

LIVING CONTENT LIVE

HOSTED BY

TIMES SQUARE SPACE

PRESS KIT

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Excerpts from past issues of [**Living Content**](#)



LIVING CONTENT LIVE

HOSTED BY

TIMES SQUARE SPACE

Saturday, October 27, 2018
10AM—5PM

Times Square Space
1500 Broadway, New York

Living Content Live is curated and organized by Adriana Blidaru, with curatorial and organizational support from Brian Paul. The event is created in collaboration with Tiffany Zabludowicz and Times Square Space.

For press information
contact Brian Paul –
info@livingcontent.online

Admission is free, on a first-come, first-served basis. Please note that RSVP is essential due to limited capacity.

Organized by Living Content in partnership with Times Square Space, Living Content Live is a full day event consisting of talks, presentations, screenings, and performances, by some of the most thought-provoking contemporary artists, writers, and curators. Dealing with topics such as ecology, feminism, technology, and knowledge production, the featured speakers will present unique insights into their practices and their discourses.

Participants include Hayley Silverman, Shaun Motsi, Rina Banerjee, Courtney J. Martin, Michael Wang, Timur Si-Qin, Jasper Spicero, Luciana Solano, Ryan Kuo. With screenings by Ilana Harris-Babou, Darren Bader, and Liz Magic Laser.

Living Content's is a bi-monthly interview platform created and edited by Adriana Blidaru, designed to provide firsthand information about artistic practices. Living Content investigates and highlights some of the most interesting and thought-provoking practices that best define a set of contemporary concerns.

Times Square Space is located in vacant spaces of 1500 Broadway, an office building in the heart of Times Square. The iconic "Good Morning America building" has been used as an exhibition space for Zabludowicz Collection and has seen projects by PERFORMA and international guest curators. Now these unique spaces, under the direction of Tiffany Zabludowicz, have a new mandate: when an office moves out, an exhibition or artist residency moves in until the next tenant arrives.

Hayley Silverman

Hayley Silverman (New York, US, b. 1986) is an artist working in sculpture, performance, photography, and theater. She is broadly concerned with the technologies and artifacts of moral and political surveillance, the aural and spatial materiality of borders, and the embodiments and custodians of narrative and belief. Through a diverse practice that has included interspecies stagings of ventriloquized pop-cultural texts and sculptural adaptations of populist American material culture, Silverman reproduces and transmutes the material traces and immaterial evocations of objects traditionally vested with moral, figurative, or liturgical significance. Her work questions how religious figurations can serve as

vessel, observer, and protector simultaneously, and which bodies convey which messages, through what means.



Silverman lives and works in New York. She holds a BFA from Maryland Institute College of Art, Baltimore. Some of her most recent solo shows include Sommer Contemporary Art, Tel Aviv, Bodega, New York, Veda, Florence, Lisson Gallery, New York, and multiple group shows including Tanya Bonakdar, New York, Greene Naftali, New York, Boatos Fine Art, São Paulo.

Shaun Motsi

Shaun Motsi (Harare, ZW, b. 1989) works through installation, painting and sculpture to explore the ways in which social narratives are structured, and how they cumulatively constitute identities. Motsi is currently working on the Nü Sensitivity Reader: a publication that elaborates on the various aspects of his research over the last few years, which looks at how the romantic sublime might relate to ecology, geo-politics, and questions of representation.



Motsi is based in Frankfurt am Main, Germany. He is currently studying at the Städelschule under Prof. Judith Hopf. He has recently exhibited at Kraupa-Tuskany Zeidler, Berlin; Le Bourgeois, London; PSM Gallery, Berlin; STORE Contemporary, Dresden; Toves, Copenhagen; and Center, Berlin; amongst others.



Liz Magic Laser

Liz Magic Laser (New York, US, b. 1981) makes videos and performances that deal with public and private spaces, and channels of communication, focusing on how political subjectivities structure one another. Often collaborating with performers from outside the sphere of art (surgeons, strategists, therapists, and motorcycle gang members), recent work has taken the form of political therapy. An exhibition at the Centre Pompidou in June 2018 included an installation, a performance, and an instructional video, with each format allowing the public to learn movement exercises developed to analyze and treat the personality through archetypes: the disciplinary parent, the obedient child, and the rebellious child.



Laser lives and works in New York. She earned her BA from Wesleyan University and her MFA from Columbia University. Her work has been the subject of solo exhibitions at Confort Moderne, France, Centre d'art Contemporain Bretigny, France, Jupiter Artland, Scotland, Kunstverein Göttingen, Germany, Mercer Union, Toronto, Various Small Fires, Los Angeles, Paula Cooper Gallery, New York, amongst others.



Rina Banerjee

Rina Banerjee (Calcutta, IN, b. 1963)'s work is known for investigating the splintered experiences of diasporic communities, raising questions about exoticism, cultural appropriation, globalization, and feminism. Using a large variety of materials ranging from Murano glass to cowrie shells, false glass doe eyeballs, silk and synthetic textiles, she creates monumental installations and large-scale assemblages. Her works use poetic microfictions-as-titles, that are works of art in themselves, ranging in length from 50 to 180 words.



Banerjee lives and works in New York. She holds Bachelors of Science from Case Western Reserve University and an MFA from Yale University. She participated in multiple Biennials such as "Prospect.4", New Orleans, Busan Biennial, Korea, "Asian Art Biennial", Taiwan, "Greater New York Show", New York, "55th Venice Biennale", Venice, and has had multiple solo exhibitions at Hosfelt Gallery, San Francisco, Galerie Nathalie Obadia, Paris, Sackler Galleries, Smithsonian, Washington DC, and more. A major retrospective of her work "Make me a Summary of the World" opened on October 27th, at The Pennsylvania Academy of the Fine Arts in Philadelphia, and is on view through March 31, 2019.

Courtney J. Martin



Courtney J. Martin is the Deputy Director and Chief Curator at the Dia Art Foundation. Prior to Dia, she was an assistant professor in the History of Art and Architecture department at Brown University; and assistant professor in the History of Art department at Vanderbilt University. She also worked in the media, arts, and culture unit of the Ford Foundation in New York. In 2015, she received an Andy Warhol Foundation Arts Writers Grant. In 2018, she will oversee exhibitions of works by Dan Flavin, Blinky Palermo, Dorothea Rockburne, Keith Sonnier and Andy Warhol at Dia.

Martin lives in New York. She received a doctorate from Yale University for her research on twentieth century British art and is the author of essays on Rasheed Araeen, Kader Attia, Rina Banerjee, Frank Bowling, Lara Favaretto, Leslie Hewitt, Asger Jorn, Wangechi Mutu, Ed Ruscha and Yinka Shonibare. She curated multiple exhibitions, including a focus display at Tate Britain, “Drop, Roll, Slide, Drip... Frank Bowling’s Poured Paintings 1973–1978”, “Robert Ryman” at the Dia Art Foundation, and the group show, “Minimal Baroque: Post-Minimalism and Contemporary Art”, at Rønnebæksholm in Denmark. She is the co-editor of “Lawrence Alloway: Critic and Curator” (Getty Publications, 2015, winner of the 2016 Historians of British Art Book Award) and the editor of “Four Generations: The Joyner Giuffrida Collection of Abstract Art” (Gregory R. Miller & Co., 2016).

Ilana Harris-Babou

Ilana Harris-Babou (Brooklyn, US, b. 1991)'s practice is interdisciplinary--spanning sculpture and installation, but grounded in video. She speaks the aspirational language of consumer culture; mimicking cooking shows, music videos, and home improvement television, among others. Her videos use the seductive sheen of entertainment as a Trojan Horse to get into the viewer's line of sight. Once seen, the work distorts and distends the abject failures of material desire, confronting the contradictions of the American Dream; the ever unreliable notion that hard work will lead to upward mobility and economic freedom.

Harris-Babou has exhibited throughout the US and Europe, with solo exhibitions at The Museum of Arts & Design and Larrie in New York. Other venues include Abrons Art Center, the Jewish Museum, and Sculpture Center in New York, the De Young Museum in San Francisco, CPH:DOX* in Copenhagen, La Casa Encendida in Madrid and Le Doc in Paris. She has been the recipient of the Fountainhead Fellowship at Virginia Commonwealth University, the Community Engagement Grant from the Rema Hort Man Foundation, the Van Lier Fellowship

from the Museum of Arts & Design, and The Mary Hotchkiss Williams Travel Fellowship from the Yale University Art Gallery. Her work has been reviewed in *The New Yorker*, *Artforum*, and *Vice*, among others. She received an MFA from Columbia University in 2016, and a BA in Art from Yale University in 2013. She is currently a Visiting Assistant Professor of Art at Williams College.



Michael Wang

Michael Wang (Maryland, US, b. 1981) uses systems that operate at a global scale as media for art: climate change, species distribution, resource allocation and the global economy. His works include “Carbon Copies,” an exhibition linking the production of artworks to the release of greenhouse gases, “World Trade,” a series tracing the trade in steel from the World Trade Center following the attacks of September 11, 2001; and “Extinct in the Wild,” a project that engages species that no longer exist in nature but persist under human care.



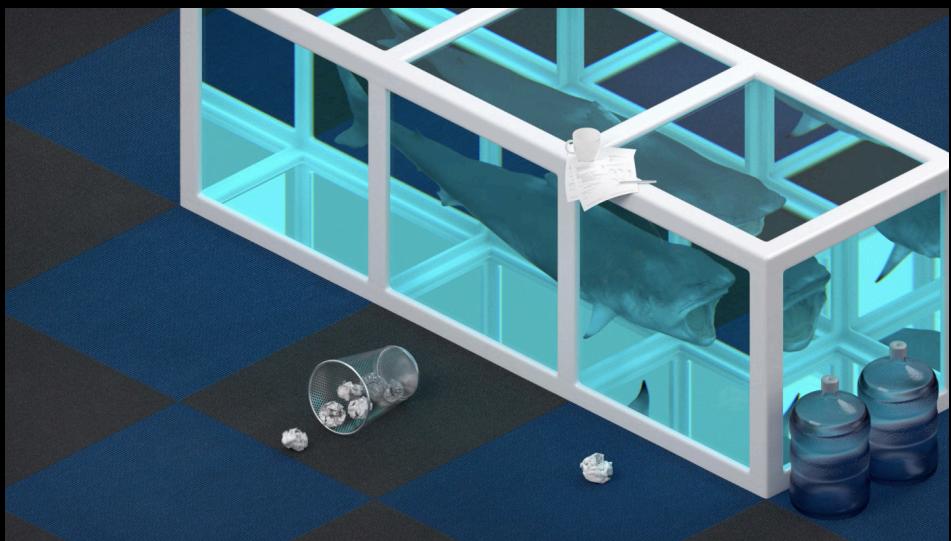
Wang’s work has been shown in Europe, North and South America, and Asia, most recently at Manifesta 12 in Palermo, the Swiss Institute in New York, the Parque Cultural in Valparaíso, the Fondazione Prada in Milan, and Foxy Production in New York.

Darren Bader



Darren Bader (Bridgeport, US, b. 1978) makes videos, sculptures, and installations that often include both everyday things and other artist's works. His practice peels back the layers that contemporary art tends to accumulate for discursive legitimacy and market validation. Bader considers the traffic of meaning and mythology that the art object carries, never holding it in contempt.

Bader lives and works in New York. He “tried to double-major in Film/TV Production (BFA) and Art History (no degree)” at New York University. His work has been shown in multiple galleries, institutions, and biennials, most recently at: Société, Berlin; Andrew Kreps Gallery, New York; Sadie Coles HQ, London; Museo d’Arte Contemporanea Donnaregina – Madre, Naples. In 2013 Bader was awarded the Calder Prize.



Timur Si-Qin

Timur Si-Qin (Berlin, DE, b. 1984) is writing a religion of the future in commercial light-boxes and aluminum casts of skeletal, charred tree trunks. Known for works that address with uncanny clarity our bizarre, simulated image of the natural world's evolution, Si-Qin's yin-yang logo/brand/ex libris has recently mutated its narrative once again. Morphogenesis, or the infinite patterning of the physical world, grounds the symbol's new role as icon of his Campaign for a New Protocol. The artist explains how technology and culture are as much a product of nature as seashells and termite mounds. And now spirituality has been added to that list.



**Radical
Immanence,
Infinite
Difference.**

Si-Qin lives and works in New York. Recent exhibitions include High Line Art, New York, Spazio Maiocchi, Milan, Art Basel, Hong Kong, Gallery Weekend, Beijing, Société Gallery, Berlin, and Konfuzius-Institut an der Freien Universität, Berlin.



Jasper Spicero

Jasper Spicero (South Dakota, US, b. 1990) creates sculptures and installations that become props and backdrops in videos that follow actors within labyrinths of schools, hospitals, prisons, and mental health facilities. Spicero chooses environments and institutions that purport the hope of transformative change. Through his fascination with video game-like narratives and his use of emptied, simplified orchestral music, he makes those promises strange and unfamiliar. Desaturated material, boyhood, and birds populate the sculptural components, and everything feels intricately woven together by a common thread.

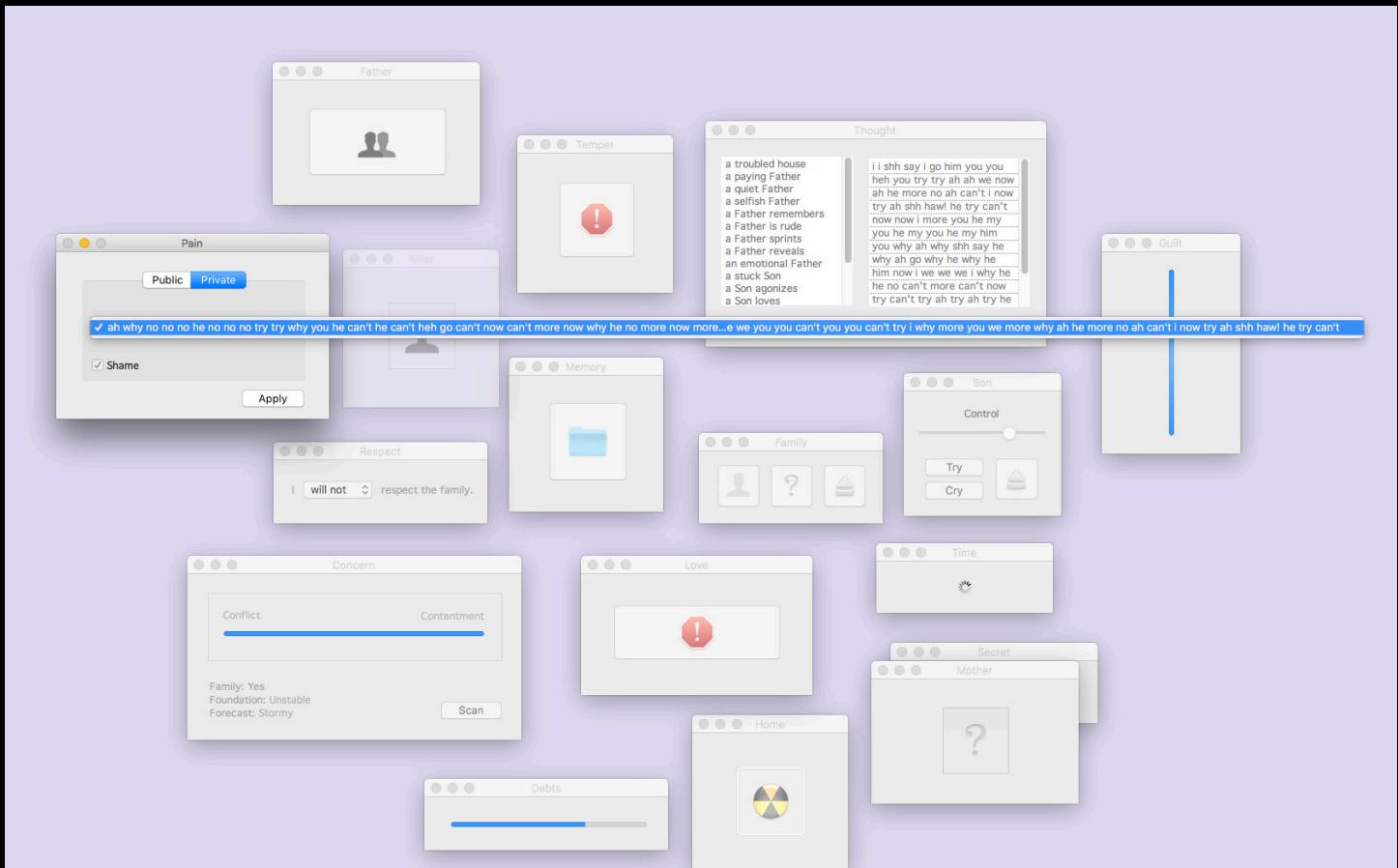


Spicero lives and works in New York. He had solo exhibitions at Mother Culture, LA; Time Square Space, New York; Johan Berggren, Malmo; LUMA Westbau, Zurich; New Galerie, Paris; and duo-exhibitions with Bunny Rogers at Arcadia Missa, London; with Alex Dolan, Important Projects, Oakland; and with Win McCarthy, at The Rudolph Steiner Bookstore, New York.



Ryan Kuo

Ryan Kuo (Elkins, US, b. 1982) creates work that is process-based and diagrammatic, utilizing techniques from video games, productivity software, web design, motion graphics, and sampling. In recent projects Kuo uses software conventions to put form to the unnameable: family, the motivation to work, and whiteness, “an unremitting affective failure that erases bodies, including its own, in its search for a neutral point of origin.” Kuo’s work tends to invoke a person or people arguing.



Kuo lives and works in New York. He holds a Master of Science in Art, Culture and Technology from MIT, and a BA from Harvard University. Works and writing have appeared at bitforms gallery, Queens Museum, the Current Museum of Art, Haus der Kulturen der Welt, Art Journal Open, Spike Art Quarterly, Goldsmiths, Carpenter Center for the Visual Arts and MIT Media Lab. He has been featured in Rhizome and BOMB Magazine, and has been a resident artist at Queens Museum Studio Program and Residency Unlimited.

Luciana Solano



Luciana Solano (Rio de Janeiro, BR, b. 1972) is an independent curator based in New York and Rio de Janeiro. Her multidisciplinary projects focus on the intersection between art, science and language, investigating the aesthetic impact of biological and technological systems in contemporary environments.

She is particularly interested in developing site-specific art exhibitions that reconfigure physical and spatial relationships with the viewer. She brings a unique perspective to her curatorial platform after working in the field of Computer and Biological Sciences, for which she holds undergraduate and graduate degrees.

Schedule of event

- 10:00 AM Opening Remarks
Adriana Blidaru, Tiffany Zabludowicz
- Lecture, Reading
Hayley Silverman
- Performance, Reading
Shaun Motsi
- Screening
Liz Magic Laser
- In Conversation
Rina Banerjee and Courtney J. Martin
- 1:00 PM Break (Light lunch, coffee)
- 2:00 PM Screening
Ilana Harris-Babou
- Lecture
Michael Wang
- Lecture-performance
Timur Si-Qin
- Screening
Darren Bader
- In Conversation
Ryan Kuo and Luciana Solano
- Screening
Darren Bader
- 5:00 PM Closing Reception

Excerpt from Living Content #1: Michael Wang



Michael
Wang

We live in a world defined by science and technology. I want to work directly with and within the systems of technomodernity. To enter into these systems I need to become conversant in the language and functioning of each. Working with scientists and other experts helps me expand the domains in which I can work as an artist.

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Michael
Wang

In Extinct in the Wild you displayed these diverse species side by side in special designed ecosystems. Where are you positioning your practice in staging and sharing this type of knowledge?



I don't think of the show as consisting only of ideas or knowledge. The show expands a living and material network of organisms into the space of art. I see each of the species on display in relationship to all the other individuals of the species under human care outside the space of the exhibition. These species have been uprooted from the environments in which they evolved. They are homeless species that persist only within these dispersed and often global networks of human care. The show becomes a new node in a global network of care. In elevating these species to the status of artworks, I want to draw attention to these larger networks of which they are a part, to put these systems of care on display.

Excerpt from Living Content #16: Rina Banerjee



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Rina
Banerjee



Can you tell me more about your paintings? And do you see them as undoing connotations of words associated to femininity like 'delicate' and 'fragile'?

You know, there was a time when I was a graduate student in the '90s, where people would say that painting is almost dead because we had video, we had the Internet, and media performance art was beginning to take precedence. Now, we're finding out that painting is not dead after all. And the issue was that painting had to be referencing painting historically: specifically those 300 years, 400 years, of European painting. If you didn't reference a painter when you were painting, and you didn't say 'this is the source and my work is engaged with these traditions of paintings from Europe, from Germany, from England, or from America', then you weren't painting. At that time I made a political decision to call my paintings 'drawings' because drawings were the stepsister of paintings. Drawing in the academia was not 'a school'. At Yale University you had 'the school of painting', and you had 'the school of sculpture', but you didn't have 'the school of drawing'. It was interesting to find out when I was at Yale, that the reason for that, at least in that tradition, was because drawing was not seen as intellectual, and because drawing was done by women. Given that drawing and illustration were very close, when women started attending Yale, they were only allowed to attend for book design.

Excerpt from Living Content #9: Hayley Silverman

Hayley
Silverman



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Hayley
Silverman



Well, glass is tricky. The angel marionettes that I made were life-sized, which as a beginner was wildly more ambitious than starting with a bowl-form. The process included sending my drawings and measurements to the Italian glass studio, Colleilca, to make samples and then coming to work with the studio's master glass-blower over two days with the great help of Veda's director, Gianluca. I don't normally work through someone else's hands, but the energy used to convey the angels, the studio master's ego, the factory of men in grey uniforms throwing orange orbs of fire on rotating sticks, and the small window of time within which you have to make decisions, especially in another language, was something I've never experienced in artmaking. There was also the element of physical weight and the stress of suspending the angels thirty feet into the air. The installer, gallerist, and I were standing at different levels of the space trying to delicately hoist 100 pounds of glass by a wire.

That sounds intense. Where did the fascination with angels come from, in the first place?

I became interested in the way angels and other religious entities contain this paradox of legibility. An angel's immaterial self, when conveyed through religious art history, becomes not only material but decorative, heroic, hyper-feminine, masculine, etc. There's this spectrum of embodiments from ancient Judaism's Seraphim, described as "flying elements of the sun" who have twelve wings and burst into song at sunrise to the most popular archangel, Michael, depicted as a military leader. My friend Kaela Noel shared with me this great BBC podcast that traces civilizations from biblical Israel through Medieval Christianity ransformations of angelic embodiments in detail. It's interesting to trace their aesthetic flexibility, continually changed and re-drawn to suit the ideological needs of the era.