

In Practice: Other Objects

Jan 14–Mar 25, 2019

Natalie Ball, Takming Chuang,
Niloufar Emamifar, LaMont Hamilton,
Ariel René Jackson, Katherine Simóne Reynolds,
Aliza Shvarts, Rosa Sijben and David Bernstein,
Sara Stern, Kenneth Tam, and Kiyan Williams

SculptureCenter

44-19 Purves Street
Long Island City, NY 11101
+1 718 361 1750
sculpture-center.org

In Practice: Other Objects presents new work by eleven artists and artist teams that probes the slippages and interplay between objecthood and personhood. From personal belongings to material evidence, sites of memory, and revisionist fantasies, the artists in *Other Objects* highlight curious and ecstatic moments in which a body becomes a thing or a thing stands in for a body.

The works in the exhibition address the capacity for objects — personal, collective, ambiguous, or arbitrary — to assume the body’s agency to testify about experience, recollect the past, mediate intimacy, and move politically. Rather than understanding the body as a stable figure or coherent whole, *Other Objects* proposes the body, and therefore the person, as a fluid and fragmentary medium — one materially contingent upon the objects with which it shares space.

Recurring throughout the artists’ works is a concern for how the oscillation between body and thing demands a revised understanding of both. The works in *Other Objects* attend to other categories of objects, and objects of the Other, which trouble the limits of personhood and reveal our dependence on objects to enact collectivity, forge intimacy, challenge the visual, and spur new political imaginaries. While seemingly passive, inanimate, and silent, objects stir with the ability to agitate, speak, remember, and rebel. They serve as surrogates for bodies denied social agency and as talismans for playful and radical reimaginings of the present.

Aliza Shvarts (6) conducts a comparative analysis of different evidence collection kits used across the United States, engaging clinical and legal modes of testimony and the ways in which the human capacity to speak and be heard is gendered. **Takming Chuang’s (5)** unfired and folded clay sculptures stage the complex ways that value is assigned to bodies and objects as they age. Wrapped in a tight film of plastic to retain a prolonged supple state, Chuang’s works discolor, wrinkle, vein, and crack over time to assume the physicality of human flesh.

LaMont Hamilton’s (9) multimedia installation comprising dozens of feathers questions how synesthetic experience can enable moments of collective being and move sculpture away from an ableist supremacy of the visual to a bodily experience of feeling. A video installation by **Sara Stern (7)** charts connections between the industrial and the organic, staging interactions between industrial architecture and historical objects that speak and perform the past while inventing alternate realities. Similarly, **Niloufar Emamifar (11)** broaches complex negotiations between fiction, built environment, and historical reference to examine the genealogy of unremarkable architecture.

A video and installation work by **Kenneth Tam (4)** engages the spaces and rituals that constitute heteronormative male behavior. In Tam’s video, the high school prom becomes a vehicle to examine

the role of social tradition in forming male identity and the physical trappings that enable sites of male homosocial belonging. Video, photography, and mixed media sculptures by **Katherine Simóne Reynolds (8)** explore the presentability politics that inspire and conceal Black women’s labor in the areas of personal glamour and domestic work.

A video installation by **Ariel René Jackson (12)** comprising a suspended soil sphere charts how land and soil serve as markers of both the material remnants of systemic racism and the artist’s family history. Work by **Kiyan Williams (2, 3)** similarly engages earth as a material and metaphor linked to Blackness, diaspora, and transgressive identity by resurfacing the ritual practice of geophagy, or consuming dirt, among enslaved West Africans in the Americas.

Natalie Ball (10) deploys the paraphernalia and aesthetics of “playing dolls” as the starting point for a site-responsive installation that turns to playful reenactment to refuse and recast mainstream constructions of Indigeneity. A collaborative project by **Rosa Sijben and David Bernstein (1)** prompts visitors to hold on to one of several amorphous objects designed and constructed by the pair. By welcoming visitors to navigate the exhibition with this object, Sijben and Bernstein invite a consideration of how haptic engagements with material affect and mediate our experience of space.

Events

Opening Reception

Sunday, January 13, 2019, 5pm–7pm

Publication

***In Practice: Other Objects Exhibition
Catalogue*** (SculptureCenter, 2019)

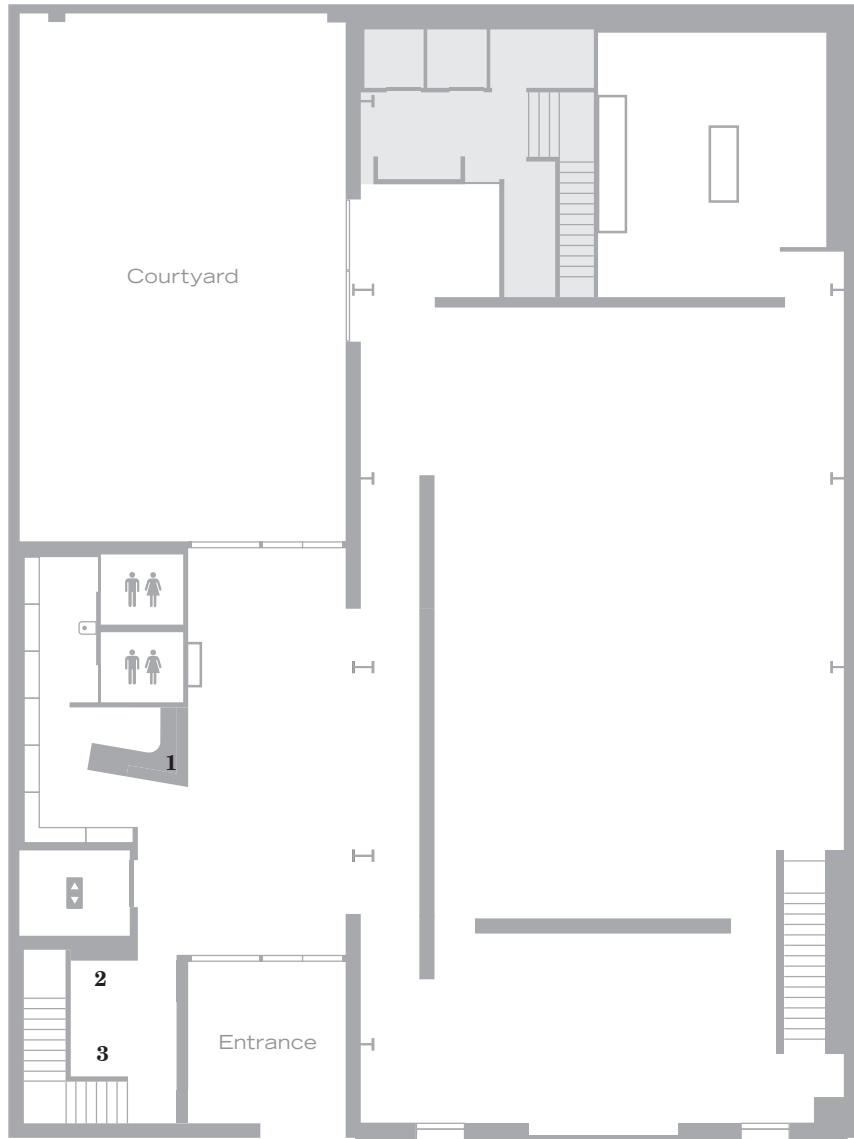
Fully-illustrated publication with an
essay by Gee Wesley, 2019 In Practice
Curatorial Fellow. Available in
SculptureCenter's bookstore and website.

On View Concurrently

Banu Cennetoğlu

Jan 14–Mar 25, 2019

Works in the Exhibition

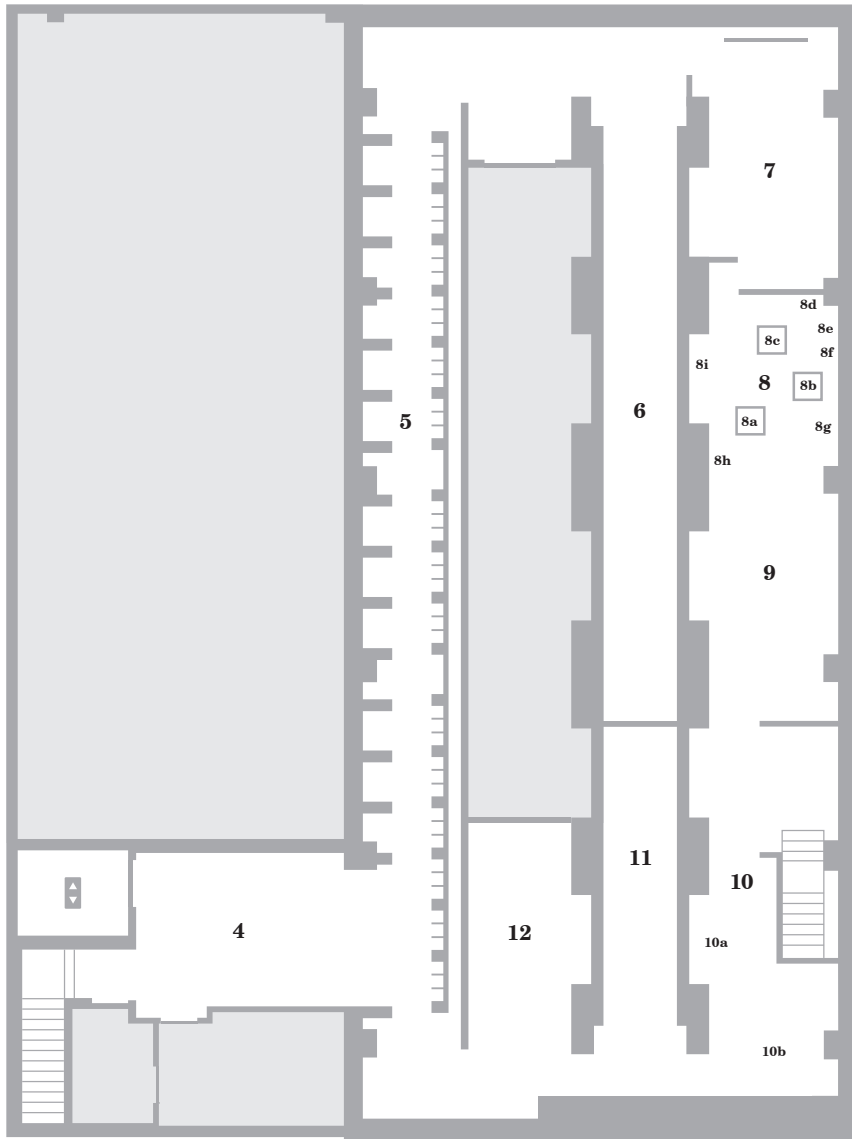


Ground Floor Plan

Ground Floor

- 1 Rosa Sijben and David Bernstein**
Something To Hold On To, 2018-19
Epoxy, different types of wood, glass, anodized aluminum, bronze, epoxy clay, self-drying clay, polyurethane, elastic, Sugru
Dimensions variable
- 2 Kiyon Williams**
Dirt Eater, 2019
HD video with color/sound
7:28 minutes (looped)
- 3 Kiyon Williams**
Dirt Eater, 2019
Soil, clay, steel, patina, bricks, wax, kanekalon, incense, wood, steel armature
72 x 36 x 36 inches
(182.9 x 91.4 x 91.4 cm)

Lower Level



Lower Level Plan

4 Kenneth Tam
All of M, 2018
 HD video installation with sound,
 inner tubes, sand
 Dimensions variable
 Projected video: 11:50 minutes
 Animation: 1:55 minutes
 Courtesy the artist and
 Commonwealth and Council,
 Los Angeles

5 Takming Chuang
Shelf Life, 2019
 Installation of 21 sculptures in
 unfired clay and plastic wrap, MDF
 shelves, fluorescent lamps
 Dimensions variable

6 Aliza Shvarts
Anthem, 2019
 Sexual assault evidence collection kit
 exterior containers, reproductions of
 sexual assault evidence collection kit
 interior contents, white envelopes,
 clear plastic bags, white and brown
 paper bags, paper bundle, scans, 8.5 x
 11 x 2-inch set-up boxes, inked prints
 on paper
 Dimensions variable

7 Sara Stern
COMPANY, 2018
 HD video with color/sound, concrete
 and cast iron stove leg seating,
 weathered steel walls, credits video
 Sound mix by Gisburg
 Dimensions variable
 Video: 13:00 minutes (looped)

8 Katherine Simóne Reynolds
You Smell Like Iron, 2018

8a *Lola is Fine*, 2018
 Video with color/sound
 7:39 minutes

8b *Dyne is Fine*, 2018
 Video with color/sound
 8:14 minutes

8c *Dalychia is Fine*, 2018
 Video with color/sound
 9:09 minutes

Thank you to Lola, Dyneishia,
 and Dalychia for all of your
 talent, beauty, and friendship.

8d *Garment Sculpture 1*, 2018
 Heat transfer on silk blouse, shoes,
 dollar bill nail, resin
 Dimensions variable

8e *Nail Portrait 3*, 2018
 Framed digital photograph, tulle
 30 x 24 inches (76.2 x 61 cm)

8f *Nail Portrait 2*, 2018
 Framed digital photograph, tulle
 30 x 24 inches (76.2 x 61 cm)

8g *Ironing Board Sculpture 1*, 2018
 Ironing board, faux stone spray paint,
 heat transfer on lace and felt, cast
 iron iron, box of fake nails, finger
 hooks, chain
 Dimensions variable

8h *Who did it? What for? and please
 don't do it again.*, 2018
 Satin pillowcases filled with sand,
 faux stone spray paint
 Dimensions variable

8i *Ironing Board Sculpture 2*, 2018
 Ironing board; faux stone spray
 paint; heat transfer on lace, felt, and
 polyester/spandex blend; blond wig;
 brush; cast iron iron; wire hanger;
 garment; boxes of fake nails; finger
 hooks; chain
 Dimensions variable

9 LaMont Hamilton

J.W, R.H, H.D, E.R, NHP (whispering of the self to the self), 2019

Installation with ostrich feathers, bells, recorded sound, light
Vocals by Anaïs Maviel, Wesley Chavis, Yaw Agyeman
Composition by LaMont Hamilton
Dimensions variable

10 Natalie Ball

Playing Dolls, 2019

10a Acrylic paint, charcoal, permanent marker, lambskin, smoked winter elk hide, tarp, cotton textile, cotton quilt pieces, lodge pole pine, U.S. Army Indian Campaign Medal ribbons, waxed thread, Tom & Jerry resin pins, baby shoes, acrylic paint, waxed thread, clay, deer fur pompom, cut seed beads, deer hide, cowry shells, permanent marker, child's military uniform jacket, smoked fawn hide, metal pins
Dimensions variable

10b Lodge pole pines, Christmas tree stand, child's military uniform pants, vintage moccasin with synthetic hair, doll head, coyote teeth, metal pins, permanent marker, acrylic paint, ponytail balls, U.S. dollars and coins, cigarettes
Dimensions variable

11 Niloufar Emamifar

The Impossible Theater; (5th Rev. ed.), 2016-19

Video, sound, 8 iron ingots melted from cast iron scaffolding, 8 bronze ingots melted from bronze cast, galvanized iron element from air conditioner, printed statement
Ingots 3.4 x 1.9 x 1 inches each (8.6 x 4.8 x 2.5 cm), galvanized iron element 13 x 12 x 12 inches (33 x 30.5 x 30.5 cm), printed statement 8.5 x 11 inches (21.6 x 27.9 cm)
Dimensions variable
Video: 15:20 minutes
Soundtrack: 4:31 hours

12 Ariel René Jackson

Its Extended Remnant, 2019

Grandma's rusted swingblade, chalk mold, soil, chalkline, PVC ball, chalkboard paint, rope, wood engraving of Senegalese woman in rice field from Judith Carney's *Black Rice: The African Origins of Rice Cultivation in the Americas* (2001), video projection
Audio mix by Mike Wyeld
Dimensions variable
Video: 4:00 minutes

Unless otherwise noted, all works courtesy the artists

About In Practice

The In Practice open call program supports emerging artists and curators in creating new work for exhibition at SculptureCenter. Since 2003, In Practice has supported nearly 200 emerging artists with the essential resources of space, funding, time, and administrative support to help turn their ideas into reality.

Exemplifying the spirit of SculptureCenter's mission, In Practice provides new ways to discover the most innovative artwork, foster experimentation, introduce audiences to emerging talent and new ideas, and give participants the opportunity to develop and present work in what is often their first institutional exhibition in New York City. Past In Practice participants include: Korakrit Arunanondchai, Fia Backström, A.K. Burns, Crystal Z Campbell, Aleksandra Domanović, Brendan Fernandes, Raque Ford, Jules Gimbrone, Samara Golden, Ellen Harvey, Madeline Hollander, Elizabeth Jaeger, Meredith James, Baseera Khan, Simone Leigh, Molly Lowe, Justin Matherly, Virginia Overton, Essex Olivares, Marlo Pascual, Sean Raspet, Rachel Rose, Xaviera Simmons, Josh Smith, Valerie Snobeck, Agathe Snow, Marianne Vitale, Jon Wang, among many others.

About SculptureCenter

SculptureCenter leads the conversation on contemporary art by supporting artistic innovation and independent thought highlighting sculpture's specific potential to change the way we engage with the world. Positioning artists' work in larger cultural, historical, and aesthetic contexts, SculptureCenter discerns and interprets emerging ideas. Founded by artists in 1928, SculptureCenter provides an international forum that connects artists and audiences by presenting exhibitions, commissioning new work, and generating scholarship.

For nearly 20 years, SculptureCenter has presented works by over 750 emerging and established artists through its annual exhibition program, and

today, SculptureCenter is considered one of New York's most adventurous kunsthalls. Placing importance on investment, inclusiveness, independence, transparency, and rigor, SculptureCenter has developed a strong reputation for championing under-recognized and emerging artists, many of whom have gone on to celebrated and substantial careers such as: Turner Prize winner Charlotte Prodger and nominee Anthea Hamilton, Sanford Biggers, Nairy Baghramian, Tom Burr, Liz Glynn, Rochelle Goldberg, Camille Henrot, Leslie Hewitt, Rashid Johnson, Ugo Rondinone, Katrín Sigurdardóttir, Alexandre Singh, Monika Sosnowska, Gedi Sibony, Mika Tajima, and recent Hugo Boss Prize winners Anicka Yi and Simone Leigh.

As a non-collecting museum, SculptureCenter's annual exhibition program includes commissioning programs by mid-career artists, projects and commissions by emerging artists, and solo and group exhibitions in addition to an exciting series of special projects by emerging artists through In Practice, an open call program, and Public Process, a public art and education initiative for high school students. SculptureCenter continuously offers a dynamic series of free public programs and events that feature artist talks, performances, film screenings, and concerts, as well as publications.

In Practice: Other Objects is organized by Gee Wesley, 2019 In Practice Curatorial Fellow.

Sponsors

Lead underwriting support of SculptureCenter's Exhibition Fund has been generously provided by the Kraus Family Foundation with major support by Robert Soros, and Stephanie and Tim Ingrassia.

The In Practice program is supported in part by an award from the National Endowment for the Arts and The Pollock-Krasner Foundation. Additional gifts by Andreas Beroutsos, Alex Bilboa, Lewis Canfield, William Cotton, Joan Davidson, Henrique Cesar de Castro, Dorinda Elliott, Dennis Freedman, Saskia Friedrich, Aurelien Jehan, Diana King, Andre LaFontaine, Maximilien Moris, Nazhand Art and Culture LLC, Sheri Pasquarella, Lowell Pettit, Robert Pruzan, Herbert Sambol, and Miyoung Lee Simpkins and Neil Simpkins. Additional support for Rosa Sijben and David Bernstein's project is provided by the Mondriaan Fund.

SculptureCenter's programs and operating support is provided by the Lambent Foundation Fund of Tides Foundation; public funds from the New York City Department of Cultural Affairs in partnership with the City Council; the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature; the National Endowment for the Arts; Danielle and Drew Anderman; Andreas Beroutsos and Abigail Hirschhorn; Irene and Allen Brill; Laren C. and Jesse M. Brill; Lee and Robert K. Elliott; Elizabeth and Adrian Ellis; Charlotte Feng Ford; Fred Wilson; the A. Woodner Fund; New York City Council Member Jimmy Van Bramer; and contributions from our Board of Trustees and Director's Circle. Additional funding is provided by the Milton and Sally Avery Arts Foundation and contributions from many generous individuals.