

Carissa Rodriguez: The Maid

Jan 29–Apr 2, 2018

SculptureCenter

New York City–based artist Carissa Rodriguez examines the material and social conditions in which art is produced and reveals how the canonical figure of the artist is reflected in — and reproduced by — the products of her labor. Rodriguez’s solo exhibition at SculptureCenter features a newly commissioned video work titled *The Maid*, 2018, as well as additional newly produced video and photographic work.

The Maid follows a selection of American artist Sherrie Levine’s Newborn sculptures throughout the course of a day in various residences, private and institutional, from New York to Los Angeles. Levine made the works in crystal and black cast glass in the early 1990s, molding them after Constantin Brancusi’s marble and bronze sculptures of the same name from 1915 and 1920. By featuring not only Levine’s sculptures, already appropriations of another artist’s work, but also capturing their contemporary environments, Rodriguez engages the conditions and settings in which art circulates, proposing that the futures of artworks are inherently speculative.

Taking its title from a 1913 short story by Robert Walser about a devoted maid searching for a lost child who has been put under her care, the film similarly follows its subject toward a resolution that is more cyclical than gratifying. After searching around the world for the child for over twenty years, the maid in Walser’s story finally finds her in Paris — and immediately dies from joy. The enigmatic story becomes a parable that frames the exhibition, as it tackles the complexity of care-based relationships forged through time, and follows Rodriguez’s ongoing artistic exploration of subjecthood.

Another new work, *The Girls*, 1997–2018, revisits hours of Hi8 video footage captured in a Chinatown park in the 1990s, when Rodriguez moved to the neighborhood as an artist in her twenties. Catching the eye of several young girls playing outside, Rodriguez trains her lens on them for an extended duration. *The Girls* crystallizes the proto-digital era the artist was working in and casts

the children — now young adults — as unwitting protagonists who mark the passage of time. The video further captures a moment in a neighborhood that has since undergone radical transformation by developers and real estate markets, as well as a generation that was on the cusp of new technologies that would make the visual documentation of everyday life an integral aspect of living.

In addition, Rodriguez has produced a series of silver gelatin prints, *All the Best Memories are Hers*, 2018, which serve as “portraits” of embryos taken with an EmbryoScope. The resulting images are created from a hybrid of digital and analogue techniques. Whether used for assisted reproduction or stem-cell research, the embryo holds a legally fraught status between “person” and “property” as its regenerative potential is increasingly advanced by biotech industries.

Together, the works speak to notions of time: suspended, potential, and actualized. By placing technologically mediated biological time alongside the proposed eternal life of the art object, Rodriguez finds momentary intersections in the disparate qualities and conditions of human and non-human “life,” renewing meaning in both.

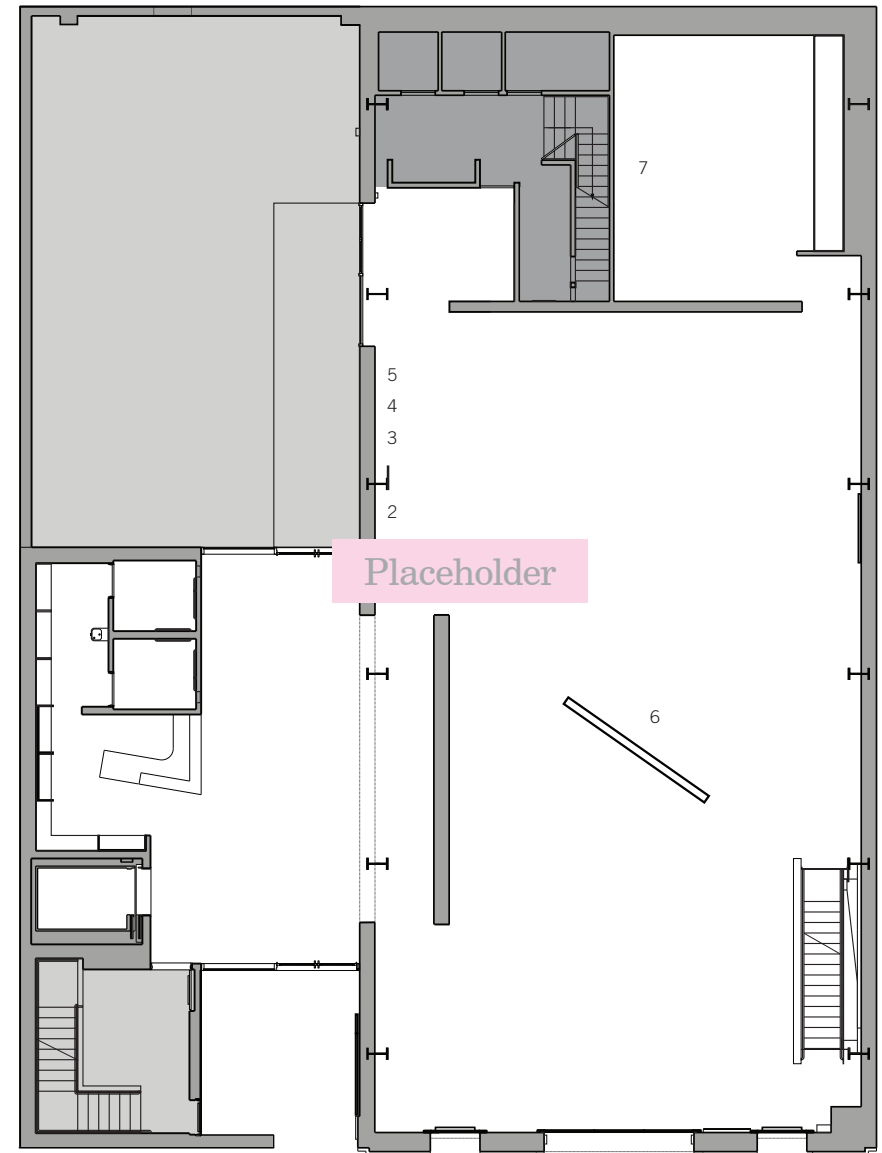
Engaging the discourse of sculpture through the tools of cinema, *The Maid* follows the lives of “related” artworks and recasts the conditional relationships between artist, artwork, and third-party agents (institution, caregiver, surrogate) in familial terms.

Through this exhibition, Rodriguez investigates how techniques of modern reproduction — both artistic and biological — are organized around property and kinship structures that are mediated through technology and the law.

Carissa Rodriguez (born 1970 in New York City; lives and works in New York City) has exhibited in New York and internationally since the mid-1990s. Recent solo exhibitions include the CCA Wattis Institute, San Francisco (2016);

Front Desk Apparatus, New York (2013); and Karma International, Zurich (2012). Rodriguez is a 2018 recipient of a Foundation for Contemporary Arts Grant to Artists. Recent major group exhibitions include MEDUSA, Musée d'Art Moderne de la Ville de Paris (2017); Finesse, Wallach Art Gallery, New York (2016); the Whitney Biennial, New York (2014); Theater Objects, LUMA Westbau, Zurich (2014); Pro-Choice, Fri Art, Fribourg, Switzerland (2013); ProBio, MoMA PS1, New York (2013); White Petals Surround Your Yellow Heart, ICA Philadelphia (2013); and Demanding Supplies, Kunstraum of Leuphana University Lüneburg (2011). Early in her career, Rodriguez exhibited at American Fine Arts, Co., New York (1999 and 1996), and between 1999 and 2004, her project The Stand traveled to several institutions internationally. Rodriguez received a BA from Eugene Lang College at the New School, New York in 1994, and attended the Whitney Independent Study Program in 2001. She was a core member of Reena Spaulings Fine Art, New York from 2004 to 2015. In 2013 Rodriguez was included in Better Homes at SculptureCenter, New York, curated by Ruba Katrib. Carissa Rodriguez: The Maid is organized by SculptureCenter and is curated by Ruba Katrib. The exhibition will travel to MIT List Visual Arts Center, Cambridge in spring 2018.

Ground Floor



- 1 *All the Best Memories are Hers*, 2018
Silver gelatin print from LVT negative
11.5 x 12.5 inches (29.2 x 31.8 cm)
- 2 *All the Best Memories are Hers*, 2018
Silver gelatin print from LVT negative
11.5 x 12.5 inches (29.2 x 31.8 cm)
- 3 *All the Best Memories are Hers*, 2018
Silver gelatin print from LVT negative
11.5 x 12.5 inches (29.2 x 31.8 cm)
- 4 *All the Best Memories are Hers*, 2018
Silver gelatin print from LVT negative
11.5 x 12.5 inches (29.2 x 31.8 cm)
- 5 *All the Best Memories are Hers*, 2018
Silver gelatin print from LVT negative
11.5 x 12.5 inches (29.2 x 31.8 cm)
- 6 *The Maid*, 2018
4K video with sound
12:22 minutes
- 7 *The Girls*, 1997-2018
Hi8 video (digitized)
37:30 minutes

The Maid

A video by Carissa Rodriguez

Produced by SculptureCenter
Camera: Sam Fleischner
Assistant Camera (NY): Nick Zeig-Owens
Assitant Camera (LA): Tim Maloney
Edited by Jason Hirata
Colorist: Mary Perrino
Sound design by Gobby
Audio mastering: Stephen McLaughlin,
Michael Beharie
Titles Dan Solbach
Production Assistant Utah Snyder

Carissa Rodriguez' video commission is underwritten by Valeria Napoleone XX SculptureCenter.

Valeria Napoleone XX SculptureCenter (VNXXSC) is an ongoing initiative that supports the production of a major artwork by a female artist in a selected exhibition at SculptureCenter.



All works courtesy the artist and Karma International, Zurich/Los Angelesww

Public Programs
Opening Reception
Sunday, January 28, 2018, 5pm-7pm

Publication
Carissa Rodriguez:
The Maid Exhibition Catalogue
(SculptureCenter, 2018) Fully-illustrated publication with contributions by Ruba Katrib, Leah Pires, and Carissa Rodriguez. Available in SculptureCenter's bookstore and website in February 2018.

On View Concurrently
In Practice: Another Echo
January 29 - April 2, 2018

Sponsors

Carissa Rodriguez's video commission is underwritten by Valeria Napoleone XX SculptureCenter. Valeria Napoleone XX SculptureCenter (VNXXSC) is an ongoing initiative that supports the production of a major artwork by a female artist in a selected exhibition at SculptureCenter. It launched in September 2015 with the commission of Project for door (After Gaetano Pesce), 2015 — the centerpiece of the exhibition Anthea Hamilton: Lichen! Libido! Chastity!, for which Anthea Hamilton received a nomination to the Turner Prize 2016. VNXXSC is part of Valeria Napoleone XX, an umbrella platform for projects and initiatives working towards increasing the recognition and validation of art practices by female artists through collaborations and partnerships with institutions and individuals in the world of contemporary art.

Valeria Napoleone 

Additional support for The Maid is provided by Barbara and Howard Morse and Karma International, Zurich/Los Angeles. In-kind support from Genelec. SculptureCenter's exhibition, program, and operating support is generously provided by grants from the Lambent Foundation Fund of Tides Foundation; the New York City Department of Cultural Affairs, in partnership with the City Council; the Kraus Family Foundation; the New York State Council on the Arts with the support of Governor Cuomo and the New York State Legislature; the National Endowment for the Arts; the A. Woodner Fund; Jeanne Donovan Fisher; the Seth Sprague Educational and Charitable Foundation; New York City Council Majority Leader Jimmy Van Bramer; and contributions from our Board of Trustees and Director's Circle. Strategic planning support is provided by the LuEsther T. Mertz Fund

of The New York Community Trust. Additional funding is provided by the Milton and Sally Avery Arts Foundation and contributions from many generous individuals.



SculptureCenter

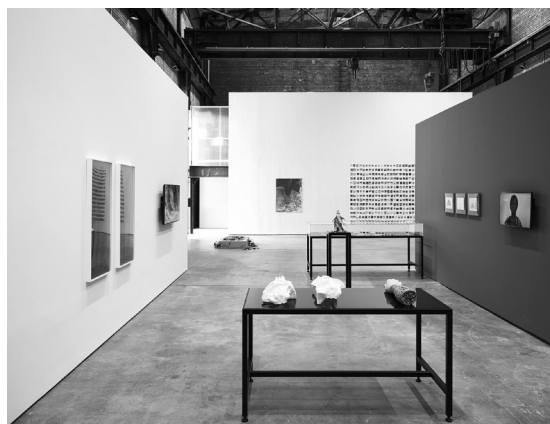
SculptureCenter leads the conversation on contemporary art by supporting artistic innovation and independent thought highlighting sculpture's specific potential to change the way we engage with the world. Positioning artists' work in larger cultural, historical, and aesthetic contexts, SculptureCenter 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.

74 million million million tons

Apr 30–Jul 30, 2018

Shadi Habib Allah, George Awde,
Carolina Fusilier, Sidsel Meineche Hansen,
Hiwa K, Nicholas Mangan, Sean Raspet and
Nonfood, Susan Schuppli, Daniel R. Small,
and Hong-Kai Wang

SculptureCenter



Installation view, *74 million million million tons*. Photo: Kyle Knodell

74 million million million tons is an exhibition about the types of evidence that artworks can produce. Employing different methodologies to investigate, intervene, and assemble, the artists in the exhibition reveal subjects on the threshold of politics and the outskirts of legality: the robot, the refugee, the environment, the startup, and others. While their subject matter is divergent, the exhibition's artists push against narratives put forth by corporate and government industries by producing specific knowledge and corroborative objects around unmapped historical and political events. Directly intervening in the moments before such events coalesce into widely accepted narratives, they anticipate and shape understanding of a variety of human (and non-human) subjectivities by documenting and articulating instances of what is not yet widely known or recognized. By operating inside delays, silent pauses, sensory impairments, and omissions, these artists examine the shape and weigh the force of these gaps, not only as absences but also as sources of knowledge in themselves.

74 million million million tons is curated by Ruba Katrib and Lawrence Abu Hamdan.

Shadi Habib Allah (born 1977 in Jerusalem; lives and works in New York City) presents a new work titled *Did you see me this time, with your own eyes?*, 2018, which consists of cell phones that replicate the mechanics of a system developed by Bedouin smugglers to communicate over 2G cellular networks while maintaining secrecy and privacy. An accompanying video depicts a team of technicians working to assemble phones that tap into the 2G system. (1)

George Awde (born 1980 in Boston; lives and works in Beirut and Doha) makes photographic works that capture and obscure the complex conditions and relationships that lead to their production. Created mostly in Lebanon, where the artist lives, these intimate images show people in various locations embedded in covert social and sexual

relationships. One series of photographs, *Public Shadows*, documents intimate scenes in homes and public parks that are partially obscured by the process of their making. (3) Awde takes Polaroids in the dark, and a subsequent transfer technique using gum arabic and graphite produces a state of invisibility and darkness where his subjects' bodies reside, and where state-deemed "perversions" are forced to exist. Another untitled series of photographs comprises gelatin silver prints of digital images that Awde receives via the messaging service WhatsApp from various men he photographs and keeps in touch with. Many of these men are refugees in Lebanon, and the images constitute part of a coded and covert visual correspondence. (19–23)

Carolina Fusilier's (born 1985 in Buenos Aires; lives and works in Mexico City and Buenos Aires) paintings from her ongoing series *New Kind of Sun* address abstracted internal spaces of mechanical objects. (5, 6) Researching the modes in which machines — from cars to watches — are advertised, Fusilier depicts fragments and recombinations of their inner material components using similar aesthetic techniques. Parts of the paintings are collaged details from print advertisements, however these interventions into the paintings are nearly illegible. The inclusion of discreet, relatively minor photographic material depicting portions of mechanical devices becomes a starting point for newly configured interior spaces and structures of possible machines, built with ambiguously connected windows, pipes, metal straps, and drains.

Sidsel Meineche Hansen (born 1981 in Denmark; lives and works in London) exhibits works related to her ongoing research into machine learning and surveillance technologies, investigating how advances made in pornography industries have a complex potential impact on privacy, gender, and sexuality. (13–16) Hansen bought the rights to use EVA 3.0, a virtual adult film avatar, to create a real-time virtual reality animation

that sidesteps and contests the processes by which pornography, particularly on relatively new online and VR platforms, is regulated in the United Kingdom, including the recent censorship of the ways in which female orgasm can be represented. (16)

Hiwa K (born 1975 in Sulaymaniyah, Iraqi Kurdistan; lives and works in Berlin) presents his video work *A View from Above*, 2017, which tells the story of an unnamed man seeking political asylum in a European country. (7) His efforts are rewarded, after previous rejection, when he pretends to be from a particular town and inadvertently displays knowledge that is more consistent with that of immigration officials than of the people living there. In the work, K explores the bureaucratic specificity of the parameters of the "unsafe zone," as designated by officials based on ambiguous criteria. K uses the fictitious aspects of the administrations of the United Nations and governmental organizations to map the habitable and inhabitable sites in conflict zones, meanwhile uncovering the absurd fictive biographies refugees must create to receive asylum.

Nicholas Mangan (born 1979 in Victoria, Australia; lives and works in Melbourne) shows a two-channel video titled *Ancient Lights*, 2015, alongside a selection of collages from his related ongoing series *Ancient Lights (Brilliant Errors)*. (26, 24–25) The work is an outcome of wide-ranging research into different figures, cosmologies, theories, and times, such as Russian biophysicist Alexander Tchijevsky's (1897–1964) chart that attempted to correlate sun spot activity in the eleven-year solar cycle with human activity. One side of the two-screen projection shows the Mexican ten-peso coin with the image of Aztec sun god Tonatiuh endlessly spinning, defying the laws of energy. The works propose a schema that elaborates how the cycles of the sun have had a role in cultural, economic, technological, and environmental events.

Sean Raspet and Nonfood (born 1981 in Washington D.C.; lives and works in Los Angeles) presents a product from Nonfood's line of algae-based foods that is available for purchase from a vending machine installed in the gallery. (8) With algae being one of the most sustainable and nutritious food ingredients, Nonfood, the artist's Los Angeles-based startup, believes algae has considerable potential for reducing global resource consumption and carbon emissions in the food system. As a separate work, Raspet also presents the "Nonfrut" flavor formulations he composed for the product installed in three plastic containers. (9–11) Embedded in aesthetic and economic structures characteristic of contemporary entrepreneurialism, wellness, and performance, Raspet offers a different model for the role of the artist: his work finds its form in the proposal and creation of products and what could constitute the sustainable flavors and foods of the future.

Susan Schuppli (lives and works in London) introduces a new series of works related to the 2010 Deepwater Horizon oil spill in the Gulf of Mexico that considers modes of image production and representation of the disaster by examining its documentation from multiple sources. (4) Thinking through the luminescent and spectral colours of an oil spill as a form of natural cinema, her work asks if polluted environments can operate as vast photosensitive arrays that register and record the changes brought about by industrialisation and its contaminating processes. By combining official and publicly-sourced images and analyzing the contrast between manmade and natural visual records, Schuppli generates new information concerning the event.

Daniel R. Small (born 1984 in Centralia, Illinois; lives and works in Los Angeles) displays a group of new works that consider the mechanisms around human interventions

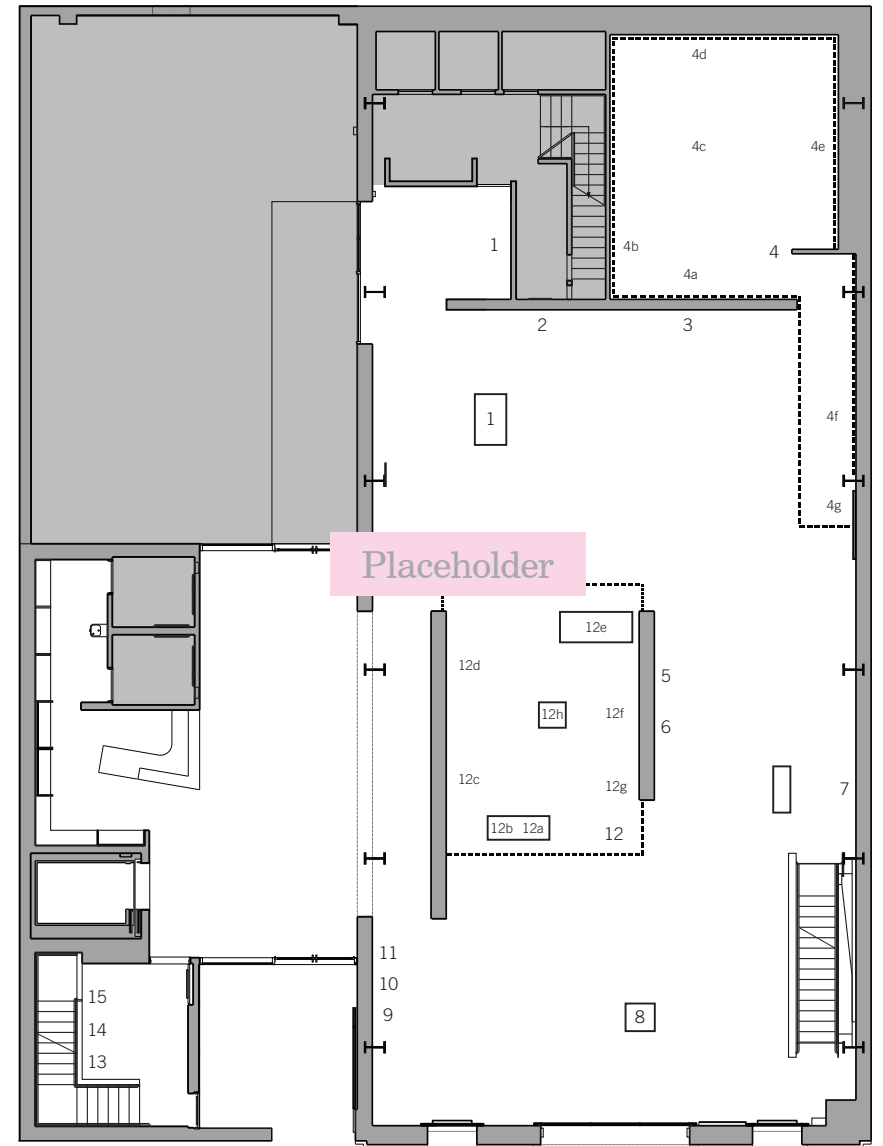
into the concept of time, bringing new immortality movements and modern technological advances together with ancient devices and premodern ideas about animism. (12) As part of his museological installation, Small has interviewed Bina48, an android replica of Bina Aspen made by Hanson Robotics for her partner, Dr. Martine Rothblatt, founder of the Terasem Movement Foundation, which proposes that one person's consciousness may be transferred to another biological or technological form. (12g) In the interview, Bina48 speaks to her condition as a robot that is learning to be more human and that will conceivably live forever. Small places this interview in relation to casts made to look like fragments from the Antikythera Mechanism in Aerogel, a lightweight translucent material used to insulate spacecraft machinery. (12e) The Antikythera Mechanism, discovered in a shipwreck off of a Greek island dating from 60 BC, has been hailed an "ancient computer" that could predict astronomical events.

Other parts of the installation look at different factions of the transhumanist thought. In a video titled *Terasem Teyolia*, Small includes footage taken from the computer servers of members of the Transhumanist Movement, who upload all their memories to be broadcast into space with the intention that they will someday be retrieved and used. (12d) An example of this practice is represented in the drawings of Russian Transhumanist Alexey Turchin, also included in the installation, which Turchin makes when hooked up to an EEG (electroencephalogram), a device he uses to preserve measurements of his brainwaves to be input into a future android. (12f) Small reads the drawings as animist images, giving human-like life to a non-human entity, and interprets a tree-like "Wood Spirit" in three-dimensional sculptural form that emulates models used in animation studios. (12h) *Terasem Teyolia* also includes footage of the Otomi Ceremonial Center in Mexico, where extinct and endangered animals have been rendered

as topiary bushes. (12d) “Teyolía” refers to one of three independent souls in Otomi tradition. In this case, it is the “soul of the heart,” an integral entity in Aztec, Otomi, and other contemporary indigenous belief systems, that leaves the body and transcends to the afterlife after death.

Hong-Kai Wang (born 1971 in Huwei, Taiwan; lives and works in Vienna and Taipei) presents a sound piece that emerged from workshops with Taiwanese farmers in which the participants attempted to reproduce “The Sugar Cane Song,” a long-forgotten song written by workers during Japan’s colonial rule of Taiwan. (17) The group reconstruction of the song is an attempt to access the suppressed and disappeared history of the anti-colonial uprising of the workers in 1925. The recollection of the song’s melody and lyrics is a process of what the artist calls “clairaudience” — the sonic version of clairvoyance.

Ground Floor



- 1 Shadi Habib Allah**
Did you see me this time, with your own eyes?, 2018
Raspberry Pi computers, Z-Line phones and chargers, microcontrollers, video with sound
Dimensions variable; video 10:00 minutes
Courtesy the artist; Green Art Gallery, Dubai; Rodeo, London; and Reena Spaulings Fine Art, New York
- 2 George Awde**
Untitled, 2018
Gum arabic dichromate with graphite printed on Hahnemühle Platinum Rag
51×40 inches (129.54×101.6 cm)
- 3 George Awde**
Public Shadows, 2017
Gum arabic dichromate with graphite printed on Hahnemühle Platinum Rag
Approximately 430 photographs, each 5×8 inches (12.7×20.3 cm)
- 4 Susan Schuppli**
Slick Images and Nature Represents Itself, 2018
- 4a Slick Images.** False-color satellite image of the Mississippi River Delta captured by the Advanced Spaceborne Thermal Emission and Reflection Radiometer (ASTER) on NASA's Sun-synchronous orbiting Terra satellite. Acquired May 24, 2010
Plexiglas-mounted c-print on metallic paper
36×48 inches (91.4×121.9 cm)
- 4b Slick Images.** False-color composite image of the Deepwater Horizon oil spill captured by NASA's Landsat 7 earth observation satellite using ETM+ bands 7, 4, and 2. The image falls on Landsat WRS-2 Path 21 Row 40. Acquired May 1, 2010
Plexiglas-mounted c-print on metallic paper
36×48 inches (91.4×121.9 cm)
- 4c Nature Represents Itself.** Lawsuit on behalf of the rights of nature under the principle of universal jurisdiction filed against British Petroleum in Quito, Ecuador.
November 26, 2010
Audio recording
33:00 minutes
- 4d Slick Images.** Doctored press images of crisis monitoring at the HIVE/BP Command Center, Houston, July 16, 2010. Blogger John Aravosis, who was following the crisis in the Gulf, noticed the crude Photoshopping and remarked: "I guess if you're doing fake crisis response, you might as well fake a photo of the crisis response center."
Digital video animation
12:18 minutes (loop)
- 4e Nature Represents Itself.** Oil film simulation diagramming hydrocarbon compositions and behavior from both the initial surface slick as well as deep subsurface plumes resulting from the Deepwater Horizon oil spill.
CGI simulation
6:26 minutes (loop)
Produced in collaboration with CGI artist Harry Sanderson
- 4f Slick Images.** Public Lab, Chandeleur Islands, Louisiana, May 9, 2010. Mapped by Shannon Dosemagen, Stewart Long, Mariko Toyoji. Cartographer: Stewart Long. 29.802910103410355 N, -88.86611555841014 E. Ground resolution: 8.31 cm/px. Capture date: 2010-05-09 T00:00:00. Publication date: 2010-05-16 T00:00:00. License: Public Domain
Print on Dibond
70.5×59.5 inches (179.1×151.1 cm)
- 4g Slick Images.** Underwater video feed of attempts to cap the Deepwater Horizon well. Dive 37, June 3, 2010. Source: Oceaneering Deepwater Technical Solutions
Digital video
1:13 minutes (loop)
- 5 Carolina Fusilier**
From the series New Kind of Sun, 2018
55.1×43.3×1.7 inches (140×110×4.5 cm)
Oil and collage on canvas in artist's frame
Courtesy the artist and Natalia Hug, Cologne
- 6 Carolina Fusilier**
From the series New Kind of Sun, 2018
55.1×43.3×1.7 inches (140×110×4.5 cm)
Oil and collage on canvas in artist's frame
Courtesy the artist and Natalia Hug, Cologne
- 7 Hiwa K**
A View from Above, 2017
Single-channel HD video with sound
11:23 minutes
Commissioned by documenta 14
Courtesy the artist, KOW, Berlin and prometeo gallery di Ida Pisani, Milano/Lucca
- Director: Hiwa K
Written by: Hiwa K and Lawrence Abu Hamdan
Camera/motion graphic design: Ben Brix
Edit/sound design: Steffen Martin
Co-editor: Vanessa Nica Müller
- 8 Sean Raspet and Nonfood**
Nonbar (Prototype Version 2), 2018
Algae-based nutrition bar
Nutrition information at eatnonfood.com
Available for purchase: \$4
Courtesy the artist and Nonfood
- 9 Sean Raspet**
Nonfrut 5.8, 2017
Natural and artificial flavor formulation
Remainder from Nonfood production run on November 24th, 2017, diluted at 1% in propylene glycol
Dimensions variable, 5 liters displayed
Courtesy the artist and Nonfood
- 10 Sean Raspet**
Nonfrut 6.7, 2018
Natural and artificial flavor formulation
Remainder from Nonfood production run on February 9th, 2018, diluted at 1% in propylene glycol
Dimensions variable, 5 liters displayed
Courtesy the artist and Nonfood
- 11 Sean Raspet**
Nonfrut 2.1, 2017
Natural and artificial flavor formulation
Remainder from Nonfood production run on September 9th, 2017, diluted at 1% in propylene glycol
Dimensions variable, 5 liters displayed
Courtesy the artist and Nonfood
- 12 Daniel R. Small**
Animus Mneme, 2018
Mixed-media installation
Dimensions variable
- 12a Animus Mneme (Reliquary for an Anonymous Saint)**, 2018
Carved prototyping foam and acrylic
4.5×24×6 inches (11.4×60.9×15.2 cm)
- 12b Animus Mneme (Reliquary for an Anonymous Ruin)**, 2018
3D prints in white nylon plastic
Two prints, each 11×24×6 inches (27.9×60.9×15.24 cm)
- 12c Animus Mneme (Hermes and Apollo)**, 2018
Digital chromogenic prints
Two framed prints, each 22×48 inches (55.9×121.9 cm)
- 12d Animus Mneme (Terasem Teyolia)**, 2018
Digital video with sound
7:40 minutes
Sound by Ian Najdzionek

12e *Animus Mneme (Antikythera mechanism effigies)*, 2018
Cast aerogel
Dimensions variable

12f *Animus Mneme (Alexey Turchin's Inside the Stone no1 and no2, Wood Spirit)*, 2015-18
Pen and graphite on paper
Three drawings in artist's frames, each 12×15 inches (30.5×38.1 cm)

12g *Animus Mneme (BINA48)*, 2018
Digital video with sound
9:32 minutes

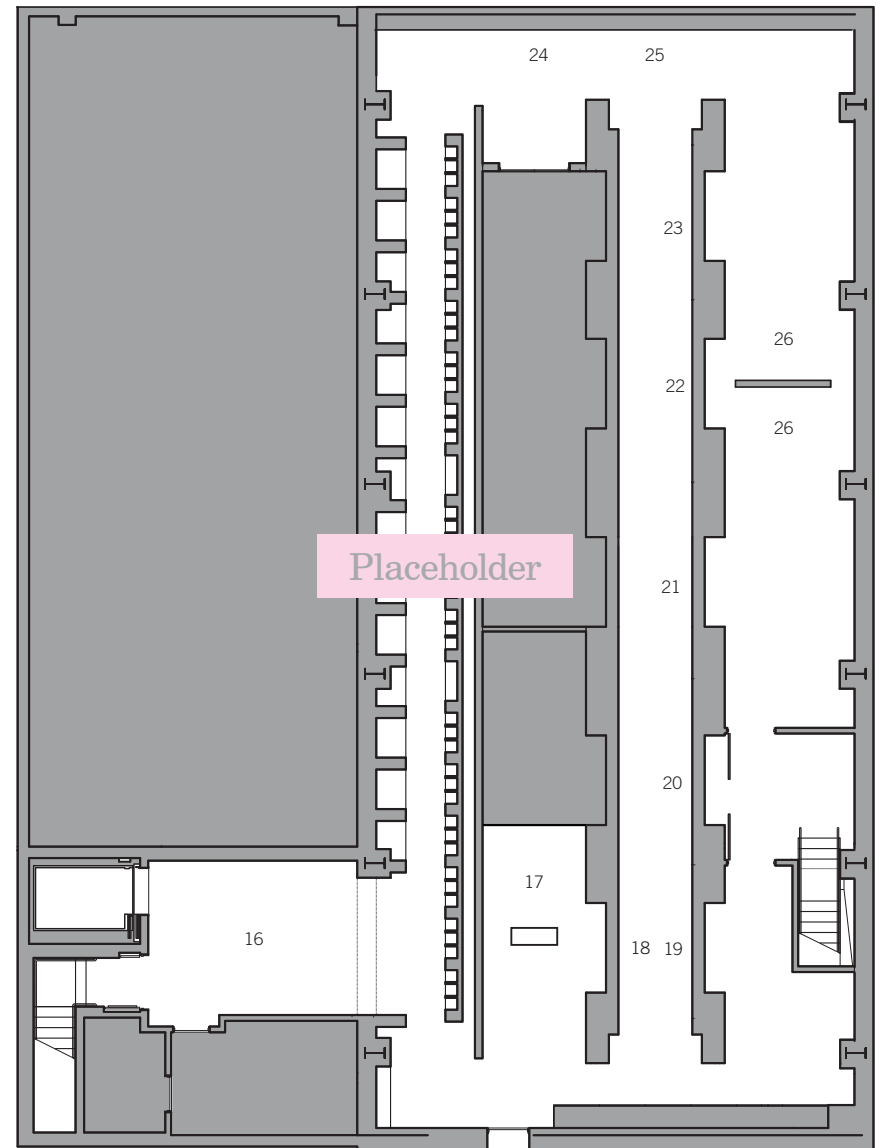
12h *Animus Mneme (Animation model)*, 2018
Sculpey
13×12×13 inches (33×30.5×33 cm)

13 Sidsel Meineche Hansen
HIS CORPORATE CUNT ART, credit Nikola Dechev (Series 1-3, #1), 2016
Woodcut print
40.2×33.5 inches (102×85 cm)
Courtesy the artist and Rodeo, London

14 Sidsel Meineche Hansen
HIS CORPORATE CUNT ART, credit Nikola Dechev (Series 1-3, #2), 2016
Woodcut print
40.2×33.5 inches (102×85 cm)
Courtesy the artist and Rodeo, London

15 Sidsel Meineche Hansen
HIS CORPORATE CUNT ART, credit Nikola Dechev (Series 1-3, #3), 2016
Woodcut print
40.2×33.5 inches (102×85 cm)
Courtesy the artist and Rodeo, London

Lower Level



16 Sidsel Meineche Hansen

EVA v3.0: No right way 2 cum
(*Oculus Rift*), 2015

Real-time virtual reality animation
with sound, Oculus Rift, projection
60 seconds (loop)
Commissioned by Temporary Gallery,
Cologne and Künstlerhaus Bremen,
2015
Courtesy the artist and Rodeo,
London

3D design/animation: Werkflow Ltd.,
London

Audio track: Kepla, Selfplex, 2014

17 Hong-Kai Wang

Southern Clairaudience – some sound
documents for a future act, 2016-18
Workshop, audio recording, text,
photograph

Dimensions variable, audio recording
50:11 minutes

Co-produced by KUNCI Cultural
Studies Center, Yogyakarta;
Kaohsiung Museum of Fine Arts,
Kaohsiung; Brilliant Time:
Southeast Theme Bookstore, New
Taipei City; Hong-gah Museum,
Taipei; Kadist & The Lab, San
Francisco; The National
Culture and Arts Foundation Taiwan;
Taisugar Yunlin Dongshih Sugarcane
Supply Office, Yunlin

18 George Awde

Untitled, 2016
Silver gelatin print
8×10 inches (20.3×25.4 cm)

19 George Awde

Untitled, 2016
Silver gelatin print
8×10 inches (20.3×25.4 cm)

20 George Awde

Untitled, 2016
Silver gelatin print
8×10 inches (20.3×25.4 cm)

21 George Awde

Untitled, 2016
Silver gelatin print
8×10 inches (20.3×25.4 cm)

22 George Awde

Untitled, 2016
Silver gelatin print
8×10 inches (20.3×25.4 cm)

23 George Awde

Untitled, 2016
Silver gelatin print
8×10 inches (20.3×25.4 cm)

24 Nicholas Mangan

Ancient Lights (Brilliant Errors) #5,
2016
Photographic prints, corkboard, pins,
wood frame, acrylic
34.3×46.1×2.4 inches (87×117×6 cm)
Courtesy the artist; LABOR, Mexico
City; Sutton Gallery, Melbourne; and
Hopkinson Mossman, Auckland

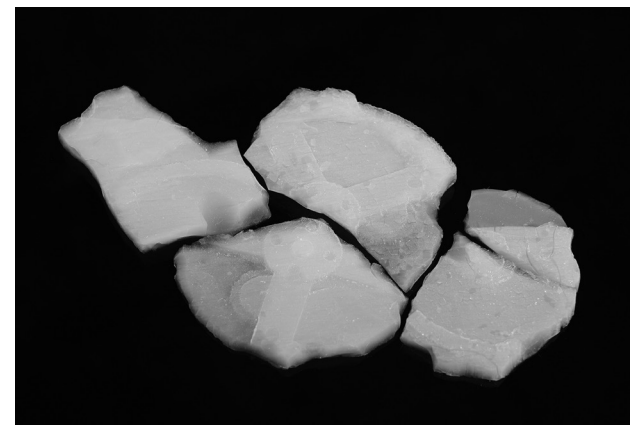
25 Nicholas Mangan

Ancient Lights (Brilliant Errors) #4,
2015
Photographic prints, corkboard, pins,
wood frame, acrylic
31.5×23.6×2.4 inches (80×60×6 cm)
Courtesy the artist; LABOR, Mexico
City; Sutton Gallery, Melbourne; and
Hopkinson Mossman, Auckland

26 Nicholas Mangan

Ancient Lights, 2015
Two-channel HD video, sound, color
13:40 minutes (loop)
Co-commissioned by Chisenhale
Gallery, London and Artspace,
Sydney
Courtesy the artist; LABOR, Mexico
City; Sutton Gallery, Melbourne; and
Hopkinson Mossman, Auckland

Except where noted, all works
courtesy the artists



Daniel R. Small, *Animus Mneme*
(*Antikythera mechanism effigies*), 2018,
detail, 74 million million million tons.
Cast aerogel. Dimensions variable.
From *Animus Mneme*, 2018. Mixed-
media installation. Dimensions variable.
Courtesy the artist. Photo: Kyle Knodell

Public Programs

SC Conversations: Evidence in 74 million million million tons

Artists Susan Schuppli, George Awde, Shadi Habib Allah, and Daniel R. Small with curators Ruba Katrib and Lawrence Abu Hamdan

Sunday, April 29, 2018, 2pm–4pm

Events

Opening Reception

Sunday, April 29, 2018, 5pm–7pm

Publication

74 million million million tons Exhibition Catalogue

(SculptureCenter, 2018)

Fully-illustrated publication with a conversation between curators Ruba Katrib and Lawrence Abu Hamdan.

Available in SculptureCenter's bookstore and website.

On View Concurrently

Public Process Commission 2018

Xaviera Simmons: Convene

May 23–August 19, 2018

Off-site public art project at Hunter's Point South Park, Long Island City.

Sponsors

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SculptureCenter

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