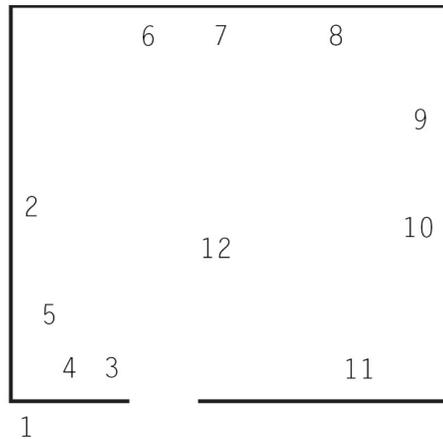


# SI

## LOWER LEVEL



### 1. Cassidy Toner

*In the studio 1 (After Johann Rudolf Feyerabend's Basler Totentanz, 1806)*, 2019

24 ½ x 17 in

Material solvent transfer and watercolor on one-way reflective window film

Courtesy of the artist and GALERIE PHILIPPZOLLINGER

Cassidy Toner's works often employ motifs or exchanges from comedy or cartoons melded together with references to art history. *In the studio 1 (After Johann Rudolf Feyerabend's Basler Totentanz, 1806)* includes imagery from the titular painting by Feyerabend, which depicts the "dance of death," a historic memento mori of the city of Basel. Considering the agency of paintings, as in Ad Reinhardt's 1946 cartoon *How to Look at a Cubist Painting*, in which a painting shouts back "What do you represent?" these works suggest that laughter might constitute another form of relation between people and artworks.

### 2. Maïté Chénière

*In Between the Vibrant Bodies Rises the Ghost Architecture<sup>1</sup>, the Nexus<sup>2</sup> of the Dancefloor*, 2020

Video and sound, 27 min

Courtesy of the artist

Maïté Chénière uses sound technology and club music to manipulate perceptions of space and time, conceiving of this process as one in which tracks are dragged into the abyss from which resilient archipelagos emerge. This work, informed by the myth of Drexciya and the Xenogenesis Trilogy of Octavia E. Butler, culminates as a research landscape, a map of influences and tribute to black queer culture.

### 3. Gaia Vincensini

*Stuck*, 2020

Pen on paper

11 3/5 x 16 ½ in

Courtesy of the artist and Gaudel de Stampa, Paris

<sup>1</sup> Singh Brar Dhanveer, "Ghetto Thermodynamics", *Cesura//Acceso*, Issue n.1, 2015, chap.5. <http://cesura-acceso.org/issues/ghetto-thermodynamics-dhanveer-singh-brar/>

<sup>2</sup> Goodman Steve. *Sonic Warfare. Sound, affect, and the ecology of fear*. Massachusetts: Technologies of Lived Abstraction, 2010. chap.17.

#### 4. Gaia Vincensini

*The bliss they now knew*, 2020

Indian ink on paper

11 3/5 x 16 1/2 in

Courtesy of the artist and Gaudel de Stampa, Paris

#### 5. Gaia Vincensini

*Contre-sens*, 2019

Acrylic, fabric, carabiners, chain

Courtesy of the artist and Gaudel de Stampa, Paris

In the two drawings on view, Gaia Vincensini presents dreamlike nocturnal landscapes that conjure both the Geneva skyline and an extraterrestrial atmosphere. Populated with mythical creatures, masks, and bank logos, Vincensini's scenes are momentary captures of existential fantasy. In *The bliss they now knew*, the plummeting figure is dotted with a number of insectine clock hands, a symbol mirrored in a nearby soft sculpture in which hand-painted clock faces appear as charms that cascade from two small, plush handbags. Complete with technicolor eyes and mouths, these lively harbingers of time's passing weep, wink, grimace and glower.

#### 6. Alfatih

*Untitled*, 2020

Resin, silicon, worn-out boots

14 1/2 x 15 3/4 x 7 7/8 in

Courtesy of the artist

*Untitled* is part of a series of sculptures in which prostheses are adjoined to worn, second-hand shoes. The works draw on a history of shoe and boot production in which split toes have formed the basis of the design, in particular Maison Martin Margiela's Tabi boots, which themselves refer to designs dating back to 15<sup>th</sup> century Japan. The prosthesis of the neatly cloven toe on the one hand, and the realistic human foot on the other, create an uncanny sense of possession, as though shoes can wear feet, rather than the other way around.

#### 7. Jesse Darling

*Cut Curtain*, 2017

PVC

137 3/4 x 86 5/8 in

Courtesy of the artist and Chapter NY

In several of Jesse Darling's sculptures, infrastructural objects are modified to appear animate, complete with vulnerabilities, such as bends, breaks and ruptures. In *Cut Curtain* a PVC privacy curtain, of the kind one might find at a hospital, displays both a tear in its fabric and a partial repair, suggesting the anxieties inherent in the partition.

#### 8. Melanie Akeret

*Untitled*, 2020

Print on canvas

25 1/4 x 28 1/2 in

Courtesy of the artist

Melanie Akeret first encountered this image as a photograph and made a drawing of it, a process that is typical for her practice, in which she considers the transmission of images across media. For *Haunted Haus*, she digitally printed the drawing on canvas through an on-demand web service. Staring despondently and set within a menagerie of stuffed animals, the clown-face toddler presents an unnerving, sardonic case study in the degradation of images.

#### 9. Alfatih

*Bootleg Oracle*, 2020

Video, 3 min 26 sec

Courtesy of the artist

For *Bootleg Oracle*, Alfatih used a synthetic media software to animate domestic objects with the voices of political leaders delivering speeches. During a period of separateness and physical isolation, experiences of public life have become further detached from a sense of a collective body. The voices of leaders across the globe, who attempt to pacify and manipulate via political speech, creep into domestic voids, possessing items of furniture that occupy dim unpeopled rooms.

10. James Bantone

*Family Values*, 2020

Tape, neoprene, polyester, leather, silicone, frame, print on paper, steel, glass, boots and gloves in collaboration with Jazil Santschi I S E

Courtesy of the artist

Using a non-expressive 3D mold of his own face and a skin-tight neoprene suit inspired by flamboyant Powerpuff Girls villain, HIM, James Bantone here presents a demonish alter-ego of the artist. Recently appearing as a pair of twerking twins on a black leather sofa, the figure is a recurring character within Bantone's practice, acting as a playful and pointed send-up of cultural tokenism within contemporary art circles. With the scene set as an uncanny living room, the Narcissus from hell stares into the reflective surface of a plucked-from-the-catalog coffee table, while casting a shadow on the ceiling above. In a suite of department store studio family photos, the demon and its double make a series of empty gestures for the camera.

11. Dorota Gawęda and Eglė Kulbokaitė

*Mouthless, Part I*, 2020

Video, 44 min

Cinematography: Fritz Schiffers

Readers: Juno Moritz, Julia Moritz, Azur Sabic, Amadeus Vogelsang

Styling: Erik Raynal

Make-up: Juliette Ruetz

Courtesy of the artists

12. Dorota Gawęda and Eglė Kulbokaitė

*A Large Piece of Turf 02:60*, 2020

Material Industrial aroma diffuser, fragrance produced by International Flavors and Fragrances Inc.

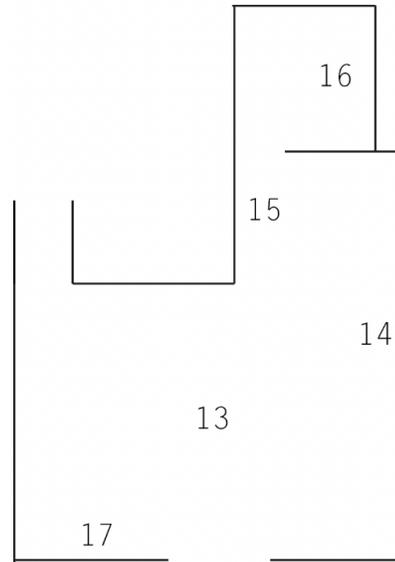
12 ½ x 17 x 7 7/8 in

Courtesy of Amanda Wilkinson Gallery, London

Drawing from the archival accounts of witch trials in Fribourg, Switzerland, Dorota Gawęda and Eglė Kulbokaitė's video, *Mouthless, Part I*, presents a fractured narrative of a family attempting to conjure spirits of humans, plants, animals and beings who resist classification. With a script compiled from excerpts of critical theory and fiction, *Mouthless, Part I* presents a textured exploration of the relationship between nature, folklore and horror. Through the additional lens of Baltic and Slavic tales that conceive of undead characters spawning from soil and swamps, Gawęda and Kulbokaitė raise vital, future-facing questions about what continues to lurk in landscapes.

Nearby is an industrial diffuser that emits an earthy and sweet bespoke fragrance known as synthetic petrichor. Defined as the pleasant smell that frequently accompanies the first rain after a long period of warm, arid weather, petrichor comes from a chemical exchange between rainwater and an oil generated by dry plants and soil. The work's title draws on Albrecht Durer's 1503 botanical watercolor, *the Great Piece of Turf*. Durer's painting is notable for its precise depiction of roots and vegetal undergrowth, a realm, for Gawęda and Kulbokaitė, that is saturated with stories and secrets waiting to be released.

GROUND FLOOR



**13. Win McCarthy**

*Bloodsucker Country Pt. 1 & 2*, 2019

Tempered glass, silicone, tape, foamcore, cast glass, laser prints, inkjet prints, blanket, water bottles

81 1/2 x 193 x 96 1/2 in

Courtesy of the artist

In *Bloodsucker Country Pt. 1 & 2*, Win McCarthy assembles a spectral New York cityscape from found objects, photos, glass, foamcore and tape. A low-lying glass structure contains a transparent cast mask of the artist's face and taped-on exterior photos of a storage depot that McCarthy passes often on the way to his studio in Red Hook, Brooklyn. Looming above is a glass tower of the kind that developers have proposed for New York's waterfront, dwarfing the varyingly filled plastic water bottles that populate the ground below. Affixed to each façade of the tower is a print-out of a fang-bearing Vampire whose hammy grimace oscillates between menacing and impotent. McCarthy here employs materials that layer and shift modes of transparency and opacity, bringing to the fore the tenuous boundaries between public and private that gentrification perpetually recalibrates with accelerating speed.

**14. Miriam Cahn**

*Denkende Frau*, 1999

Oil on canvas

15 1/3 x 10 2/3 in

Courtesy of Anne and Arthur Goldstein

This oil painting depicts its titular thinking woman in a tightly cropped portrait that dissolves her figure, made up of burning shades of red and putrid greens, into the shadowy darkness behind. Characteristic of Cahn's style of portraying faces with gaping eyes that face the viewer directly, the enigmatic figure pulses simultaneously with melancholy solitude and a vibrant, determined force.

**15. Victoria Colmegna**

*Mod*, 2020

Dye-sublimation printed carpet

48 x 192 in

Courtesy of the artist

*Mod* is a carpet printed with stills taken from a video of a lecture that Jacques Lacan gave in 1972 at the Catholic University of Louvain, Belgium. There, a confrontation took place when a young model in the audience interrupted the lecture with his own Marxist musings and spilled water on the French psychoanalyst. Reimagined in the bold, color block aesthetic of Jean-Luc Godard's *La Chinoise* (1967), the work also includes echoes of the 1966 film recording for Nancy Sinatra's hit single, "These Boots are Made for Walkin'", in which Sinatra and a bevy of Mod, minidress-wearing back-up dancers prance in front of displays of red flags, similar to those waved by students in *La Chinoise*. Here, as visitors walk all over the apparitional appearances of these figures, staining the carpet with their steps just as

the agitator from the lecture spilled liquid, Victoria Colmegna invites us to ask: "Are you ready, boots?"

**16. Andro Wekua**

*Yet to be titled (the house)*, 2012

Acrylic plaster, wood, steel, gypsum fiber board and acrylic paint

13 1/2 x 17 1/4 x 16 1/4 in

Courtesy of the artist and Gladstone Gallery, New York and Brussels

This is a model of the seaside home where Wekua lived as a child in Sukhumi, Georgia, a town that was devastated in the early 1990s by civil war. Meditating on the boundary between historical reality and the subjective experience of remembering, this sculptural representation gives form to memory, including stretches of blank space that correspond to what the artist refers to as "memory gaps." In this way, *Yet to be titled (the house)* reveals the complex and continuous processes of reconstruction and fragmentation that inform the experience of remembrance.

**17. Haroon Gunn-Salie**

*Zonnebloem renamed*, 2013-2020

Site-specific intervention, photograph

3 ft 11 in x 2 ft 7 in

Courtesy of the artist

In 1966, the apartheid government in Cape Town, South Africa renamed the close-knit and multi-cultural community of District Six as Zonnebloem, declaring it to be "whites only" and forcibly removing tens of thousands of its nonwhite residents. In response to this erasure of people from the area, and of the negation of maps and memories that the renaming effected, in 2013 Haroon Gunn-Salie executed a series of site-specific interventions, changing the "Zonnebloem" road signs throughout the neighborhood to instead read "District Six." Following the persistent restitution efforts of residents, in December 2019, the City of Cape Town itself officially restored the name of the neighborhood to be District Six. Gunn-Salie's 2020 photograph, however, here depicts his intervention still in place, evidence that infrastructural change is slow to be enacted and that the lasting and unresolved issues of apartheid linger.

2<sup>ND</sup> FLOOR + ELEVATOR



18. Gabriele Garavaglia

*Intruder*, 2020

MP3 file, built-in speakers, 81 min 52 sec

Courtesy of the artist

Commissioned for *Haunted Haus*, *Intruder* creates an ominous soundscape in the elevator and 2nd Floor gallery that addresses visitors. Summoning the voices of demonic possession and evil from a variety of media, Garavaglia's work is also rooted in questions of place and belonging. Narratives of haunting traditionally rest on such issues: what would it mean to truly belong to a place, beyond questions of lifetime or agency? What does it mean to intrude on spirits?

19. Morag Keil

*Passive Aggressive 2*, 2017

Digital video, 6 min

Courtesy of the artist and Project Native Informant, London

In this video, a young protagonist flings open the kitchen cupboards and drawers of a well-appointed, yet somewhat anonymous house, in a form of aimless rebellion, or "passive aggression." She is also seen working at a computer, surrounded by screens and devices, before the work cuts to a maze-like animation of domestic doors that open on to other doors and corridors. A sense of futility pervades Keil's video, as though the spaces that are navigated are all part of the same trap.

20. Claire van Lubeeck

*Ulcer*, 2018

Mixed media

12 ½ x 11 x 43 1/3 in

Courtesy of the artist

21. Claire van Lubeeck

*Rise of the Sanguines*, 2018

Mixed media

8 7/8 x 14 1/8 x 46 7/8 in

Courtesy of the artist

*Rise of the Sanguines* is from a body of work in which product boxes and cartons are transformed into dioramas. At the scale of a dollhouse, this sculpture suggests a scene of aftermath, with tiny broomsticks rising up from a room that appears to have been burned and destroyed.

Unlike other works in the series, which appear to refer to familiar architectural forms, *Ulcer* presents a small room that is also potentially a cavity in a shaggy stomach lining. There, a phantom glove grips a souvenir from the Spanish religious event of the Semana Santa: a miniature puppet of a Nazareno, which is a Catholic brotherhood that practices self-flagellation. This figure sports the traditional capirote or pointed hat, a symbol of penance thought to date back to the time of the Spanish Inquisition, when sinners were made to wear

cone hats and walk through the streets as a form of public humiliation with their hats' color representing their type of punishment.

**22. Alan Schmalz**

*Emotional gap (8888)*, 2020

Watercolor, oil, ink and Letraset on paper mounted on aluminum

11 x 15 in

Courtesy of the artist

**23. Alan Schmalz**

*News*, 2020

Watercolor, oil, ink and Letraset on paper mounted on aluminum

11 x 15 in

Courtesy of the artist

**24. Alan Schmalz**

*Liquid Bodies (Who are you?)*, 2020

Watercolor, oil, ink and Letraset on paper mounted on aluminum

11 x 15 in

Courtesy of the artist

Drawing from a vast constellation of references ranging from James Ensor paintings to the Italian graphic novel *RanXerox* to the SciFi animated television show *Aeon Flux*, these works by Alan Schmalz place discrete visual elements within a precise structure that encourages narrative-building associations. In addition to his invocation of popular media, Schmalz incorporates language from personal sources, including text exchanges with friends. Presented together, Schmalz's scenes examine the complexities of love and friendship within an ever-accelerating present.

**25. Milena Langer**

*Mess*, 2020

Video, 11 min

Courtesy of the artist

In this newly commissioned video by Zurich-based artist Milena Langer, the artist narrates erotic obsessions as hauntings, while a GoPro camera serpentine across her bedroom floor, encountering running shoes, dust bunnies, designer clothes, Pikachu and tangled wires. *Mess* is a two-fold excavation: one that conjures the hazy carnal memories of transient lovers while magnifying the varied material remnants of a life.

**26. Olivia Erlanger**

*Mr. Held's Class*, 2020

Plexiglass, architectural model, urethane resin, dibond, lichen, charcoal, wood, acrylic paint, artificial snow #15

45 x 30 x 30 in

Courtesy of Bel Ami, Los Angeles

*Mr. Held's Class* is from a series of works in which the artist recreates miniatures of her childhood home from memory and places them within oversized snow globes. Dream-like in their inaccessibility, the models are loaded with the artist's past experiences. The titular Mr. Held was Erlanger's 3rd grade art teacher, who she later found out was making child pornography with some of the students from her class.

**27. Ivan Mitrovic**

*Ted Kaczynski's House*, 2017

Oil on canvas

11 7/8 x 9 7/8 in

Courtesy of the artist

Acidic hues and an airless stillness disrupt Ivan Mitrovic's bucolic rendering of Ted Kaczynski's infamous log cabin. Widely recognized as the "Unabomber," Kaczynski moved to Lincoln, Montana in 1971 following a short tenure as an assistant professor of mathematics at the University of California, Berkeley. With a goal of achieving consummate self-sufficiency, Kaczynski constructed his own log cabin, but soon found himself in struggles against invasive real estate and development projects around his property. Within this skeletal structure, Kaczynski honed his violent, anarchist ideologies, which fueled a series of mail-bombings from 1978 to 1995.