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Total Disbelief

By Andrea K. Scott, May 18, 2020

When this fascinating fifteen-person show opened, pre-pandemic, the derelict car with grayed-out windows parked on the street in front of the SculptureCenter might have been mistaken for a prop from a sci-fi film shoot. When the city was ordered to stay home and spin its wheels, the ghostly untitled piece by Devin Kenny and Andrea Solstad seemed eerily prescient. The eclectic exhibition (whose illustrated catalogue is online while the nonprofit remains temporarily closed) was thoughtfully curated by Kyle Dancewicz, but the title he chose for the show is misleading—its mood, far from one of absolute incredulity, is fraught with false starts and second-guessing. One standout is the New Orleans-born, New York-based Emilie Louise Gossiaux, who became blind as an undergraduate art student and went on to earn an M.F.A. at Yale. The centerpiece of her tenderly witty installation is a display of stoneware arms, legs, chests, and torsos—modelled on those of the artist and her family—marked with tattoos, which she re-created from memory.

SculptureCenter