

to ignite our skin

Patricia Ayres, Elaine Cameron-Weir,
Sarah Friend, Mire Lee, Umico Niwa,
Mimi Park, Ana Raylander Mártis dos Anjos,
Sofia Sinibaldi, Erik Tlaseca, and Yu Ji

Sep 18–Dec 22, 2025

SculptureCenter

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to ignite our skin features newly commissioned and recent works from an international group of artists whose contributions, spanning sculpture, installation, photography, and architectural intervention, explore shedding as a condition of the contemporary body, locating it as a contested ground for transition, becoming, regeneration, and refusal.

The works featured are texturally layered and pieced together from a hybrid of materials weathered by or forged through the body: worn clothes, scavenged organic matter, tattered construction materials, remnants of military wares, sheared and shaped steel, carved animal hides, and AI-generated ghostly doubles. Their scale shifts dynamically—from the monumental to the unobtrusive—in dialogic play and camouflage with the raw textures of the brick, steel, and concrete of the building's industrial architecture. The sculptures animate the space, rising to touch the high edges of the ceiling beams, sprawling from their core base, and burrowing into the scars of the walls. Stratified images coat the windows and offer collapsed views of the city, while the floor is enlivened by an installation of perforated paper that will be gradually altered by visitor flow.

Mire Lee and Elaine Cameron-Weir's works evoke states of disintegration and absence. Lee's *Rags*, made of fragmented construction mesh, grazes the edges of structural beams, while Cameron-Weir's fighter jet ejection seats delineate the specter of a figure. These are attached and counterbalanced with snake scales that reference the current zodiac year of the snake—a time associated with decay and rebirth. Patricia Ayres' *2-12-1-14-4-9-14-1* is an imposing sculpture that evokes a constrained and bound presence, its fleshy qualities suggestive of wounds, scarring, or wear. Like Cameron-Weir, Ayres repurposes materials from military contexts, exorcising them of their former, often violent functions to grant the materials new life.

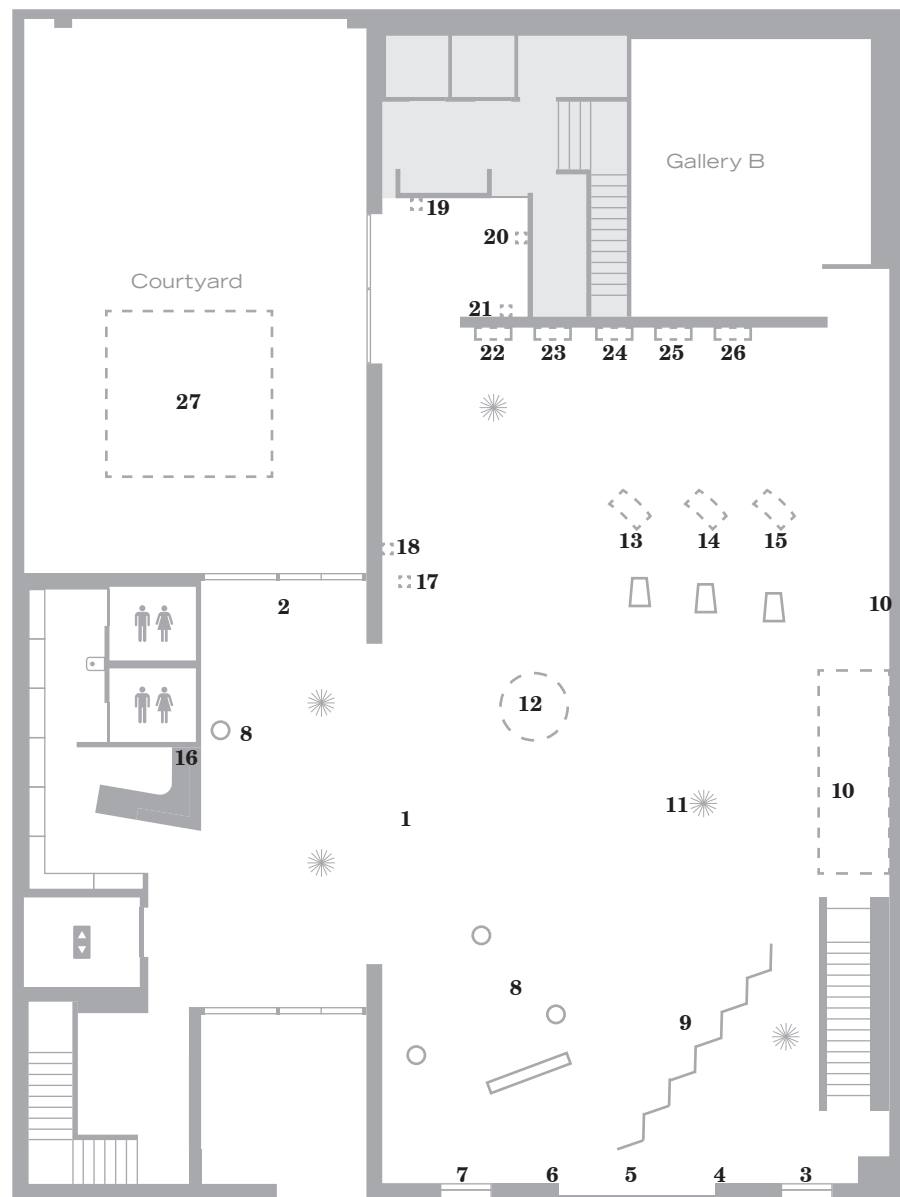
Yu Ji's sculpture in the courtyard is also bound, with a strap mechanism left visible to evidence its process. Cast on site over several days, layers of concrete were added consecutively, each more precarious than the last. The resulting installation exists in a state of in-betweenness, standing in contrast to the more solid works from her *Flesh in Stone* series presented inside. These earlier sculptures depart from a study of art historical renderings of the figure, from East Asian statues to the classical Greek tradition, questioning how such representations emerge to signify a body and reinterpreting the figure through her own making.

In *Espejos* [Mirrors], Erik Tlaseca explores the multiplicity of selves one can inhabit. His avatars, crafted from various animal skins, function as projections or fantasies. Similarly, Sarah Friend's *Prompt Baby* series interrogates the evolving artificiality of the body within today's digital regime, where deepfakes and AI render figuration increasingly malleable.

Within this realm of multivalent possibilities reside the works of Umico Niwa and Mimi Park. Niwa's *Metropolis Series: Loving the Vagabond* is a small, interconnected universe made from foraged matter, alluding to a polyphonic chorus of voices, experiences, and identities that might coalesce into a unified, synergetic force. Park's work also engages with this notion; dozens of small papers are arranged in a starburst pattern—a form whose completeness is only revealed through its dispersion. Each strand will migrate throughout the space, shapeshifting into endless new configurations through visitor interaction and other traces of life present during the exhibition. Ana Raylander's *Trinity* manifests a collective of bodies and histories through a thousand pieces of donated, worn clothing.

Like a snake undergoing ecdysis, the artworks embrace the image of replacing one's own skin, at times an opulent and decaying act, erotic and violent, and full of potential and contradiction. They simultaneously embody the tension between a desire to evade capture and a more sinister, Sisyphean demand for perpetual reinvention and present a contrast to recent explorations of metamorphosis that idealize self-figuration. Through a sensuous ferocity, the artists ignite unyielding configurations of forms that unravel, decay, morph, and reconstitute themselves into boundless iterations.

Works in the Exhibition



Ground Floor Plan

Ground Floor

Overhead

Mire Lee

- 1 *Rags from Landscape with Many Holes*, 2022–2025
Wasted oil and fence fabric (construction mesh)
Dimensions variable
Courtesy the artist and Tina Kim Gallery

Originally commissioned as *Landscape with Many Holes: Skins of Young-do Sea* as part of the 2022 Busan Biennale, South Korea

Mire Lee's practice often incorporates industrial materials such as concrete, silicone oil, and construction material into sculptures, installations, and site-responsive environments that approach bodily vulnerability, erotics, and collective anguish. Her works are often kinetic, and like flesh, they shed, decay, and transform over time.

Rags from Landscape with Many Holes was originally commissioned as part of the 2022 Busan Biennale as an outdoor installation in a decommissioned shipyard. Oil-dipped construction mesh with open holes was placed on 70-foot-tall vertical scaffolding that could be traversed by visitors; the work was partially ravaged by a hurricane that passed through it. Instead of stretching the rags across scaffolding structures from ceiling to floor, they are reused, cut, and edged onto SculptureCenter's steel bones, collapsing the industrial histories of Busan, South Korea, and Long Island City, New York. The work shapeshifts from a public to a discrete scale, covering window edges, slipping in between the gantry and its crane and tucking into other crevices.

Windows

Sofia Sinibaldi

- 2 *In their mind*, 2025
Pigment based ink, tissue paper, and acrylic medium
Dimensions variable

- 3 *Micro Accident*, 2025
Pigment based ink, tissue paper, and acrylic medium
85 ¾ x 46 ½ inches (217 × 118 cm)
- 4 *Still Processing*, 2025
Pigment based ink, tissue paper, and acrylic medium
85 ¾ x 46 ½ inches (217 × 118 cm)
- 5 *Observer*, 2025
Pigment based ink, tissue paper, and acrylic medium
85 ¾ x 46 ½ inches (217 × 118 cm)
- 6 *Girl*, 2025
Pigment based ink, tissue paper, and acrylic medium
85 ¾ x 46 ½ inches (217 × 118 cm)
- 7 *Dead Battery, Fallen Flower*, 2025
Pigment based ink, tissue paper, and acrylic medium
85 ¾ x 46 ½ inches (217 × 118 cm)

Courtesy the artist

Sofia Sinibaldi moves through the city, capturing details she encounters with a scanner and her camera. These elements are then assembled and printed on thin sheets of tissue paper, a delicate material whose fragility contrasts with the traditional authority of the photographic record, all while bearing the visible traces of its manual processing. She collapses the bodily, subjective qualities of the scanner with the formal documentary weight of the camera, describing their relationship as "two bodies coming in contact with each other." She often zooms in on metric elements that help measure the world—such as letters from an alphabet, numbers, and grids—and dislocates them from their original meaning through layered composition.

The works presented here were captured during daily walks from her home to her studio near New York's Civic Center, an area that includes federal buildings and courthouses. These sites currently serve as media backdrops to the unending deluge of civic and political legal

battles. She zooms in on microdetails that are often forgotten—what Georges Perec termed the “infraordinary,” that which exists just beneath the ordinary—within this charged environment: a piece of tape stuck to a window, a battery beside a flower, confetti on the ground. The works, arranged like sequences in a film, confront the objectivity of the photographic record and capture something more intimate, akin to a psychological or interior landscape.

Main Space

Ana Raylander Mártis dos Anjos

8 *Trinity*, 2025

Over 1000 pieces of clothing worn by Brazilians, reforested wood, hose, bronze, and galvanized staples
Dimensions variable
Courtesy the artist and Yehudi Hollander-Pappi

Ana Raylander Mártis dos Anjos’ research-driven practice engages with histories of colonial legacies, social structures, and lived experience, weaving personal and collective narratives into a variety of material forms. In 2013, she began a subtle performative act, wearing only variations of the color brown for a decade. This hue evokes the traditional *Pau a Pique* construction of her grandfather’s home in Brazil, the tone of tobacco—linking colonial and contemporary trade routes—and the color of her skin.

This ongoing project informs and expands in *Trinity*, her new sculptural installation for SculptureCenter. The work draws conceptual inspiration from the late Brazilian artist Tunga, who often explored triadic relationships, suggesting how three elements can become one. *Trinity* is composed of more than one-thousand donated and thrift store clothing items, softened by years of wear, which are tightly wrapped, twisted, and knotted around structural poles. The pieces display a gradient of hues and suggest not only the artist’s bodily trace but also evoke a collective sense of body, skin, and memory.

Erik Tlaseca

9 *Espejos* [Mirrors], 2025

Steel, wood (wenge, essen, pau rosa), fabric, leather motorcycle suit, and animal skins and hides (Icelandic sheepskin in white/grey and black with fur, goat rawhide with fur, goat skin, red deer skin, black sheep leather, calf skin with fur)
Dimensions variable: 12 frames, 23 ⅝ x 78 ¾ inches (60 x 200 cm) each
Courtesy the artist and LLANO, Mexico City

Produced at the Rijksakademie van Beeldende Kunsten, Amsterdam, with technical support from Seamus Cater and Mart van Faassen

Erik Tlaseca sees the body as a vessel holding a multitude of microhistories, with the dynamics of the interior self constantly evolving. In his work he often experiments with new forms to make manifest this perpetual flux and symbolic change of skin by blending craft traditions such as palm weaving with more sensuous materials such as leather, latex, and fur. In *Espejos* [Mirrors], he draws Mesoamerican Indigenous witch paper cuttings that are usually meant to capture or represent a variety of spirits and takes them into a new realm. He presents an interconnected, six-paneled sculpture handcrafted with a blend of woods and animal skins that can expand, contract, and adjust to its site. He renders a silhouette of a hybrid, otherworldly, shapeshifting figure as a mirror or avatar that plays with the variety of selves and multitudes that we inhabit.

Umico Niwa

10 *Metropolis Series: Loving the Vagabond*, 2025

Foraged bamboo, twigs, carrot slices, cumquats, rosebuds, lotus root, shiitake mushrooms, blueberries, jujubes, tangerines, rosehips, poppies, devil’s trumpet, chestnuts, peas, seeds, tamarinds, various seeds, and electroplated dried flora
Dimensions variable
Courtesy the artist

Umico Niwa often creates small, exuberant sculptural creatures that seem to emerge from alternate, parallel, or

future worlds. Her beings exist in organic states of decay or becoming—part plant, part synthetic, and entirely hybrid. Some possess anthropomorphic qualities and suggest animal, human, or wholly otherworldly origins, while their bodies are made of delicately collaged, precarious yet vibrant, interwoven elements.

For SculptureCenter, Niwa spent days on-site constructing an intersecting universe composed of hundreds of pieced-together bamboo structures, foraged twigs, and organic matter. This intricate ecosystem expands to include seeds tucked into the scars of the brick walls and new experiments with copper plating that sprawl across the building’s steel beams. Recently, she has been considering the archive not as a fixed form, but as a “memory palace”—a repository of remembrance tied to specific experiences, locations, and times.

As an artist who often moves nomadically, this work combines materials foraged from three recent sites Niwa has inhabited: Houston, San Juan, and the surrounding neighborhood of Long Island City. These fragile elements, woven together, suggest a polyphony of voices, identities, experiences, and memories that collectively might generate a synergetic force.

*Niwa’s sculpture sprawls across and into the dents of the building’s brick walls.

Mimi Park

11 *Dahlia*, 2025

Paper
Dimensions variable
Courtesy the artist

Mimi Park often constructs microscopic and new worlds from everyday acts of shedding: leftover seeds, buttons, lint, wire, broken glass, and, more recently, small bits of cut colored paper. These elements, which exist in a space between the organic and the human-made, are her primary materials. With an interest in entropy and living systems, her work takes shape as installations that often incorporate sculpture, soft circuitry, and living plants that must be cared for or are left to take on a life of their own.

In *Dahlia*, her low paper sculpture for SculptureCenter, she sparks flashes of blue onto the grey concrete, evoking the image of a starburst firework—a form that is

only complete the moment it disintegrates. Visitors will inevitably walk through these bursts and, in their movement, gradually alter the work either through direct intervention or accident by pushing the pieces into the corners and crevices of the building, collectively reshaping it into many unknown parts.

Patricia Ayres

12 *2-12-1-14-4-9-14-1*, 2025

Elastic, paint, ink, dye, US military parachute harness hooks, anointing oil, sacramental wine, iodine, US military elastic, padding, and wood 131 x 46 x 47 inches (332 x 116 x 119 cm)
Courtesy the artist, Mendes Wood DM, and Matthew Brown

Patricia Ayres’ background in garment construction imbues her sculpture with an intimate understanding of the human body. She often repurposes materials from military equipment—like parachute harness hooks and thick elastic, originally designed for restraint and support—transforming them into uncanny, anthropomorphic explorations of vulnerability and tension. Ayres shapes this heavy-duty elastic into provocative forms, evoking a body constrained and bound.

Each length of elastic is stained, stitched, dyed, tinted, and painted, acquiring a fleshy quality that suggests wounds, scarring, and wear. Her process is physical: she configures the resistant material into shape using her own bodily force. Her recent work has expanded in ambition, with structures increasing in scale and some appearing to levitate or hover in space. Ayres’ titles utilize a numbered coding system, referencing dogma within the Catholic Church. The numbers imply anonymity, as in serial identifiers in the carceral system or women’s dress form measurements. *2-12-1-14-4-9-14-1*, made for SculptureCenter, settles within its industrial setting. The sculpture’s bruised, skin-like tones sit in dialogue with the weathered textures of the building’s brick and steel, its imposing presence strong and uninhibited.

Elaine Cameron-Weir

13 *seeking frog 4 snake*, 2025

Steel, fighter jet ejection seat, leather, sand, and hardware
Dimensions variable

14 *as is lifted so must be lifted*, 2025

Steel, fighter jet ejection seat, leather, sand, hardware
Dimensions variable

15 *bootless treading*, 2025

Steel, fighter jet ejection seat, leather, sand, and hardware
Dimensions variable

Courtesy the artist, Lisson Gallery, and Hoffman Donahue

Elaine Cameron-Weir's practice examines the epistemological frameworks, from science and religion to governance and art, that humanity constructs to confront the unknown. She often repurposes objects and materials drawn from military, medical, and industrial contexts, such as conveyor belts, trench coats, or laboratory hardware—elements that evoke the body through suggested presence or ghostly absence. Excised from their original purpose, these objects are made to speculate on new forms and meanings. They are often joined with meticulously hand-wrought, cast, or cut components, held in a state of physical tension or balance.

Her three new sculptures for SculptureCenter include fighter jet ejection seats from military training, that sit weathered, stratified, and rusted. Their original purpose was to secure a body; now, defined by absence, they reveal only a trace. Held in counterbalance, snakeskin-like scales are suspended near each chair. Each thin piece of steel was hand-cut and hammered and shaped by the artist. A recurring motif in her work, the snake scale feels especially potent here, its presentation during the zodiac year of the snake evoking themes of destruction, decay, and potential for rebirth.

Sarah Friend

16 *Prompt Baby (trap)*, 2025

Digital video, phone, 3D print, tripod, hook, and miscellaneous hardware
10 ¼ x 9 ½ x 7 ⅞ inches
(26 x 23 x 20 cm)

17 *Prompt Baby (pet)*, 2025

Digital video, phone, 3D print, and miscellaneous hardware
7 ⅞ x 8 ¼ x 8 ¼ inches
(20 x 21 x 21 cm)

18 *Prompt Baby (cage)*, 2025

Phone, 3D print, and metal purse
11 ⅞ x 5 ⅞ x 3 ½ inches (30 x 15 x 8 cm)

19 *Prompt Baby (harness)*, 2025

Digital video, phone, 3D print, laboratory test tube stand, and miscellaneous hardware
15 ¾ x 8 ¼ x 5 ¼ inches
(40 x 21 x 13 cm)

20 *Prompt Baby (platform)*, 2025

Digital video, phone, 3D print, and miscellaneous hardware
5 ⅞ x 9 ⅞ x 6 ⅞ inches (13 x 23 x 16 cm)

21 *Prompt Baby (scissor)*, 2025

Digital video, phone, 3D print, scissor lift, and miscellaneous hardware
6 ⅞ x 3 ⅞ x 3 ⅞ inches
(16 x 10 x 10 cm)

Courtesy the artist and Galerie Nagel Draxler

Sarah Friend is an artist and software developer whose practice takes a multiplicity of shapes that are in critical engagement and dialogue with constantly evolving forms of technology. Taking place across networked communities online as generative art, blockchain, gaming, peer-to-peer system-building and protocol design and also extending into sculpture, installation, and performance.

For her presentation at SculptureCenter, Friend presents a new iteration of *Prompt Baby*, a project begun in 2024 that makes visible the tension between artist, online persona, and the parasocial relationships formed with an audience, fan, or collector. *Prompt Baby* centers on a ghostly digital avatar created in Friend's likeness. The version presented here on cellphones shows images of this character that were generated through a collaborative yet fraught process: collectors purchase an NFT that grants them the right to submit a prompt describing an action for the avatar to perform. These prompts ranged from playful or magically surreal to explicitly sexual. Friend then processes

these requests through AI image generators, running them hundreds of times and using her own subjective choices to guide and tweak the results. Through this performative loop of command, interpretation, and execution, *Prompt Baby* makes explicit the entanglements of the market—questioning who holds the power of purchase, who creates value, and who ultimately decides what a body is within AI's new digital landscape.

Yu Ji

22 *Flesh in Stone #5*, 2014

Cement and iron
19 ⅞ x 13 ¾ x 25 ⅞ inches
(50 x 35 x 65 cm)
Edition: AP

23 *Flesh in Stone #6*, 2016

Cement and iron
29 ½ x 16 ⅞ x 15 ⅞ inches
(75 x 43 x 39 cm)
Edition: AP

24 *Flesh in Stone – Component 2#*, 2015

Cement and iron
39 ⅞ x 11 ¾ x 17 ¾ inches
(100 x 30 x 45 cm)
Edition: AP

25 *Flesh in Stone #4*, 2014

Cement and iron
17 ¾ x 23 ⅞ x 19 ⅞ inches
(45 x 60 x 50 cm)
Edition: AP

26 *Flesh in Stone – Component 1#*, 2015

Cement and iron
15 ¾ x 11 ¾ x 39 ⅞ inches (40 x 30 x 100 cm)
Edition: AP

Courtesy the artist, Sadie Coles Gallery, and Kiang Malingue Gallery

Courtyard

Yu Ji

27 *Flesh in Stone – Spontaneous Decision No.4*, 2025

Cement, sand, silicon, rubber tube, clamp, ratchet straps, and plaster; plates: plates, spoon, lead, plaster, snail shell, and coral
Dimensions variable
Courtesy the artist

Yu Ji's work across drawing, video, sculpture, and installation involves a study of the body and the built environment it inhabits in constant instability, fluidity, and reshaping. She often casts concrete sculptures of fragmented bodily limbs: arms, legs, and torsos leaning or sitting on domestic surfaces placed with other slivers of life like plates, orange peels, and seashells. For the artist, instability is not a weakness; rather, her sculptures sit in the in-between, where the point of transition is full of potential—perhaps to come undone, achieve completion, or evolve into a new form altogether: unstable, dependent, yet resolute.

Two interrelated bodies of work by Yu Ji are presented here: cast, solid, and polished concrete sculptures of bodily fragments from her *Flesh in Stone* series (2012–2015) sit in contrast to the work created on site in the courtyard. *Flesh in Stone – Spontaneous Decision No.4* recycles molds from previous casts by a method of cutting, separating, and pasting parts together. She started by casting the bottom fragment and consecutively over the next few days built layers on top, with each surface getting more precarious. The process of making it on-site is quick, instinctual, unpredictable, and left visible with the mold layers resting around the work. What remains is a body in a process of unraveling or becoming, fragile and exuberant.

All works were commissioned by SculptureCenter except for Mire Lee's *Rags from Landscape with Many Holes* and five works by Yu Ji from 2014 to 2016 in her ongoing *Flesh in Stone* series.

Public Programs

to ignite our skin Artist Program
Thu, Sep 18, 2025, 6:30–8:30pm

Off-Site Performance Lecture: *Artist's Model* by Sarah Friend
Onassis ONX, New York
Fri, Sep 19, 2025, 6–8:30pm

Find Your Gremlin Youth Workshop with Umico Niwa
Sat, Oct 18, 2025, 10:30am–1:30pm

Exchange Session with Mimi Park
Sat, Dec 13, 2025, 1–3pm

On View Concurrently

A Bunch of Questions with No Answers
Sep 18–Oct 12, 2025

In Practice: Nadim Choufi
Oct 2–11, 2025

In Practice: Coco Klockner
Oct 18–Dec 22, 2025

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