

Bat-Ami Rivlin: *IT ALL TREMBLES*

NARS Foundation
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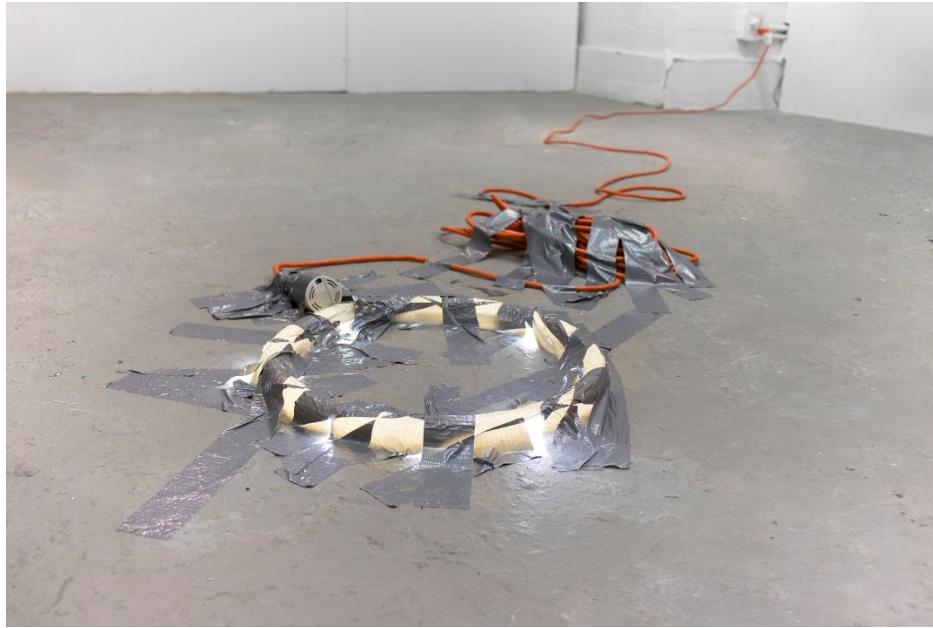
May 3 – May 22, 2019

Opening reception May 3rd, 6-9pm

Screening of video work by Bat-Ami Rivlin in conjunction with a reading by Emily Toder from her new book *Waste*, May 10, 7pm

Press Release

April 24th, 2019



Bat-Ami Rivlin, *Untitled (DUCT TAPE, LED, CORD, BALLAST)*, 2019. Duct tape, LED circular light bulb, extension cord, ballast. Image courtesy of the artist.

Bat-Ami Rivlin: IT ALL TREMBLES

Curated by Nicole Kaack

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"From the corner I see the chair crack down its back. A rip in the fabric. It splits. And the chair screams."

In her poem *A Hundred Thousand Hours*, the Norwegian writer Gro Dahle needles a web of human desire and disappointment doubled in the discrete day-to-day of the home itself—a narrative of coupling and rupture that finds its parallel in the sculptural work of Bat-Ami Rivlin.

The landscape of Rivlin's work recalls a scene particular to city streets, littered by the abandoned carcasses of interiors inverted. Divorced from their original contexts, these objects become symbols for their human complements; Rivlin carries the correspondence further, using these empathetic frameworks to suggest violent, sensual encounters. The skeletons of household furnishings burlesque the gestures and poses of living flesh.

Suggesting an animacy to the complaisant utility of these lifeless articles—modeled as they are to accommodate our shapes—Rivlin describes the mutual desire and emulation of object and anatomy. Upending expectations of material, Rivlin's work is active with symbolic inter-penetrations of the body and its object counterparts. Purposefully suspending satisfaction into perpetuity, Rivlin strikes a rhythmic repetition that parallels both the capitalistic drive towards possession and a falsely gratuitous simulation of pleasure, troubling consumption as the point of convergence between violence and desire.

April 24th, 2019

Featuring a new body of Rivlin's work, *It All Trembles* is a study in the tenderness of constraint. Swallowed in the abundance of protective armatures, *Untitled (DUCT TAPE, LED, CORD, BALLAST)*, 2019 and *Untitled (FENCE, FOAM, SPRINGS, LED, BALLAST, CORD, POLYFIL)*, 2018, dominate the central area of the gallery. *Untitled (DUCT TAPE, LED, CORD, BALLAST)* is purposefully precarious; the lighted ring of the LED is obscured and mercilessly lashed down by meaty layers of duct tape, as though trying to fix the light as it threatens to cede away. Vulnerable in the expanse of the gallery floor, the dull glow of the raw bulb and the warning tail of the extension cord offer only subtle cues of the object's presence, both defenseless and threatening to the tread of uncareful feet. The predicament of this work is directly countered in *Untitled (FENCE, FOAM, SPRINGS, LED, BALLAST, CORD, POLYFIL)*, 2018, where the plush embrace of foam and metal frame covetously sequesters the stark gloam of fluorescent light. A second LED is suspended on the bare wire of four metal springs at the center of this encircling armature, which is uncertainly fortification or cage.

Charting an arc in the jaundiced disintegration of oxidizing foam, the tacky residue of torn-up tape, Rivlin suggests the likeness of bodies and objects which share twinned lives of desire, degradation, and decay.

About the Artist:

Bat-Ami Rivlin (b.1991) is a sculpture and mixed media artist based in New York City. Her work focuses on found materials that explore bodily functionalities in different social and artificial spaces. Her work has been exhibited in venues such as David & Schweitzer Contemporary, NARS Foundation, BronxArtSpace, Time Square Space, and Knockdown Center. Rivlin is the recipient of awards such as the SVA Bronze Casting grant at the MANA Contemporary Ben Keating Foundry, the David Berg Foundation Scholarship, and the Artis Fund Scholarship. Her work was featured in publications such as ArtSlant, Peripheral Vision Arts, and BTR Today.

About the Curator:

Nicole Kaack is an independent curator and writer based in Queens, NY. She is the current Curatorial Fellow at The Kitchen, New York, as well as Administrative Fellow at the Photographic Collections Preservation Project (PCPP). Kaack's writing has been published by Whitehot Magazine, artcritical, Art Viewer, SFAQ / NYAQ / AQ, Artforum, and The Brooklyn Rail. She has also contributed texts to *I will set a stage for you* (HOLOHOLO, 2019) and to *Recto / Verso* (Hauser & Wirth, 2018). Kaack has organized at The Kitchen, Assembly Room, NURTUREart, CRUSH, the Re: Art Show, and Small Editions. Kaack's project include [of missing out](#) and [prompt:](#).

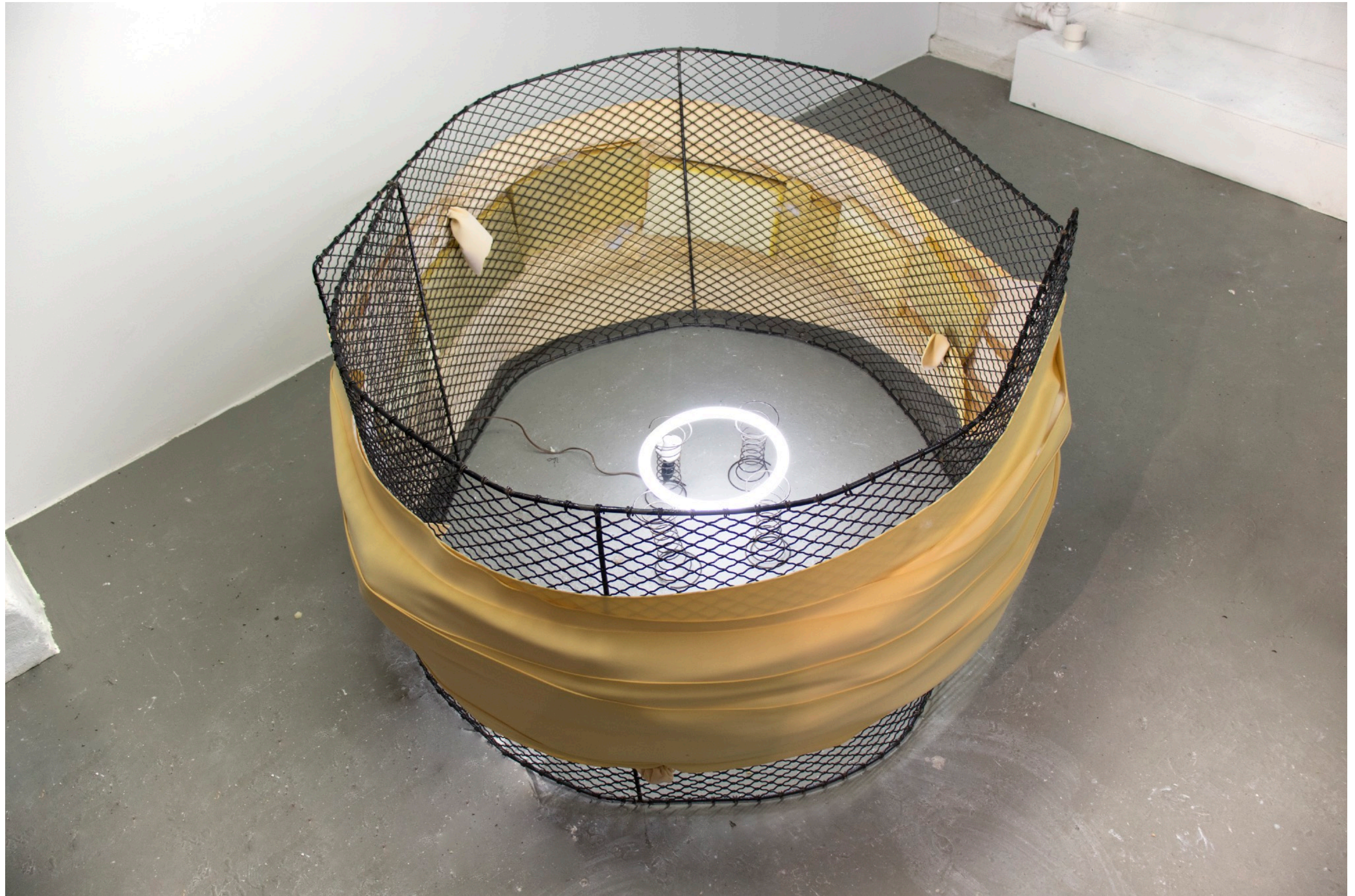
The New York Art Residency and Studios (NARS) Foundation is a 501(c)(3) not-for-profit arts organization committed to supporting artists and curators on an international level as well as engaging the local community in Brooklyn and the Greater New York area. NARS provides an array of creative support services and professional development opportunities for emerging and mid-career artists through short-term integrated residency programs, affordable long-term studio spaces, progressive exhibition programs, and engaging public programs. These services operate in conjunction with our education and community outreach initiatives. Our mission is to present diverse platforms on which to nurture creative inspiration and innovative cross-pollination of ideas.

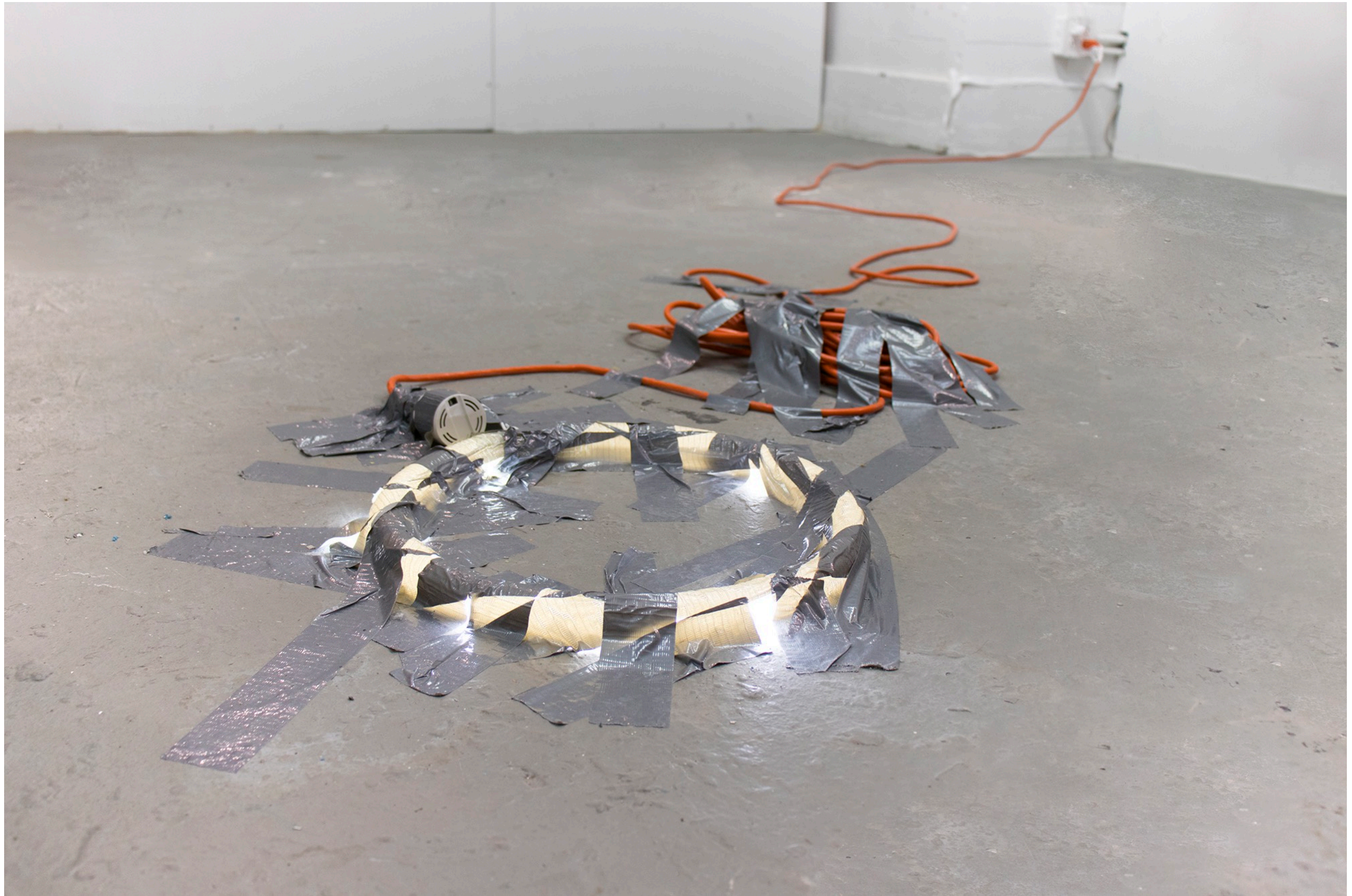
For further information, please contact us at www.narsfoundation.org / info@narsfoundation.org / 718-768-2765.



NARS programs are made possible in part through the generous support of **Materials for the Arts** and with public funds from **ConEdison** and the **New York State Council of the Arts**, administered by the **Brooklyn Arts Council**.

Work Images







Checklist

Bat Ami Rivlin, *Untitled (DUCT TAPE, LED, CORD, BALLAST)*, 2019. Duct tape, LED circular light bulb, extension cord, ballast. Dimensions vary with installation.

Bat Ami Rivlin, *Untitled (FENCE, FOAM, SPRINGS, LED, BALLAST, CORD, POLYFIL)*, 2018. Enamel painted metal fencing, foam, cotton, LED circular light bulb, four bed springs, extension cord, ballast. 40 x 75 x 100 inches.