamiliar. Henrot similarly makes the objects leftover and littering contemporary life strange and suggestive. Their signification begins to disintegrate; they are neither what they originally were, nor anything else—yet.

III. “*Informe* denotes what alteration produces, the reduction of meaning or value, not by contradiction—which would be dialectical—but by putrefaction: the puncturing of the limits around the term, the reduction to the sameness of the cadaver—which is transgressive. Round phallicism is a destruction of meaning/being. This is not to say that the objects and images of *L'histoire de l'Oeil* or *Suspended Ball* literally have no form by resembling spittle, but rather that the work they do is to collapse difference. They are machines for doing this.”⁸

Bataille's notion of the *informe* as well as *basesse* (baseness), a certain undoing and decay, are central ideas that imbue how many of the artists in the exhibition approach materials in their work.⁹ In “collapsing difference,” the artists do not create new categories for their work, but instead pull apart the ways in which objects and materials are normally interpreted. For instance, Henrot's tarring of leftover objects circulating through an economy of used goods pulls the objects away from the familiar and closer to something that approaches Bataille's concept of baseness, which is intrinsically linked to the *informe*, through a lowering and leveling of all matter, “simultaneously lowering and liberating from all ontological prisons.”¹⁰

“Throw away culture” is now unshakable; new devices are constantly released into the marketplace and consumer goods are made in factories that few of us ever see or question. The status of the object has shifted greatly along with our relationships to these objects. Why would we hold these things dear when there is always a new generation on the horizon? There is an increasingly destructive force built into our relationship with objects: devices disappear as quickly as they appear, which in itself has an uncanny quality. Objects, machines, technologies, all are at times phantoms. And the desire to decimate these objects, even if we are encouraged to so, fills us with anxiety.

This haunting unease comes to play in **Michael E. Smith**'s work, which often takes common commodity objects and transforms them through several processes, usually using fire or some toxic method of disintegration. In *Untitled* (2010), a group of generic blue plastic Bic pens are melted together at one end, and in *Untitled* (2012) Smith fills a vinyl duffle bag with Urethane foam and cuts out a section. The remaining piece of the bag is nearly unrecognizable in material and form. In the process of destroying the original function of these objects, Smith creates new objects that highlight the synthetic nature of the materials we interact with regularly. Their toxic and volatile qualities are emphasized, as they are no longer what they were intended to be, but reveal their inherent and, unexpectedly, organic forms.

Charles Long also uses waste and debris to create the works on view, * (1996) and *Untitled* (2011). In *, Long has fabricated an amorphous and bulbous form, almost to human scale, comprised of coffee grounds. The sculpture comes to a thin point, like a bottle top, with a small bronze typewriter ball at its end. The ball is a fetishistic point, creating an unsettling contrast atop the sensuality and roundness of the central form of the sculpture. The language suggested by the letters on the ball is abstracted, useless: language is conflated with debris. In *Untitled* (2011), Long continues an investigation into the forms of waste, collecting rubbish he finds in a riverbed near his home. He combines it with papier-mâché, and the resulting sculptures are at times anthropomorphic, but just as often look like plain trash.

In **Johannes VanDerBeek**'s new sculptures, largely made of paper pulp, the artist takes domestic objects and warps their shape, texture and color to an unnatural extent. An armoire buckles and bends, and nearby rocks prop-up molds of common objects, like plates and a banana. All are made using the same technique, and a slip-page between content and material occurs. An armoire, a plate, and a rock operate in relation to one another, all referencing tools at different levels of sophistication, but all linked by VanDerBeek's treatment.

In **Alisa Barenboym**'s ceramic works, she too creates nonfunctional objects that reference industrial and technological advancement and mechanical uses, with the impression of USB ports, drains, and pipes. Several of the sculptures are folded and filled with emollient gel—hard becomes soft and soft becomes hard. The potential functionality of the objects is obscured with mucous, suggesting how closely technology can mimic biology.

⁸ Rosalind E. Krauss, *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge: The MIT Press, 1986), 64.

⁹ Fer, *Realism, Rationalism, Surrealism: Art between the Wars*, 206.

¹⁰ Yve-Alain Bois and Rosalind E. Kraus, *Formless: A User's Guide*, 53.

For Freud, a certain doubling represents the uncanny, the appearance of something repressed that resides in society's collective unconscious. **Talia Chetrit's** photographs isolate a certain moment, object, or body part to create images that puzzle a straightforward reading of the image. Two images side-by-side, *Untitled (Turn #1)* and *Untitled (Turn #2)*, show a woman in the process of turning in a mirror. We don't see her face, which is covered by her hair, but her duplicated reflection and shadow morph into other possible figures: the movement is frenzied, the site is ambiguous, and the subject is fractured. Repetition becomes a tool for disrupting commonplace experiences and creating an unsettling phenomenon.

In *Vom zukünftigen Hintergrund unter anderer Bedingung betrachtet (7)* (2010), a title that suggests that the future is to be considered under different conditions, **Alicja Kwade** installs seven mirrors, which gradually curve and then slouch down the wall. The mirrors themselves appear abnormal; they also distort the reflection of the viewer and the space around them. In *Gegen den Lauf* (2012), an analog wall clock is rigged so that as the second hand moves clockwise, the entire clock itself moves counterclockwise. Defying logic and the expectations of quotidian materials, Kwade's works in the exhibition manipulate space and time.

Alexandra Bircken's works use fiber, natural, and synthetic materials to explore likely and unlikely patterns and forms; natural materials become minimal and synthetic materials mimic nature. In her work *Uknit I* (2011), Bircken has arranged a number of interlocking horseshoe-shaped magnets so that they appear to be woven on the surface of a large-scale wall structure. The texture of the magnets resembles fabric patterning, but it is made of far less malleable steel. The suggestion of an endless repetition is similar to that of works like Eva Hesse's *Compass* (1967), where the homogeneity and seemingly endless supply of industrial materials are then imbued with domesticity and sensuality.

The relationship to domesticity factors in **Susanne M. Winterling's** sculptural works, in which various objects—shells, feathers, snakeskin makeup compacts—are placed on mirrored pedestals of differing heights. The viewer is left disoriented by the reflective surface of the pedestals, whose function is usually to be only a neutral crutch. Pulled out of their usual context, the objects begin to take on a talismanic quality.

The fetishization and staging of ritualistic objects is also central to **Matthew Ronay's** new work, *Absorbing Digestive Shapes with White Filters* (2012). Comprised of several parts, the sculpture resembles something that could have an oracular function, although its exact purpose is ambiguous. Two yellow columns protrude from a base, with bulges at different points, and white objects that resemble candles surrounding them—the work appears as if it could be a votive or an offering. The bulges and details of the columns are decorative, but could also represent a life form in a state of digestion, as the title suggests.

IV. The artists in *A Disagreeable Object* continue to question the role of the object and fetish in contemporary culture. The *informe* and the uncanny no longer have the same implications and “shock effects” as they did in the early 20th century, but they continue as strategies to bridge associations and trouble relationships between the commodity, technology, and the body. By fracturing and debasing common materials and subjects, the artists complicate normalized associations. The commodity, now almost synonymous with technology, loses its form and function, underscoring a societal impotence even in a seemingly efficient era. The exhibition examines how these artists perceive and interpret relationships between the construction of contemporary selfhood and our interaction with objects and space. While the commodity good and the fetish object are still embedded with desire, their changing status impacts the nature of that attraction.

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Installation view. (Photo: Jason Mandella, 2012)



Installation view and detail of Michael E. Smith, *Untitled*, 2010. (Photo: Jason Mandella, 2012)



Installation view. (Photo: Jason Mandella, 2012)

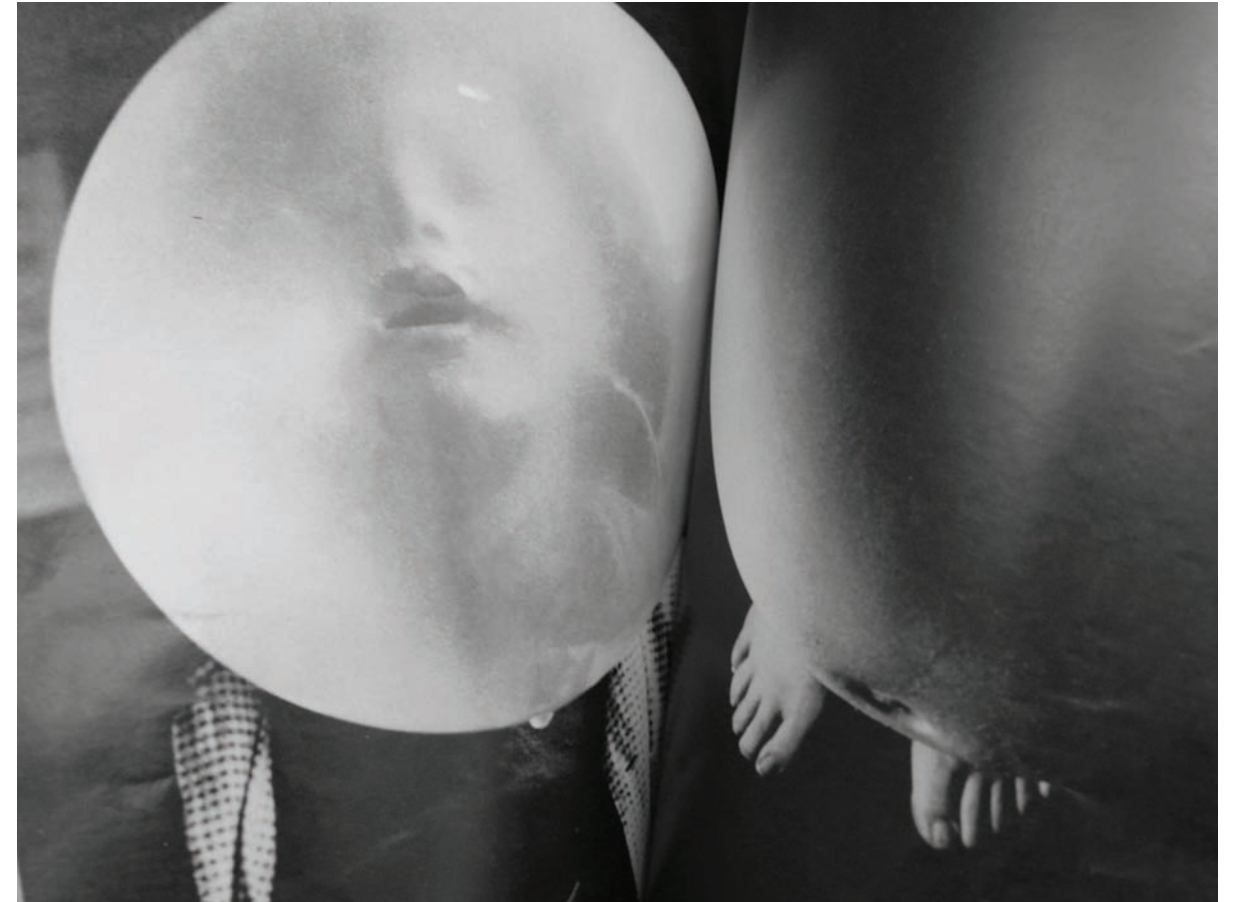


Alicja Kwade, *Gegen den Lauf*, 2012.





Installation view. (Photo: Jason Mandella, 2012)



Martin Soto Climent, *Equation of Desire*, 2010–11.





Detail of Sarah Lucas, *Moon*, 2011. (Photo: Jason Mandella, 2012)



Installation view. (Photo: Jason Mandella, 2012)



Installation view. (Photo: Jason Mandella, 2012)



Ian Cheng, *This Papaya Tastes Perfect*, 2011.



Detail of Johannes VanDerBeek installation. (Photo: Jason Mandella, 2012)



Aneta Grzeszykowska, *Headache*, 2008.

Checklist of Works in the Exhibition

Alisa Baremboym

Leakage Industries: Soft Screw, 2012
Galvanized steel, glazed ceramic,
gelled emollient, auger worm, silk
gauze, hardware
37 x 60 x 12 inches
(93.8 x 152.4 x 30.5 cm)
Courtesy the artist and
47 Canal, New York

Alisa Baremboym

Leakage Industries: Clear Conduit,
2012
Gelled emollient, unglazed ceramic,
ubs cable with gender changes, flash
drive, hardware
40 x 32 x 48 inches
(101.6 x 81.3 x 121.9 cm)
Courtesy the artist and
47 Canal, New York

Alisa Baremboym

Leakage Industries: Strainer, 2012
Archival pigment inks on cotton and
silk, gelled emollient
60 x 44 inches (152.4 x 111.8 cm)
Courtesy the artist and
47 Canal, New York

Alisa Baremboym

Bedpan, 2012
Glazed ceramic
14 x 11.5 x 3.5 inches
(35.6 x 29.2 x 8.9 cm)
Courtesy the artist and
47 Canal, New York

Alexandra Bircken

Uknit I, 2011
Steel magnets
98.4 x 98.4 x 2 inches
(250 x 250 x 5.1 cm)
Courtesy the artist and
Kimmerich Gallery, New York; Herald
Street, London; BQ, Berlin

Ian Cheng

This Papaya Tastes Perfect, 2011
Animated event sculpture from motion
capture recording
8:00 min.
Courtesy the artist and Formalist
Sidewalk Poetry Club, Miami

Talia Chetrit

Untitled (Turn #1), 2012
Digital C-print
24 x 30 inches (61 x 76.2 cm)
Courtesy the artist and
Renwick Gallery, New York

Talia Chetrit

Untitled (Turn #2), 2012
Digital C-print
24 x 30 inches (61 x 76.2 cm)
Courtesy the artist and
Renwick Gallery, New York

Talia Chetrit

Fly on Skin, 2012
11 x 14 inches (27.9 x 35.6 cm)
Silver gelatin print
Courtesy the artist and
Renwick Gallery, New York

Martin Soto Climent

Equation of Desire, 2010–11
Piezo print on Hahnemuhle paper
12.3 x 9.8 inches (31.1 x 24.8 cm)
Collection of Martin and
Rebecca Eisenberg

Martin Soto Climent

Equation of Desire, 2010–11
Piezo print on Hahnemuhle paper
12.3 x 9.8 inches (31.1 x 24.8 cm)
Courtesy the artist and Clifton
Benevento, New York

Martin Soto Climent

Equation of Desire, 2010–11
Piezo print on Hahnemuhle paper
12.3 x 9.8 inches (31.1 x 24.8 cm)
Courtesy the artist and
Clifton Benevento, New York

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12.3 x 9.8 inches (31.1 x 24.8 cm)
Courtesy the artist and
Clifton Benevento, New York

Martin Soto Climent

2700 M. ü. Meer, 2009
Broomstick, hairpiece
46 x 13.5 x 39 inches
(116.8 x 34.3 x 99 cm)
Private Collection, New York

Martin Soto Climent

Tight Game, 2009
Stockings, two basketballs
Various dimensions
Courtesy the artist and
Clifton Benevento, New York

FOS

One Language Traveller 1, 2011
Clay, acrylic, wood, glass
48 x 48 x 7.9 inches (122 x 122 x 20 cm)
Unique
Courtesy the artist and
Speyer Family Collection, New York

FOS

One Language Traveller 2, 2011
Clay, acrylic, wood, glass
48 x 48 x 7.9 inches (122 x 122 x 20 cm)
Unique
Courtesy the artist and
Speyer Family Collection, New York

FOS

One Language Traveller 3, 2011
Clay, acrylic, wood, glass
48 x 48 x 7.9 inches
(122 x 122 x 20 cm)
Unique
Courtesy the artist and
Speyer Family Collection, New York

Aneta Grzeszykowska

Headache, 2008
HD video
11:37 min.
Courtesy the artist and
Raster Gallery, Warsaw

Camille Henrot

Objets Augmentés, 2012
Objects found in New York City
coated with earth and tar
Dimensions variable
Courtesy the artist and
Galerie Kamel Mennour, Paris

Ann Cathrin November Høibo

Untitled (The Kiss), 2012
Glass, rubber threads
68 x 47.5 inches (173 x 120 cm)
Courtesy the artist and
STANDARD (OSLO), Oslo

Ann Cathrin November Høibo

The Kiss, 2012
Toilet paper holder, copper, fabric,
wood wall rack
Dimensions variable
Courtesy the artist and
STANDARD (OSLO), Oslo

Alicja Kwade

*Vom zukünftigen Hintergrund unter
anderer Bedingung betrachtet (7)*,
2010
Mirrored-glass, seven parts
29.8 x 393.6 x 63 inches
(75.6 x 999.9 x 160 cm)
Courtesy the artist and Harris
Lieberman, New York

Alicja Kwade

Gegen den Lauf, 2012
Watch, cable
11 x 2 inches (28 x 5 cm)
Collection Rodney D. Lubeznik

Charles Long

***, 1996
Bronze, coffee grounds, acrylic
and styrofoam
61.5 x 22 x 22 inches
(156.2 x 55.9 x 55.9 cm)
Collection Tanya Bonakdar

Charles Long

Untitled, 2011
Papier maché, plaster, steel, acrylic,
river sediment and debris
124 x 81 x 47 inches
(315 x 205.7 x 119.4 cm)
Courtesy the artist and Tanya Bonakdar
Gallery, New York

Sarah Lucas

Moon, 2011
Tights, fluff, concrete blocks,
wooden chair
32.5 x 19.8 x 18 inches
(82.6 x 50.2 x 45.7 cm)
Courtesy of Sadie Coles HQ,
London and Gladstone Gallery,
New York and Brussels

Laura Riboli

Remove, 2012
Color HD video with sound
2:00 min. loop
Courtesy the artist and
Wallspace, New York

Matthew Ronay

*Absorbing Digestive Shapes
With White Filters*, 2012
Basswood, cotton thread, plastic,
shellac based primer, dye, steel
66 x 44 x 64 inches
(167.6 x 111.8 x 162.6 cm)
Courtesy the artist and
Andrea Rosen Gallery, New York

Pamela Rosenkranz

Awesome Power, 2012
Seven pairs of sneakers, plaster,
silicone, pigments
Dimensions variable
Courtesy the artist and
Miguel Abreu Gallery, New York

Michael E. Smith

Untitled, 2010
Bic ink pens
9.5 x 7 x 7 inches
(24.1 x 17.8 x 17.8 cm)
Private collection; courtesy
Clifton Benevento, New York

Michael E. Smith

Untitled, 2012
Section of a vinyl bag,
Urethane foam
51 x 5.3 x 2.5 inches
(129.5 x 13.5 x 6.4 cm)
Courtesy the artist and
Clifton Benevento, New York

Johannes VanDerBeek

*Face Plate #1, Face Plate #2,
Face Plate #3, Face Plate #4,
Face Plate #5, Face Plate #6,
Face Plate #7*, 2012
Matte medium, metal mesh,
paper pulp
Dimensions variable
Courtesy the artist and
Zach Feuer Gallery, New York

Johannes VanDerBeek

Boulder Armoire, 2012
Matte medium, metal mesh,
paper pulp
Dimensions variable
Courtesy the artist and
Zach Feuer Gallery, New York

Johannes VanDerBeek

Banana Hammer, 2012
Matte medium, metal mesh,
paper pulp
Dimensions variable
Courtesy the artist and
Zach Feuer Gallery, New York

Johannes VanDerBeek

Crate Rock, 2012
Matte medium, metal mesh,
paper pulp
Dimensions variable
Courtesy the artist and
Zach Feuer Gallery, New York

Johannes VanDerBeek

Stoned Table, 2012
Matte medium, metal mesh,
paper pulp
Dimensions variable
Courtesy the artist and
Zach Feuer Gallery, New York

Johannes VanDerBeek

*Tie Snake #1, Tie Snake #2,
Tie Snake #3, Tie Snake #4*, 2012
Matte medium, metal mesh,
paper pulp
Dimensions variable
Courtesy the artist and
Zach Feuer Gallery, New York

Johannes VanDerBeek

Shoe Cup, 2012
Matte medium, metal mesh,
paper pulp
Dimensions variable
Courtesy the artist and
Zach Feuer Gallery, New York

Andro Wekua

Untitled, 2011
Wax, wood, steel and fabric
59.1 x 28.4 x 88 inches
(150 x 72 x 223.5 cm)
Courtesy the artist and Gladstone
Gallery, New York and Brussels

Susanne M. Winterling

*Heart of Darkness Lightened
With Feathers*, 2009–2012
Mixed media (china, tar, feathers)
Dimensions variable
Courtesy the artist and Jessica
Silverman Gallery, San Francisco

Susanne M. Winterling

The Dip of Generosity,
2009–2012
Mixed media (mussel, tar, fake
diamonds, feathers)
Dimensions variable
Courtesy the artist and Jessica
Silverman Gallery, San Francisco

Susanne M. Winterling

*Der Kragen der Gesellschaft
und der Wuerfel der Subjectivitaet*,
2009–2012
Mixed Media (paper and dice)
Dimensions variable
Courtesy the artist and Jessica
Silverman Gallery, San Francisco

Susanne M. Winterling

*Untitled Eyeshadow (for Ada
Lovelace)*, 2011
Mixed media (newton's cradle,
makeup dust, powderetui)
Dimensions variable
Courtesy the artist and Jessica
Silverman Gallery, San Francisco

Anicka Yi

The Possibility of an Island I, 2012
Custom glass perfume bottle,
saline water, colored contact
lenses, vinyl tubing, air pump
Dimensions variable
Courtesy the artist and 47 Canal, New York

Anicka Yi

The Possibility of an Island II, 2012
Custom glass perfume bottle, saline
water, colored contact lenses, vinyl
tubing, air pump
Dimensions variable
Courtesy the artist and 47 Canal, New York

Anicka Yi

The Possibility of an Island III, 2012
Custom glass perfume bottle, saline
water, colored contact lenses, vinyl
tubing, air pump
Dimensions variable
Courtesy the artist and 47 Canal, New York

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