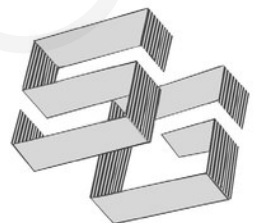




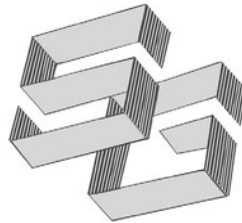
CRASHING
the **PARTY**

July 25 – August 25, 2019



SCULPTORS GUILD
SINCE 1937





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Mission

The mission of the Sculptors Guild is to promote, encourage, and support sculptors and sculpture through personal interaction, professional development, exhibitions, and community outreach.

History

The Sculptors Guild was founded in 1937 and is one of the oldest artist-run organizations in New York City. The founders were at the forefront of American Modernism rejecting the staid conventions of traditional figurative art. Their primary objective, as stated in an early exhibition catalogue was: "to unite sculptors of all progressive aesthetic tendencies into a vital organization."

The Sculptors Guild roster includes prominent national and international contemporary artist members. The Guild membership is known to have included some of the most famous sculptors of our time- before they actually became famous! Including: Louise Nevelson (1954), Louise Bourgeois (1955), David Smith (1940), Lin Emery (1976), Jose Ruiz De Riviera (1938), Chaim Gross (1938), George Rickey, Ibram Lassaw, Carole Feuerman, Tom Doyle, and so many more.

Sculptors Guild actively continues its mission today as a not-for-profit organization based in New York City with a professional membership of acclaimed sculptors of diverse aesthetics. The primary goal of the organization remains the promotion of sculpture and sculptors through exhibitions and educational outreach programs.

Membership within Sculptors Guild has always been based on the selection of sculptors with proven qualities of aesthetic excellence and professional standing. The Sculptors Guild has a proud heritage of meritocracy without gender bias and with the advent of the new millennium has enjoyed an interest in emerging sculptors of divergent aesthetics.



CRASHING *the* **PARTY**

July 25 – August 25, 2019

Presented by The Sculptors Guild and LIC-A | Curated by Barbara O'Brien

Crashing the Party presents a wide range of interpretations of and responses to the idea and ideals of gender equity, from breaking the “glass ceiling” to political, social, physical, and conceptual ideas. This exhibition features work from sculptors who are questioning and expanding their use of materials, forms, concepts, and experiences. Participating artists include: Olga Alexander, June Ahrens, Tahseen Ali-Khan, Caroline Bergonzi, Meg Bloom, Sadie Bridger, Nancy Bruno, Alberto Bursztyn, Bob Clyatt, Sarah Dineen, Jen Dwyer, Jason Elizondo, Camille Eskell, Jon Garfield, Irene Gennaro, Zhen Guo, Aima Saint Hunon, Kevin Kelly, Elizabeth Knowles, Katelyn Kopenhaver, Thea Lanzisero, Eric David Laxman, Jennifer Merdjan, B. Milder, Maria Morabito, Miller Opie, Ugochukwu Onyewuchi, Marianna Peragallo, Sawyer Rose, Judy Richardson, Arlene Rush, Daina Shobrys, and Michael Wolf.

Curator’s Statement:

Making art begins in many places, but most of them private: the sketch book, the imagination, the long walk, the studio. For the sculptor, especially one working in large-scale or installation, the challenge is also to visualize the work of art in a space yet to be determined. This relationship to the possible, the eventual, and the hoped for can impact the content and narrative of a work of art, placing the artist in a world of “What if?” and “Why not?” If anything is possible in the studio, then perhaps that energy can be channeled into the wider world, offering an opportunity to present not just a work of art, but a point of view, a political stance, a belief system.

Crashing the Party, co-produced by Long Island City Artists and Sculptors Guild, includes sculptural works by more than 30 artists. Selected from an open call, the final selections reflect my point of view as a curator and are built around two avenues of thought that are my current fascinations. The first is a pre-

occupation with the neo-baroque; an experience in which our senses are heightened by an engagement with color, pattern, energetic gesture, implied movement, and a sense of play. This is often understood as “beauty” and such seduction is a fine place to start when engaging with many of the works on view including those by the artists Ugochukwu Onyewuchi, Tahseen Ali-Khan, and Maria Morabito.

The second is a belief that geometric abstraction and post-minimal sculpture can embody - in a reduction of form and palette - a powerful emotional energy. This is an often-austere, sometimes hermetic form with a slower burn. Even when made from many component parts, these works have a quality of the serene, the monolithic, the architectural. Ambitiously-scaled works by Arlene Rush, Kevin Kelly, and Sarah Dineen embody this group of selections.

An aspect of my selections that bridge both these arenas is the belief that “one plus one is greater than two.” *Sacrificial Lamb* by Nancy Bruno, certainly neo-baroque in mood and form, presents a group of small ceramic sculptures; lambs with shimmering surface and womanly breasts, head here tucked toward a torso, there thrown back in an ecstatic gesture. Here, as in many of the works on view, the artist presents neither a single object nor a single reading. The viewer is presented with an invitation to look, certainly, but also to engage, interpret, and build meaning.

In the title of *Years* by June Ahrens, we are confronted with a range of dates, and in that litany our imagination and memory are powerfully engaged. Each life-scaled figure - crafted from felt and cording of a black that seems to absorb all of the light in its wake - is powerful. But, as a group, they evoke a narrative of greater complexity; of many years passing and an ongoing search, struggle, and awareness of the power of art as a tool for both reflection and action.

By its very nature, an open call presents both an opportunity and a risk for an artist. Crashing the Party can mean looking at the art world and asking “Who is invited? Where are the women, the people of color, the gender fluid, the working class?” Several artists on view present portraits that address these important questions.

Jason Elizondo utilizes video montage appropriated from pop culture projected onto self-portrait busts to address life as a queer fem. The title, *They're All Gonna Laugh at You*, challenges the viewer to determine the stance of the artist. Is the title diaristic or a “mirror” held up to the viewer. Who is the “They” and who is the “You?”

Bety by Sawyer Rose presents sculptural objects as equivalent forms representing both the paid and unpaid hours of Bety’s labor. Using data visualization, this installation expands to present in an immersive, theatrical space in which the viewer is both engaged and potentially implicated, the working life of a larger group of women.

Taking the pulse of artistic forms – of “What’s Now” and “What’s Next” is a perilous effort. Sculptural forms are constantly evolving. The more than 30 artists whose works of art were selected for *Crashing the Party* evidence an extraordinary commitment to developing, responding to, expanding, and questioning the sculptural form. It was a pleasure and a privilege to be invited to curate this exhibition. My thanks for all involved, but most especially to the artists.



About the Curator:

Barbara O'Brien, an independent curator and critic based in Milwaukee, Wisconsin, was Executive Director of the Kemper Museum of Contemporary Art in Kansas City, Missouri from 2012 – 2017, after serving as chief curator and director of exhibitions since 2009. O'Brien is an elected member of AICA-USA, International Association of Art Critics.

O'Brien is currently a consulting curator for the Housatonic Museum of Art in Bridgeport, CT. Her nearly three decades of curatorial practice and criticism have focused on the art and artists of our time. Prior to accepting the post at the Kemper Museum, O'Brien was an assistant professor at Simmons College in Boston, Massachusetts, where she was director of the Trustman Art Gallery and head of the arts administration program. She was editor-in-chief of *Art New England* magazine from 2003 – 06.

O'Brien earned an MFA from Rhode Island School of Design (RISD) and in 2006 was awarded the RISD national alumni award for professional achievement.

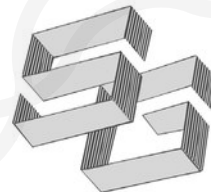


Artists:

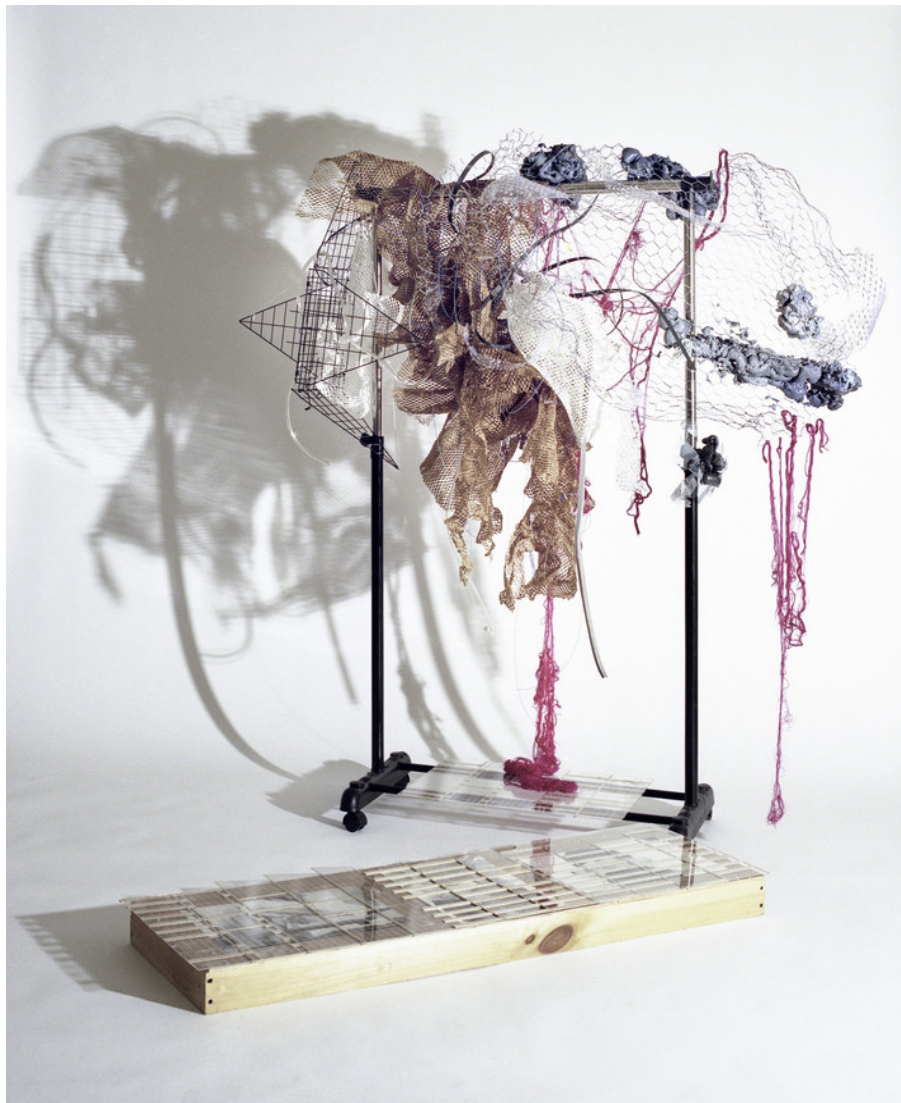
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Olga Alexander

Untitled Installation
roughly 5'x4'x15"
platform is 49" x 10" x 5"
3 photographs 8"x10"
2018

The *Untitled Installation* is part of a larger installation that considers the relationship between place and self in both a physical and psychological way. Between the scaffold and the wooden platform there is a dialogue/ call and response, about the fragmented and complex nature of female identity and its permutations as it seeks empowerment, integration, or agency.



June Ahrens

a. *Year 1978 – July*, industrial filters, cord, safety pins, 5' x 5'8" x 37"

b. *Year 1988 – May*, industrial filters, cord, safety pins, metal, glass, 6'6" x 3'7" x 2'8"

c. *Years 1963, 1964, 1969*, industrial filters, safety pins, glass shards, cord, hot glue, 5' x 5'8" x 37"

My work continues to explore the unique properties of different materials. I am particularly attracted to industrial materials and everyday objects and their artistic potential. I develop a dialogue with the material that informs the outcome of each piece. The use of manufactured or found materials is seductive and feeds my focus on danger, beauty, darkness, and reflected light. The pieces can be site-dependent or stand alone depending on the space.

I have tried to blur the line between synthetic and pre-existing objects that walk the boundary

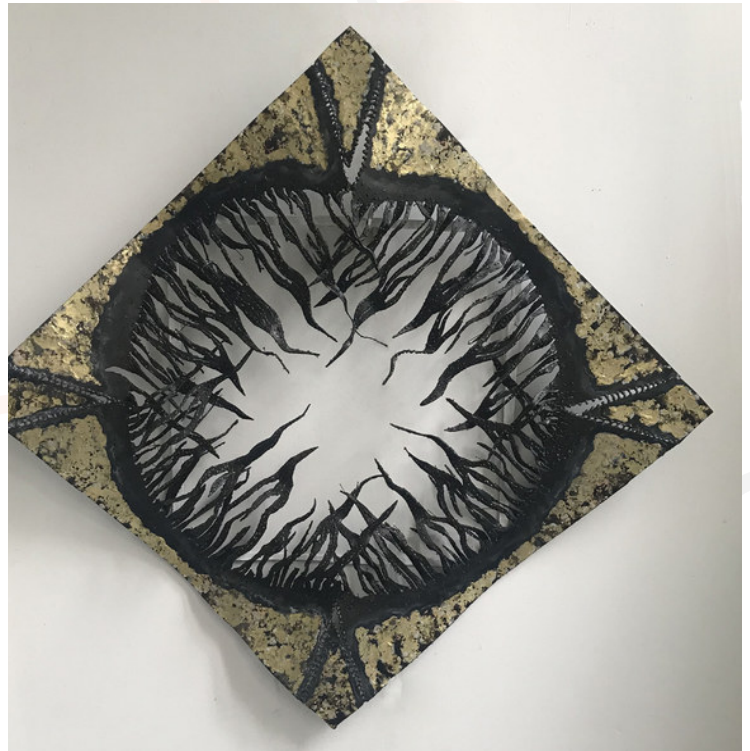
between all our memories. In my most recent series, *Escaping Memories*, I have been experimenting with the unique aspects of industrial charcoal filters, along with everyday objects. I use a heat gun to create a variety of textures that emerge with an appearance of fragility and strength; themes that continue to run through many of my works. There is a space between our history, both personal and cultural, that taps into our collective unconscious. The viewer is invited to consider the open-endedness of the work reminding us of the need for social ritual and political discourse.



Tahseen Ali-Khan

The Three Rubys
cast bronze, jet comp, sea glass
and resin
17" x 7" x 7"
2019

The Three Rubys, a triplet of the same casting repeated in three different materials, is my comment on variation and diversity. It is also an ode to transformation and the human ability to adapt to changing times while staying true to the core.



Caroline Bergonzi

Guchi,
brazed brass on steel,
36" x 36" x 6", 2017
Out of the Box, steel
20" x 15" x 12", 2017

We live a time of gender blur, in which we reached an ultimate level of definition and precision. This sexual questioning is a new step into the on-going rebellion and revolution we, humans, have

held since we created a so-called traditional model of individual family cells of officially monogamous spouses and their children. *Out of the Box* symbolizes a burning volume, the combustion of the definitions and limitations. In this context, it reminds us to reinvent intimacy as a space of freedom, trust, spontaneity, and joyful passion.

Guchi in Japanese means "mouth/portal", or "entrance/exit." The theme description of the exhibition suggested gender matters, or not, and I want to believe that this very primal

piece speaks for itself. It is for the viewer to choose its meaning. It could be a gate, maybe imprisoning fears symbolized by threatening flames, coming in the shape of a cross. It could maybe tap even deeper into some castration nightmare, or that cross could be a no-go with the #metoo label threat... My own belief is that this gate simply illustrates the illusory blocks that our minds cling to, to inspire us the courage (from the Latin word *Cor*, "heart"), to acknowledge the fears and act anyway, freely, lovingly.



Meg Bloom

Out on a Limb Still
cardboard, paint, fabric, hand-
made paper, fiber,
36" x 23" x 6"
2019

I have been struggling with my impatience, rage, and profound sadness -finding it hard to feel like we are anywhere close to partying about our success at breaking glass ceilings; there is too much injustice, violence, racism, sexism, homophobia, "other" phobia, and on and on it goes. I know we have made some gains, but I am heartbroken at the current state of things.



Sadie Bridger

365 Spools, repurposed wooden spools, Prismacolor, pencil, and cotton rope, dimensions variable, 2014, b. *Magical Sticks*, 9 solar plate intaglio prints and 1 hand printed description, each 30" x 22", 2014

My intention became to do a hanging sculpture of 365 spools, one for each day of the year to symbolize the steady, consistent care given in this nature of work. As it turned out, my family's collection ran short of 365 spools, so I asked my mother to gather more — from her neighbors and her friends in the small town where I had grown up. That's when the full meaning of the piece became clear to me: It's not just my family where this work

has been done, but in families around the world, for as far back as humans have been human. The spools are meant to honor the everyday strength of how one by one, person by person and family to family and community to community, a world is stitched together.



Nancy Bruno

Sacrificial Lamb

a suite of five ceramic objects

4 - 5" x 3 1/2" - 4 1/2" x 4-9"

2019

Sacrificial Lambs reflects my perspective as a female artist through the objectified female figure in society. As memories are associated with objects, each figure depicts a memory of a moment in time.

Alberto Bursztyn

By a Thread

large-scale installation approx.

22' x 15'

2019

This large installation - featuring a conical structure made of cloth and string - sets up an imposing but precarious shelter; its interior space creates an environment for contemplative exploration. While the external surfaces connote global dislocations and refugee experiences of self-preservation, the interior features sewing tools and sculptural elements, including a 9 ft. mannequin displaying a dress made of shredded maps, relating to self expression, resilience, identity, and memory.



This project honors women in my family whose talent as dress-makers offered a path to creativity, sustenance, and survival. My grandmother Sara's seamstress workshop, hastily assembled upon my grandfather's early death, provided for her elderly parents and my mother's two disabled sisters. Tzela, my mother-in-law, survived concentration camps, including Auschwitz, creating and sewing fashionable outfits for female Nazi guards. After liberation she would sew

only for her loved ones. Working with needle and cloth they stitched a family legacy of creativity, determination, and fortitude. This work also celebrates generations of women factory workers, migrants, refugees, and others who stitched lifelines for their families and themselves with thin threads and persistent hope.

Bob Clyatt

Emma
cast fiberglass and gelcoat,
paint on steel base
74" x 48" x 30"
2015



This is the original version of a piece that has since been cast in stainless steel and bronze. I like this warm buttery painted patina for the way it shows shadow and form. I sculpted the piece based on inspiration from a photo shoot of supermodel Emma Champtaloup, while inventing a dynamic Medusa-like hair that for me expressed intense female power. I like the interplay between loose and tight in my work- the tightly modeled skin

and the more abstracted hair form.

The piece has been shown publicly in Greenpoint at the inaugural show of *The Last Frontier* in 2016 and has spent over a year outdoors in public in downtown Katonah, NY; at ArtPrize 8 in Grand Rapids, MI; at the Saint-Gaudens National Historical Park in Cornish, NH; and in front of the Rye Arts Center in Rye, NY.



Sarah Dineen

*Certain Dark Things:
Protection from Loss of Voice*
acrylic paint on fabric and wood
66" x 90" x 2"
2019

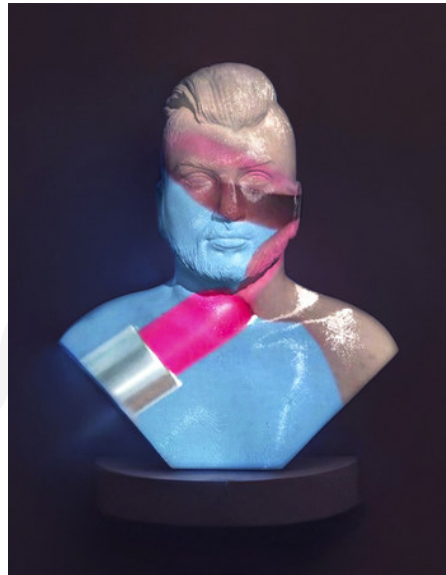
My work has for quite some time been about protection. I'm interested in the varying degrees to which we reveal or conceal ourselves, and our voices to each other. In constructing the shapes in my paintings and sculpture, I think about what it's like to be in a body and how at times it can have great presence and strength and at other times feel fragile and vulnerable. I imagine the vessels in my work to be massive safe spaces to protect or conceal vulnerability as well as monuments

to cultivate presence, strength, and meditation.

My ongoing project *Certain Dark Things*, which these pieces are also a part of, is born from Pablo Neruda's *Sonnet XVII*. It addresses painting as a physical force, both in its materiality and its capacity to echo the properties of sculpture and architecture. The series brings together poetry and abstraction as a platform for viewers to find space for interpretation.

Jason Elizondo

Dancing with Myself, video montage projected on PLA filament, 20" x 17" x 7", 2018, b. *They're All Gonna Laugh at You*, video montage projected on PLA filament, 20" x 17" x 7", 2018



Depicting my own history and desires is the most political act I as a fem queer can do. I draw parallels between a growing awareness in my queer adolescence and the feminine figures active within it. *preMATURE* is a series of 4 video montages appropriated from pop culture projected on 3D printed self-portrait busts. Each bust is a means to proclaim my identity constructed by projecting onto feminine icons from pop culture.

Sailor Moon was one of the first icons in my adolescence. She changed her everyday wear to performative hyper-feminine costumes that made her appear stronger. Sailor Moon's trans-

formation flirts with Amanda Lepore's in M.A.C's. advertisement as Lepore shifts from a perceived hyper-sexual application of pink lipstick to smearing it all over her naked body. As she gyrates and dances, Sailor Moon is whimsically dancing to magical pink ribbons wrapping around her and turning into her costume before your eyes. Like Sailor Moon, Lepore takes femininity and womanhood to extremes. She wants to be a drawing of a girl, a cartoon like Jessica Rabbit.

The busts the images are projected on, flirt with the art history of portraiture in sculpture and the depiction of only "normative" bodies. By appropriating

the history of recognizable busts made of aristocrats, gods, and icons (specifically removing the iris from my eyes) and imposing my face on them, I elevate the queer body to be put on the same pedestal. Using 3D printing techniques, I contextualize the queer body around the discourse of virtual reality and spaces outside of reality just like the icons in my projections. *preMATURE* is a call to action that all queer bodies take control of their histories and iconographies.

Camille Eskell

*Marriage Turban Fez:
To Have and to Hold*
digital imagery, French lace, silk,
trim, mixed media
43" x variable
2017



My current series, *The Fez as Storyteller*, is a group of mixed-media sculptures that explores the impact of the cultural & familial influences of my Iraqi-Jewish heritage from India; it more broadly questions the attitudes, conventions, and indoctrination that insular social and religious systems perpetuate over generations. Steeped in memory, the work addresses gender bias, custom, domination, control,

and the emotional turbulence that formed this background. Resembling artifacts, they combine and contrast material elements and cultural symbols from Middle Eastern, South Asian, and Sephardic traditions with reconfigured imagery. I use the fez cap (traditional Middle-East headgear) as a base for the storytelling to signify the foundation established by my forebears of the hats in Bombay.



John Garfield

Carmen

fired clay, fumed metal paint and wax

15" x 17" x 15"

2019

One of the exciting things about making figurative sculpture, besides the challenge of depicting the human body, is that personalities are also involved. The personality often reflects that of a model, but sometimes it takes on its own character. The model's posture, her attitude, her beliefs suggest a theme and this develops into a narrative of its own. Carmen is looking for gender equity in her religion. She is fearless and she is taking control. Her religion needs to see her as an equal participant or it will decay over time.

This work utilized two new processes for me. The piece is made of fired terra cotta clay. The base is painted with a metal paint and fumed to oxidize the paint and create a tarnished/corroded effect. The figure is coated with a wax which is tinted with a mix of earth pigments. Both processes involved a lot of testing and nail-biting prior to using them to finish this piece.



Irene Gennaro

Sibyl, wood, oil, 82" x 36" x 36", 1995
b. *Sun Goddess*, wood, acrylic, 78" x 13" x 12", 1995

My work is rooted in my Sicilian/Mediterranean heritage. It is a culture infused with rituals from ancient times and incorporated into the religious ethos. As a second-generation carver

I am aware of the rich history and technical expertise inherited from my father, a Sicilian stone carver who immigrated to the United States in 1934.

Surrealistic imagery infuses my imagination with color and organic forms. In 1999 after visiting Sicily, I experienced an unusual dream depicting numerous body parts in alignment. This image initiated a two-year effort that produced more than 20 sculptures. The tradition of of-

fering ex-votos to a patron saint in anticipation for, or to give thanks for a healing is ancient. The Greeks introduced the ritual to Italy.

The Mediterranean - Greek origins in my work are evident in several series, *The Spirit Messengers*, *The Ex Votives*, *The Persephone Series* and *Impermanence (Crucifixes)* can be traced back to the Mediterranean culture's powerful presence.



Aima Saint Hunon

Miss Lala
powdered bronze on resin
64" x 47" x 17"
2017

Miss Lala was born after her bronze sister and originated from the same alluring mold.

The powdery textured skin she displays was created of the fine dust accumulated from filings from her bronze sister, who had been caressed tenderly until a seductive sheen was achieved to perfection.

The metal pieces adorning the body of *Miss Lala* were formed during the pouring due to an unexpected hole in the mold which allow the magnificent molten bronze to splash onto the cold floor where instantaneous fusion created the unique crystallized

bronze flowers.

Miss Lala's arrival demonstrates the passion and hard work of the ethereal artisan who gave the breath of life into the bronze from the intense pulsing desire of conception through the jubilation set off by the arrival of the blue and gold baby.

Growing swiftly into an evocatively erotic character, *Miss Lala* pushes her body out of the wall, telling tales, becoming a new age woman, and a universal symbol of mother-earth.





Kevin Kelly

Why Does Anything Even Exist?

plywood and acrylic

90" x 83" x 21"

2019



Elizabeth Knowles

Arriving

wire, plaster, wood, and acrylic paint

68" x 48"

2019

Utilizing a variety of media, I explore how dynamic patterns connect landscapes and life forms, physiology and physics, death and detritus, growth and form. Echoing vibrant rhythms in nature, *Arriving* displays the unfolding of life as patterns erupt, emerge, and expand back into each other and into themselves. The compositional elements reveal a frozen moment in time depicting the transition between order and chaos or life and death.



Katelyn Kopenhaver

Prey, digital inkjet print, 30" x 20", 2015

You Are Not Following Me, digital inkjet print, 20"x30", 2016



Animals, as these furs once were, and humans, share commonalities that dominate and walk among us and not in the most appealing of lights. Our identity unconsciously is not only threatened but made. We still maintain an animalistic sensibility, a dog-eat-dog outlook. Persistently hunting and warding off predatory personalities whose goal is to consume us emotionally, physically, financially, sexually. Like clothing, language is something in addition, we cannot escape, with messages whose demands are quite vicious. Fur coats, even in contemporary society, remain

timeless. An item historically representative of social status and wealth is now vintage-sourced and repurposed to present new meaning. Each is a unique, one-of-a-kind piece and embedded in it, has its own reveal.

Within photography, I explore the desire to hide in one's own skin and utilize the coats as my protection. As I cover and wear the animals that have been hunted by man as my second skin, I am confronted with the conflicting thought: Am I now the hunt, or the hunted?

Thea Lanzisero

Navel of the Earth

knitted clothesline and steel

Variable Dimensions

14' x 8' x 6'

2016

The oracle in ancient Greece would breathe in the fumes rising from the “navel of the earth” at Delphi in order to foretell the future. The oracles, all females, were revered and feared. The general public, but especially leaders, would seek their counsel. Female intuition was tantamount as well as the ability to see and understand overall political viewpoints, allowing them to predict future outcomes from present happenings. If we choose to, we can invoke our own intuitive oracle to see the overall picture, anticipate outcomes, and effect change.





Eric David Laxman

Lady Patience
armature and steel
60" x 24" x 18"
2019

Jennifer Merdjan

Mi Buenos Aires Querida, mixed media, wall component 36" x 24"
sculpture 8" x 10" x 10" set in a floor component, variable size
2019

Jennifer Merdjan presents a three-piece installation that includes sculpture, mixed media, and trays containing soil. The installation consists of a large-scale mixed media piece titled *Mi Buenos Aires Querida*, which draws the viewer's attention vertically downward to a sculpture called *Los Desaparecidos*. The sculpture stands on the floor of the gallery. It is placed in a tray of soil and flanked by two others. These dirt-filled trays are the means by which viewers interact with the piece: they are invited to write on, fold, and/or shape a piece of paper and plant it in the soil. This installation will prompt viewers to reflect on its relation to gender equity from a political and international perspective.



Maria Morabito

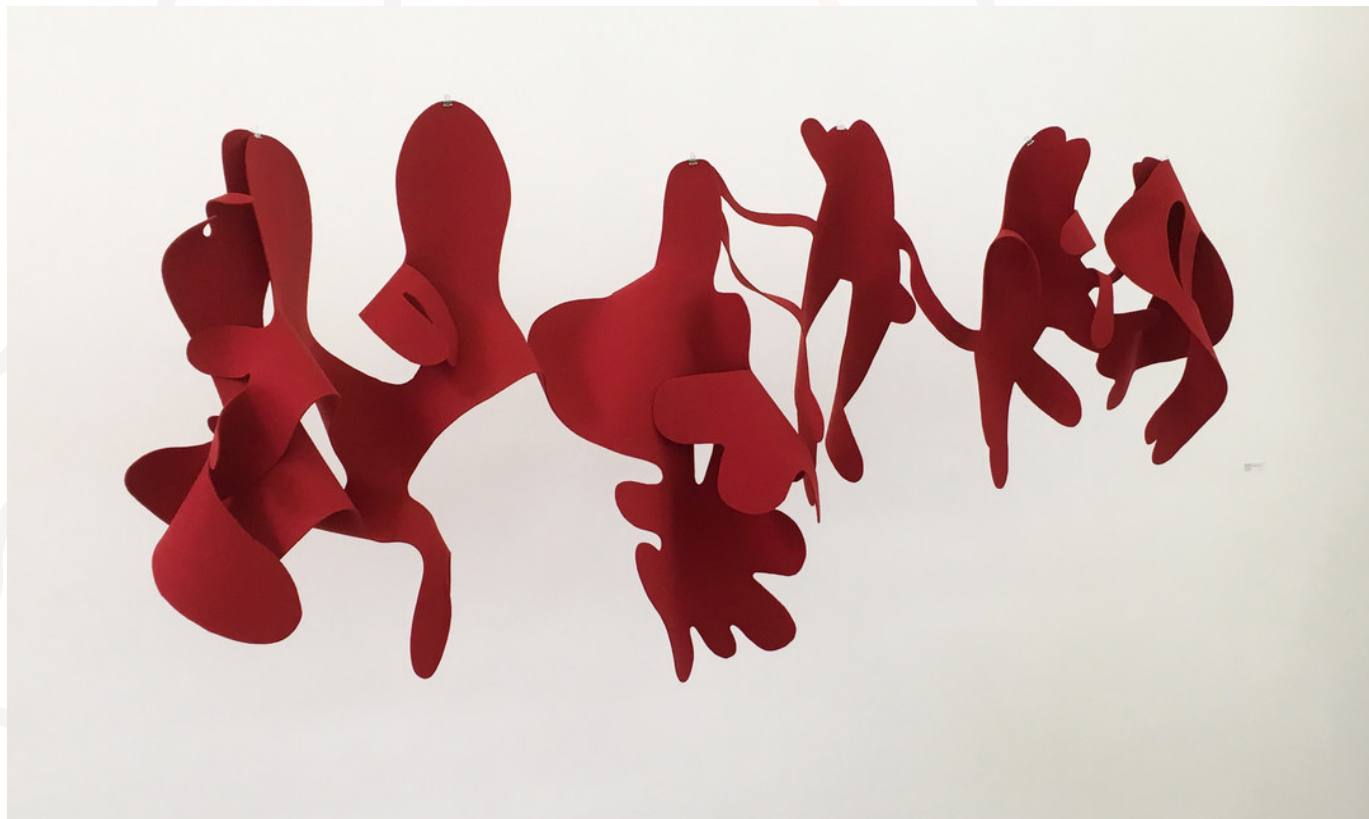
New Idea #1 and #2 (diptych)
industrial felt
45" x 70" x 3/16"
2014

Abstraction is my way to see and understand the world. In my sculptures and paintings I explore memories and mental associations inspired by natural forms and cultural landscapes.

My works reflect my interests in the biological environment and in human creations and alterations of the landscape.

My sculptures are driven by my interest in the expressive potentials of materials, the interplay of volumes, and the free assembly of elements to create new forms. Starting from an idea, I use materials as varied as industrial felt, metal, wood, and papier-mâché. The final form is the result of a continuous dialog with the piece, giving it the opportunity to develop into something with its own individuality.

The series titled *New Idea/Plurality of Voices*, originated from my interest in the potential of two-dimensional shapes for creating volumes and rhythms. The sculptures are made of hand-cut industrial felt to form organic shapes that can be hung in various conformations. I see the fluidity of their shapes as a metaphor for the possibilities implicit in change: fluidity of gender and identity, diversity and plurality, ability to reinvent humanity.





Miller Opie

- a. *Reparation*, mixed media,
7 1/2" x 15 1/2" x 5 1/2", 2013
b. *Untitled 3*, mixed media,
19" x 16 1/2" x 5", 2013

My work explores and exorcises my life-altering experience that began in 2009 when I learned that I had several benign tumors that were destroying my mandible. After 3+ years of surgeries, I have had the opportunity to intimately study beauty, fragility, and how one defines oneself as a female. Society values a woman's appearance above any other at-

tribute. In *Reparation*, I rebuilt a horse's mandible using agates, shells, starfish, my baby teeth, and copper to mimic the titanium plate in my jaw. *Untitled 3* continues to explore vulnerability. Horse teeth are held in horn by copper wire, their delicate roots exposed. By making these "repairs," I strive to exist and succeed in spite of my differences.

Marianna Peragallo

Step Up and Look
sculptural installation
11' x 5' x 8 1/2'
2019

Marianna Peragallo is a Brazilian-American artist and educator based in New York, NY. Her recent work playfully deliberates love, offering an empathetic space that visualizes the labors, contradictions, and vulnerabilities involved in loving. She started thinking more critically about love in reaction to normalized abuse of power and hatred, realizing that many people long for love but don't know what it means to be loving. The figures



she makes are self-portraits and surrogates for modes of interaction. Consequently, most of the works are parts of the body that are busy doing: Lifting, looking, supporting, climbing, reaching.

The colorful and caricature-like quality of the work creates a space reminiscent of children's books and childhood, where people first learn (or mislearn) about love. Marianna is particularly drawn to cartoons and

children's books because of their subversive potential. Similarly, the work she creates may initially seem endearing, but upon closer inspection, the gestures in the work can be absurd, surreal, dark, and humorous. Humor and play can create a communal space for vulnerability and emotional connection, which is ultimately her goal for the work.

Sawyer Rose

Bety

plaster casts of kitchen scrubbers,
sheet metal, chain, and archival
pigment print
11' x 11' x 12'
2017

Bety works cleaning homes, and she also gets up early every weekday to volunteer at morning mass at her church. She does most of the domestic labor in her own home, though she says she doesn't consider it a burden, and in fact, she'll usually leave off working on her own tasks if someone needs something from her. "If there's something else that needs to be done other than my thing, I'm going to do the other thing first, even though I know I need time for myself." So, she carries a large share of emotional labor, too.

Bety's paid labor hours spent cleaning houses are represented by heavy, earth-colored forms cast from various types of pot scrubbers. Her unpaid work hours, many of which are spent volunteering within her church community, are represented by lighter disks with holes reminiscent of tracery. Hours not spent working are spaces on the chain.





Judy Richardson

- a. *Pollera*, wood, metal, cloth,
48" x 32" x 10", 2016
b. *Vine*, rubber, electronics,
76" x 16" x 24", 2016

My work is composed of the elements that speak of the wonders of the everyday. Sculptures are built, assembled, and cast with

familiar materials like rubber, wood, wire, metal, wax, and cloth. I'm interested in the things people have worn, sat in, slept on, used in various ways.

I take objects apart, use the parts as raw material, or keep the most emblematic detail to reconstruct into a new place or thing. The new places or things are about political situations, emotional forces, human follies and obsessions, people inventing ways of making things with whatever is at hand.



The pieces take on a theatrical, prop-like character that refers to their own narrative, maybe that of a fairytale, or a page from the journal of a foreign journalist. I work with urgency and humor, and feel that the intensity of our lives is shown in the things we make because we have to and need to make them. I believe in the mark of the human hand, and the beauty of human error.



Arlene Rush

a. *America 2018*, resin, plastic, digital print, mourning bunting, black paint, and Plexiglas, 96" x 70" x 3", 2018

b. *Hope for World Peace*, museum board, archival paper, resin, acrylic, and wax, 22 1/2" x 47" x 38", 2018-19

Hope for World Peace and *America 2018* are part of the series "Current Affairs". The series of works respond both to pre and post-2016 presidential election, personally as a woman artist, and more broadly as a citizen reconsidering social justice and the integrity of the political climate. *America 2018* directly speaks of the mourning for a country we once knew and the feelings of in-

justice and loss of liberty created by the office of the presidency and its administration.

Hope for World Peace reflects on social justice and the integrity of our current politics. As an artist and citizen contemplating our state of the country, I find it critical to map these moments in history.

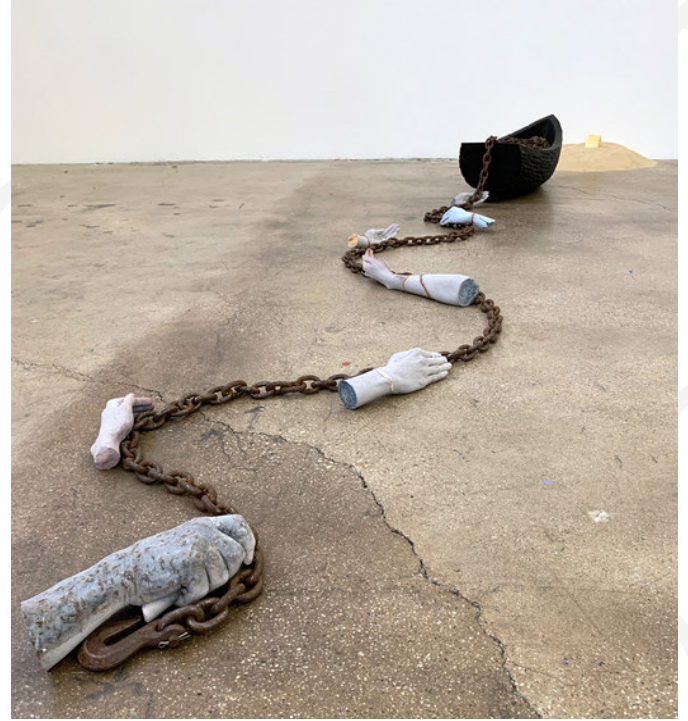


Daina Shobrys

Morning Glories in Platform Shoes, mixed media, a suite of 10 standing objects, 80" x 28" x 30"
2019

In other times and places, cultures recognized that humans never would have evolved without flowers and would starve if they disappeared. Here they have been feminized and so trivialized. Morning Glories grow to a height where they can look us in the eye, but have been frustrated with our lack of response. So they decided

that maybe if they were as big as we are, they might finally get appropriate notice. While not totally confident in their platform shoes, they've dressed up to crash this party.



Michael Wolf

The Voyage

wood, chain, cast cement, sand,
3-d printed gold gilt house
12" x 10' x 3'
2016

The themes I am investigating in my current work are the dichotomies of permanence and transience and sheltered vs. exposed. In these sculptures, I have been exploring archetypal forms of architectural structures and the

sculptural possibilities of these forms. A quote from Gaston Bachelard's *The Poetics of Space* conveys the essence of this series of sculptures "...the imagination functions in this direction whenever the human being has found the slightest shelter: We see the imagination build 'walls' of impalpable shadows, comfort itself with the illusion of protection or, just the contrary, tremble behind thick walls, mistrust the staunchest ramparts." Ancient monuments inspire some of these sculptures, while others are inspired by local vernacular architecture, either urban-industrial or rural. Some

of the structures that inspire this series are in current use, and some are in various stages of neglect as their function has become obsolete with the changing technologies of our era. Material integrity is an essential aspect of my sculptures. I choose the medium of each sculpture carefully so that the material speaks to the spirit of the piece. I have a renewed interest with minimalism but with a post-minimalist perspective in which content, location, and historical connections are essential to the work.









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