

Re: Framed

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Re: Art Show
630 Flushing Avenue
Brooklyn, NY 11206

January 20 - February 10, 2018
Reception January 20th 6-10pm

Dana Buhl, Emmy Catedral, Golnaz Esmaili, Curtis Glenn, Jibade-Khalil Huffman, Tomashi Jackson, E.M. Joseph, Simone Kearney, Martha Naranjo Sandoval, Elise Peterson, and Constance Tenvik

Jane Cavalier and Nicole Kaack are honored to present Re: Framed, the 18th iteration of Re: Art Show, an ever-evolving group exhibition at 630 Flushing Avenue, Brooklyn, NY. For Re: Framed, the curators salvaged discarded frames from major New York art institutions and invited a group of contemporary artists to use them as raw material for new projects or as new homes for existing work.

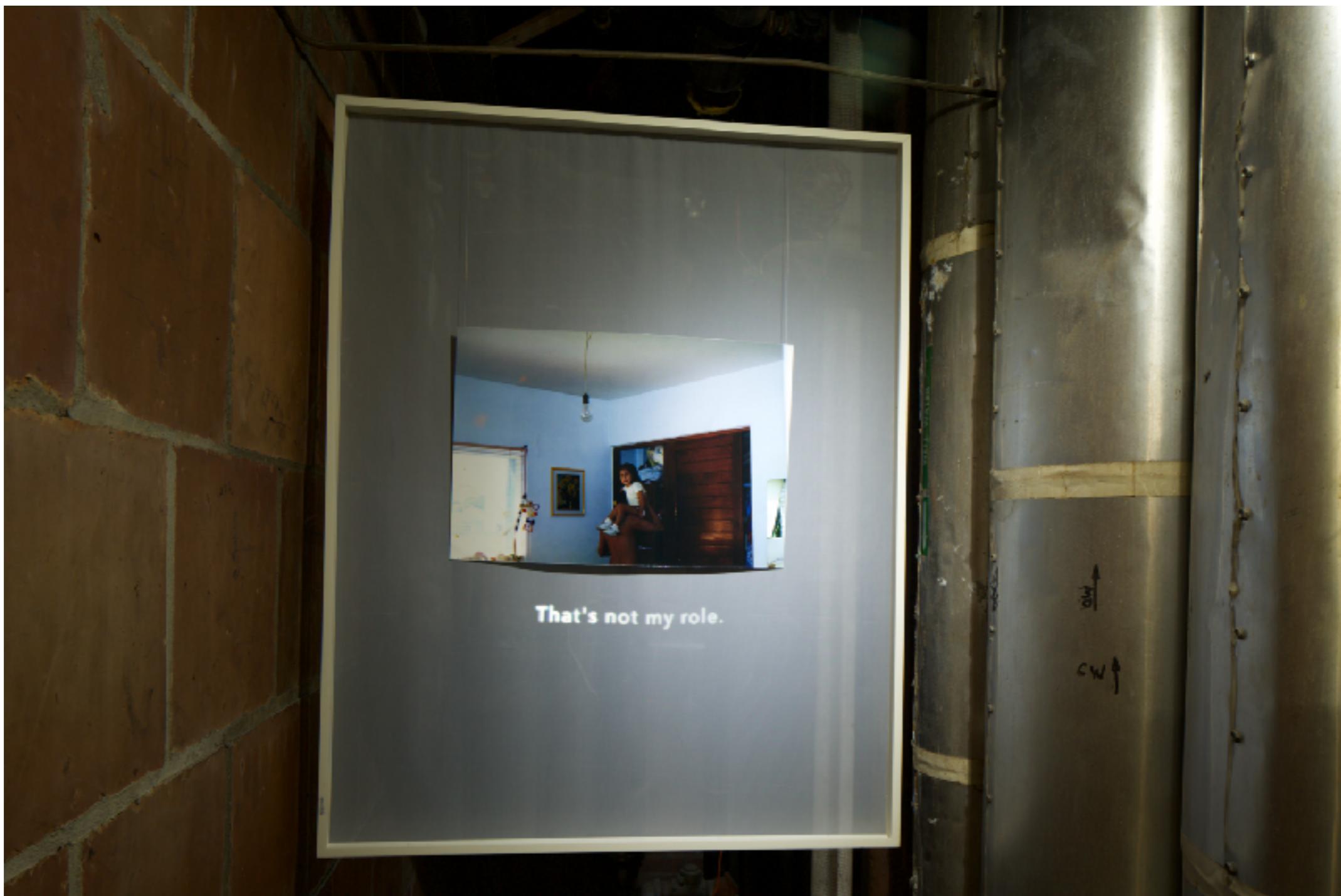
The exhibition explores the seemingly neutral architecture of the frame as a point of contest and of departure, addressing the ways in which this armature plays a constitutive role in the production and reception of a given work. As a discreet bolster that protects the work of art, the frame also confers value by way of its associations with the semi-ritualized presentation of precious artworks in museums and galleries. Expanding outward from the frame as a physical object, this show also explores framing as a compositional device. The decision to separate the seen from the unseen is itself so fundamental to the artistic process that it is too often overlooked.

The artists in this exhibition have been selected on the basis of their explicit engagement with framing as a tool for cropping, confining, promoting, or contextualizing ideas and information. The featured artists include Dana Buhl, Emmy Catedral, Golnaz Esmaili, Curtis Glenn, Jibade-Khalil Huffman, Tomashi Jackson, E.M. Joseph, Simone Kearney, Martha Naranjo Sandoval, Elise Peterson, and Constance Tenvik. The curators have worked with these eleven artists to select or develop works that respond to the previous use of their given frame. Having primarily housed works from the canon of post-war modern art, ranging from figures such as Eva Hesse to Andy Warhol, the frames provoked artists to consider histories both institutional and artistic.

Through its focus on framing, this exhibition aims to address the space between the work and the world, embracing the act of re-framing in order to question the power dynamics that shape the construction, dissemination, and reception of artistic works. Some of the artists address the location of the show — the old Pfizer Pharmaceutical Factory — as a conceptual frame for their work. Others engage with history itself as a forceful mechanism of visibility and exclusion, re-framing dominant narratives of whiteness or masculinity to share alternative perspectives. Together, the works in Re: Framed explore the act of framing from many perspectives in order to offer a rigorous critique of how such inconspicuous structures shape our own individual and social possibilities.

Installation Images

















Exhibition Brochure

Re:Framed

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Curated by Jane Cavalier and Nicole Kaack

Artists: Dana Buhl, Emmy Catedral, Golnaz Esmaili, Curtis Glenn, Jibade-Khalil Huffman, Tomashi Jackson, E.M. Joseph, Simone Kearney, Martha Naranjo Sandoval, Elise Peterson, and Constance Tenvik

January 20th - February 10th
reception January 20th 6-10pm
performance at 8pm

Re: Art Show

630 Flushing Ave
Brooklyn, NY

pictured: Constance Tenvik

Re: Framed is an exhibition that has been more than a year in the making. We are tremendously grateful to the artists for their participation, patience, and steady collaboration. We would also like to extend our deep thanks to many friends for their support (and courteous subway passengers, who made room for us as we transported frames all over the city), including Emily Fry, Rachel Funk, Nathaniel Otting, and Taole Zhu.

We would especially like to thank Max C. Lee and Erin Davis for their guidance and friendship throughout this process. It was a joy working with you and we couldn't have pulled it off without you.

Jane Cavalier & Nicole Kaack

1 Dana Buhl

History Painting

2017

**Gold frame, chipboard,
stickers, d-rings, glass.**

25 1/2 x 20 in.

In a frame that previously held:
Andy Warhol. *Unknown Female*.
1957.

Appropriating the Sharpie-black pen strokes that obscure the museum's identification number on her Andy Warhol frame, Buhl's painting points to the gesture of redaction, capturing history as something that may be easily unwritten. The frame's reversed backing reveals the editorial voice of institutional authority, sanctioned as it is by an amalgam of opaque numbers and descriptive labels. A rhetorical history painting, the work's title exposes the specific institutional history of *Unknown Woman*, while demonstrating the power of museums to shape the canon by determining which artists will and will not be known. Set at a remove from the work and its position at MoMA, Warhol's title *Unknown Female* further gestures towards the historical role of women as objects, rather than makers, of the work of art.





2 Emmy Catedral

This Will Be Nothing to Something

Put

2018

Performance, cacao products
manufactured in Luzon,
Philippines, parchment paper,
pencil, 2 sawhorses, 2 chairs, 18
inch ruler, magnifying
glass.

In a frame that previously held:
Dieter Roth. *Berlin 2* from "German
Cities". 1970.

Catedral's title refers obliquely to the
2013 MoMA exhibition of Dieter

Roth's work: *Wait, Later This Will Be Nothing*. In keeping with Roth's mischievous machinations, Catedral re-orientates the frame as the operative surface for a game to be played with pieces of chocolate. Slid urgently across the paper surface, the cacao discs trace their own trajectories in chalky marks. While in dialogue with Dieter Roth's own chocolate sculptures and paintings, Catedral interjects questions of commercial colonization by specifying that the brand she uses is manufactured on the Philippine island of Luzon. In choosing to consume traditional Filipino goods, Catedral stands in opposition to products distributed by companies such as "Commonwealth," which were founded in the period of U.S. sovereignty and, following U.S. standards of manufacture, colonized Filipino markets with lower-quality goods.



3 Golnaz Esmaili

Minus the frame (Porosity of Corneilla from Romanesque Series by Ellsworth Kelly)

2018

Photographic prints, frame.

21 15/16 x 28 15/16 + 119.22 x 119.22 in.

In a frame that previously held: Ellsworth Kelly. *Corneilla* from “Romanesque Series.” 1973-1976.

Directly responding to the original contents of the frames, Esmaili

disputes the finality suggested by the borderlines of mat and glass to pursue Ellsworth Kelly's *Corneilia* from “Romanesque Series” beyond its established edition. *Corneilla* delineates the negative space surrounding an arch of a circle; Esmaili's re-interpretation reproduces the lithograph's measurements from MoMA's website, noting that neither the frame nor Kelly's invisible circle are included in this account of the work. Realizing the latter in a barely discernible outline of white vinyl, Esmaili demonstrates the way in which the work already surpasses the site of the frame. Drawing the viewer's attention outward to the whole of a circle, Esmaili captures the dimensions of the frame as “the place that is no place”, the space in between the negative of the work and the positive reality that exists around it.



4 Golnaz Esmaili

Distorted Cubes (z)

2018

Photographic print, frame.

23 7/8 x 35 7/8 in.

In a frame that previously held: Sol LeWitt. *Distorted Cubes (A)* from “Distorted Cubes (A-E).” 2001.

Distorted Cubes (z), 2018, is one in a series of photographs taken at the Tchogha Zabl ziggurat in Esmaili's home--country of Iran. Working in dialogue with Sol Lewitt's *Brick Wall*, 1977 and *Distorted Cubes (A)*, 2001, Esmaili's photograph plays upon the idea of the brick as an

imperfect cube, while also pointing to the erosion wreaked by time and weather. Through this imperfect form, Esmaili disrupts the site of Sol Lewitt's pristine geometric abstraction and conceptual orientation towards structural seriality. The architecture of the frame overshadows that of the original ziggurat, cropping out the historical and ritual significance of the site such that only abstraction remains.

5

Curtis Glenn

Good in o'er-flowing store (re-framed)

2016-2018

Oil on canvas, carpet, found furniture, and mixed media.

Dimensions variable

This installation houses paintings in discarded carpeting from a NYC art fair.

Nestling his paintings in discarded carpeting and reclining them against abandoned furniture from the old Pfizer factory, Curtis Glenn frames his paintings to evoke an embodied presence. Named after a Swedenborg well-wishing toast, this arrangement of carpet-clad pictures lay, lean, and sag like bodies after a long night of drinking. The paintings themselves —depicting isolated figures in magical landscapes and catching the cool, mysterious light of empty domestic spaces— appear haunted by their distanced approach to otherwise intimate and private scenes.



6 Jibade-Khalil Huffman

Untitled (Color Film)

2018

Multi-channel video, silent, conjoined frames.

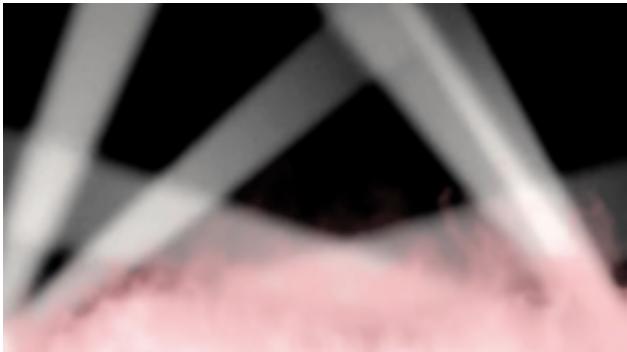
2-min loop

Courtesy of the artist and Anat Ebgi.

In frames that previously held:

Sigmar Polke. *Fernsehbild I.* 1971.

Sigmar Polke. *Wochenendhaus.* 1967.



Vibrant rectangles glide across the screen, either fading or becoming more opaque with their movement. The template for a boxy, compact automobile disintegrates into a three-dimensional rendering of a suburban-style home. These floating forms are inscribed by flaming effects, spotlights wobbling across the frame from the two upper corners of the projected image.

Following Sigmar Polke's *Wochenendhaus*, 1967, from the series "Graphics of Capitalist Realism"—a body of work developed in protest against the consumption-based American Pop art movement— Huffman exposes the seductive effects of video-editing software that are both kitsch and obsolete before use. Through these media and the doubled frames, Huffman creates a false "TV Picture" that intentionally disappoints contemporary expectations of spectacle, narrative, and design.

7

Tomashi Jackson

Limited Value Exercise II (Brown, et. al. v. Board of Education of Topeka, et. al.)

2014

Acrylic and silkscreen on gauze with copper support.

24 3/4 x 23 1/2 in.

Courtesy of Tilton Gallery

In a frame that previously held: Ellsworth Kelly.

Colored Paper Image V (Blue Curves) from

"Colored Paper Images". 1976.



In *Limited Value Exercise II (Brown, et. al. v. Board of Education of Topeka, et. al.)*, Tomashi Jackson creates a color study between a magenta square and an orange screen-printed archival image from the case archives of NAACP Legal Defense and Education Fund. The photograph was taken to document the progress of racial desegregation in schools in Topeka, Kansas following a class-action lawsuit against the city's Board of Education. Jackson applies a color exercise developed by the artist Josef Albers, whose methods showed that the effects produced by a color —for instance whether it appears to advance or recede— depend on the colors around it. Reframing history through the visual language of color theory, Jackson shows how the perceptual relativity of color can serve as a metaphor for the critique of racism.

8

Tomashi Jackson

Girls Just Want To Have Fun (Pavane for a Dead Princess) (Aiyanna, Tschabalala, and Delaware Girls)

2015

Print on paper

22 x 30 1/8 in.

Courtesy of Tilton Gallery

In a frame that previously held: Gerhard Richter.

Airplane I (Flugzeug I). 1966.



Featuring a childhood photograph of the artist's friend and fellow artist, Tschabalala Self, this print is a still-frame taken from a video entitled *Close to Me the Head on the Door*. The video was made following the death of seven-year-old Aiyana Mo'Nay Stanley-Jones, who was shot during a raid conducted by the Detroit Police Department in 2010. The young Tschabalala appears wrapped in a knit limited value exercise by Jackson, in which the artist explores the possibilities of making two colors seem like one. Jackson collages Tschabalala's portrait against a background of another of her color studies and photographs taken in racially segregated school districts from the NAACP's 1950s case archives. By exploring the implications of one color upon another, alongside and through archival documents, Jackson shows how the language of abstraction is also political and social. Bringing together images of young black girls across time, she explores the impact of historical racisms in America upon the present.



9 E.M. Joseph

Not a Jersey Girl (refrain)

2018

Dual channel HD video, live radio,
picture frames.

Duration: 50 minutes.

In frames that previously held: Joan Brossa. *Visual Poem*, plate 27 from untitled series. 1989.
Unknown.

Turning to the history and context provided by the frame of the building itself, E. M. Joseph's video charts the journey of Lourdes Rivera-Olsen, a Pfizer mechanic who —upon the closure of the factory in 2006— was forced to leave her childhood home in Brooklyn for more affordable housing in New Jersey. Joseph first corresponded with Rivera-Olsen on a photographic series produced for a 2016 show at the Pfizer Factory building, which centered on Rivera-Olson's memories of growing up in the neighborhood surrounding Pfizer and of her time working there. This second collaboration responds instead to the reasons why such memories are impossible today, capturing the journey from the Pfizer Factory to Lourdes' new home. The frames enter the installation in poetic parallel to the Janus-faced perspectives caught through front and rear windshields which write the story of displacement as a going that is also a leaving behind.

10 Simone Kearney

Sheila Na Gigs

2017

Frame covered with paper clay

30.75 x 44.825 in.

In a frame that previously held:
Lee Bontecou. *Pirates*. 1979-82.

Adorning the architectural body of the discarded frame with paper-clay figurines, Simone Kearney invokes the form of the Sheila Na Gigs, grotesque figurative relief sculptures displaying women with exaggerated vulvas. Commonly found on Celtic churches in the

11th and 12th Century, the sheila's meaning has been richly debated: some claim they are protective carvings against evil, others that they signify female lust and corruption, and still others that they are pagan fertility goddesses. Describing her decision to ornament the frame with sheilas, Kearney says that they "reclaim the institutional frame, they return to these margins, these outskirts, in full force, in all their ambiguousness."



11 Simone Kearney

Labor of Margins

2017

Frame, air-dry clay, two wooden gymnastic rings

42 x 49.125 in.

In a frame that previously held: Louise Bourgeois. Triptych for the Red Room. 1994.

Kearney's *Labor of Margins* coats a discarded frame in air-dry clay, leaving small sections uncovered to reveal the delicate structure beneath. Staging the frame as a site of possible action, Kearney has hung two gymnastic rings from the upper border to evoke the possibility for physical movement. While the soft materiality of the clay evokes the body, the rings call to mind the invisible forms of labor and play that occur in, around, and through the institutional frame, enacted variously by art handlers, frame fabricators, and even the artist herself.

12 Martha Naranjo Sandoval

Part of *How This Has To Be Told*

Original piece 2016, treatment 2018

Archival pigment print, video projection with sound, fabric, string, frame.



In a frame that previously held:
Patrick Caulfield. *Bathroom Mirror*.
1968.

Patrick Caulfield's *Bathroom Mirror* depicts a sea of tile cast at unsettling angles by the reflective surface of a mirror. Like Caulfield's screenprint, Naranjo Sandoval's *How This Has To Be Told* suggests the multiplicity of the seemingly stable object, drawing out uncertainties caught by the objective eye of the camera. In the audio and subtitles to this work, Naranjo Sandoval and her grandmother dispute the narrative of a childhood photo of the artist: is the young Martha bursting with laughter or tears? In this installation, the frame becomes a physical reminder of the photographic crop that de-contextualizes and destabilizes the truth of the document. Opened to the distortions of memory, Naranjo Sandoval reveals the photograph as uncertain in its meaning.



13 Elise Peterson

Kim Meets Boncompain

2015

Digital collage

34 x 26 in.

In a frame that previously held:

Kiki smith

Moth

1996

In *Kim Meets Boncompain*, Elise Peterson collages an image of a glamorous Lil' Kim in front of a painted nude female figure by the Contemporary artist Pierre Boncompain. In Boncompain's painting, the woman casts her gaze away from the viewer, knees pulled up to demurely conceal her chest. By comparison, Lil' Kim appears confident and self-possessed, boldly returning the gaze of the viewer though robed only in towel and pearls. Peterson's collage revises Boncompain's representation of the model as a mere object of observation, offering Lil' Kim's deliberate self-presentation as an alternative standard for beauty.

14 Elise Peterson

Nina Meets Sanyu

2015

Digital collage

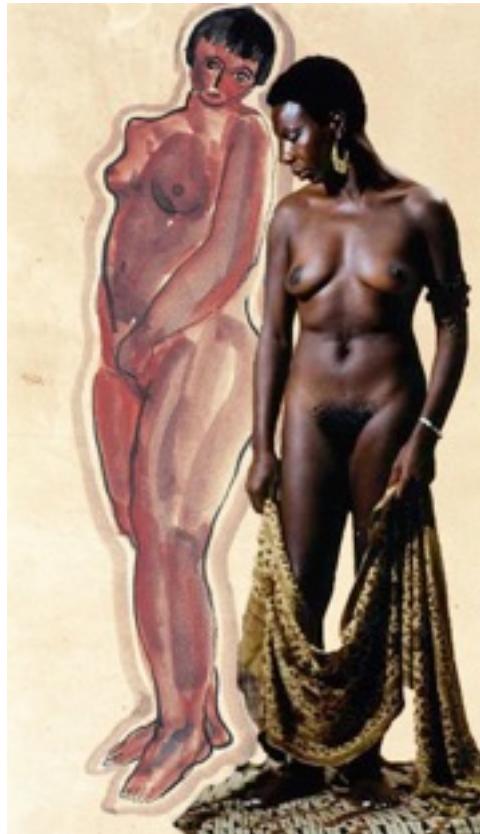
36 3/4 x 32 3/4 in.

In a frame that previously held:

Unknown

Nina Meets Sanyu brings together an image of the singer, songwriter, and Civil Rights activist Nina Simone with a painting by the artist Sanyu.

Simone's daringly draped frontal pose evokes the grandeur of a classical statue. Arranged so the female nude in Sanyu's portrait appears to gaze tenderly upon Simone, the collage forges an intimacy between these two women —although separated by time and place— in a shared moment of exposure and vulnerability.





15 Constance Tenvik

The Anatomy of Melancholy

2017

Canvas, plastic pearls, sequins, felt, fabric,
peacock feather, vinyl, acrylic wig, leather, ostrich
feather

31 1/2 x 15 in.

In a frame that previously housed: Eva Hesse.
Advocate of the Personal. 1963.

Trapped by the strict borders of the frame, the female figure in *The Anatomy of Melancholy* lifts a hand to shield part of her face as she stares imploringly out from behind the glass. The title's reference to anatomy calls attention to the materiality of the work, which is constructed from exuberant pinks, sparkling sequins, peacock feathers and fake pearls. As exaggerated symbols of femininity, these colors and materials both construct and constrain her. Half woman, half accessory, she occupies a space between subject and object: an illustration of feminine melancholy served with fried egg on top.

PARTICIPATING ARTISTS

Dana Buhl is an innovative photographer who uses the medium to explore differences between what exists and how we perceive it. In addressing this subject matter, Buhl's meditations present the strange practice and results of "looking" equating the process by which we come to know existing things to her own arbitrary process of image-making. In the latter, Buhl distills symbols into individual photographs re-contextualizing them according to a sequence she chooses. This method exploits the camera's ability to transform the world into visual artifacts; contrary to expectation each photograph does not portray a single event from a strictly chronological history, but instead one from a set that is constantly in flux. From this emerges a combination of images that effectively share a non-linear narrative posing rhetorical questions and presenting brief revelations ready to advance future archaeology.

Emmy Catedral was Born in Butuan City and raised in Butuan, Iloilo, Queens, and Spanish Harlem. Catedral creates multi-part performances and installations with objects, walks, video, and things made with paper. As The Amateur Astronomers Society of Voorhees (AASV) she has hosted salons and walking tours that examine the various human attempts (and failures) at ordering the universe. Catedral's work has been shown at The Queens Museum of Art, Flux Factory, LaMama Experimental Theater Club, The New York Historical Society, Bronx River Art Center, Sadie Halie Projects, Primetime, the Center For Book Arts, and unnamed and temporarily named spaces. On occasion, Catedral delivers text, and on occasion it is to an audience. Recent readings and performances have been presented at Unisex Salon, The Segue Reading Series, Present Co., and Underdonk. She has organized and co-curated literary and performance programs.

Golnaz Esmaili (b. 1985, Tehran, Iran) makes work that contemplates the aftermath of memory and suspension of time through various media including video, installation, text and photography. Esmaili received her BFA from Azad Art and Architecture University, Tehran, Iran (2007), her MA from Tehran University (2009) and her MFA from Yale School of Art, New Haven, CT (2012). She is a founding member of the collective ALLGOLD, who was in residency at MoMA PS1, Long Island City, NY in (2014-15). Her work has been exhibited at Graphic Design Festival Paris (2017), Queens Museum, NY (2016), Hinterland Galerie, Vienna, Austria (2016), LAU, Beirut, Lebanon (2016), Aaran Gallery, Tehran, Iran (2014), "Part of Me: mise en abyme", Paris, France, and The Invisible Present, Rio de Janeiro, Brazil. Oi Futuro/Flamengo, Rio de Janeiro, Brazil (2011).

Curtis Glenn hails from Detroit as an alum of the College for Creative Studies, and has since re-located to Prospect Park, Brooklyn. In the spring of 2016, he had a solo show at Cleopatra's in Greenpoint, Brooklyn and participated in a group show at Interstate Projects in Bushwick, Brooklyn in 2014. Working in painting and a variety of new media, such as installations made from found materials and DVDs-as-exhibitions, Glenn is also a co-founder of Malcolm Glenn Project Space (Gallery/Collective), Brooklyn, NY (est. 2009).

Jibade-Khalil Huffman is an artist working fluidly across poetry, video, photography, and installation. Fence Books has published most of his poetry—including the collections *Sleeper Hold* (2015) and *19 Names for Our Band* (2008). Currently an artist in residence at the Studio Museum in Harlem, he will present recent works in the group show "Tenses," which is on view there from July 14 through October 30, 2016. Huffman is also opening a solo show in Los Angeles of a newly commissioned series of works. Titled "Verse, Chorus, Verse," this exhibition is on view at Los Angeles Contemporary Exhibitions (LACE) from June 29 through August 14, 2016.

Tomashi Jackson, b. 1980 in Houston, TX, is an artist working across disciplines exploring the relativity of color through the language of painting. She received her MFA in Painting and Printmaking from Yale University School of Art in 2016. She earned her Master of Science in Art, Culture and Technology from the Massachusetts Institute of Technology School of Architecture and Planning in 2012, and her BFA from The Cooper Union for the Advancement of Science and Art in 2010. She has participated in numerous

group exhibitions and currently teaches drawing at the Massachusetts College of Art and Design, Boston. Jackson lives and works in New York City and Cambridge, Massachusetts.

Simone Kearney is a poet and visual artist. Her writing has appeared or is forthcoming in Stonecutter, Bridge Journal, Belladonna Chaplet Series, Ragazine, Post Road, Maggy, and Supermachine, among others. Her poetry chapbook In Threes was published by MinuteBooks in 2013. She teaches at Pace University and Ramapo College, and lives in Brooklyn.

E.M. Joseph lives and works in New York, NY. She received her MFA from Columbia University in 2016, and a BA from Vassar College in 2011. Joseph has exhibited at Finished Goods Warehouse (2016), Black & White Gallery Project Space (2016), The Fisher Landau Center for Art (2016), The Miriam & Ira D. Wallach Art Gallery (2016 & 2015), The Italian Academy for Advanced Studies at Columbia University (2016), Judith Charles Gallery (2015), and ArtSpace New Haven (2014).

Elise Peterson is a writer, visual artist, and educator living and working in New York. Her writing has appeared in Adult, PAPER MAGAZINE, ELLE, LENNY LETTER, and NERVE among others. She is passionate about storytelling and investigating the nuance of identity and sexuality as it relates to marginalized communities. Comparably, her multi-disciplinary visual work focuses on reinterpreting the past in order to explore evolving notions on the intersection of technology, blackness and cross-generational narratives.

Martha Naranjo Sandoval is a filmmaker and artist-curator from Mexico City. She holds a degree in Film a Television from Centro de Diseño, Cine y Televisión in Mexico City and an MFA from the International Center of Photography and Bard College. Along with artist-curator Groana Melendez, she organizes platforms to showcase artists and promote critical conversations. Her work focuses in the materiality of image; in the difference between how time is portrayed in moving and still image; and in how images gain significance culturally.

Constance Tenvik (b. 1990, Norway) is an artist. Her exhibitions include Creeper at Deli Projects Basel (CH) 2016, Game Of Life III at Kristians and Kunsthall (NO) 2016, Partners at Abrons Art Center, New York (USA), 2016, Collection As Allocated Objects at Tidenes Krav, Oslo (NO) 2014, Tournament d'Objet at Charlottenborg Kunsthall, Copenhagen (DK), 2013. Tenvik lives and works in New York.

Flushing Avenue

