

Institute of Contemporary University Art of Pennsylvania

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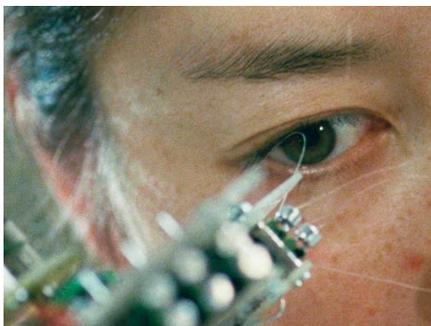
NEWS RELEASE

Institute of Contemporary Art at the University of Pennsylvania Announces Exhibition Exploring How Artists Approach the Space Between the Virtual and the Real

*A Collaboration Between ICA and the Henie Onstad Kunstsenter (HOK) in Norway,
Exhibition Features Seven New Commissions and New and Recent Works by
Ane Graff, Rachel de Joode, Chris Marker, Florian Meisenberg, Shahryar Nashat,
Sondra Perry, and Jacolby Satterwhite, Among Others*



Chris Marker, *Ouvroir. the Movie*
2010. Animation in Second Life
(coordinates 189, 70.39), color, sound
29 minutes. Courtesy Les Films du
Jeudi.

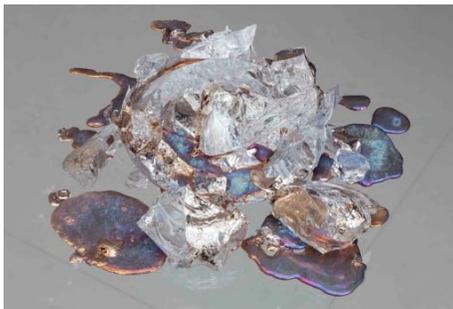


Daria Martin, *Soft Materials*, 2004,
16mm film, 10 minutes 30 seconds.
©Daria Martin, courtesy Maureen
Paley, London.

Philadelphia, PA, April 5 – Opening April 28, the Institute of Contemporary Art at the University of Pennsylvania (ICA) will present *Myths of the Marble*, an exhibition of new and recent works from 11 international artists, seven commissioned specifically for this exhibition. The included works range from painting and sculpture to VR technology and 3D animation, shedding light on the idea of “the virtual” not solely as a computer-generated technology, but as a concept linked to the potential to remap social and political landscapes through a reorientation of the physical and sensorial. On view through August 6, *Myths of the Marble* brings together works by **Cayetano Ferrer, Ane Graff, Rachel de Joode, Ignas Krunglevičius, Chris Marker, Daria Martin, Florian Meisenberg, Shahryar Nashat, Sondra Perry, Jacolby Satterwhite, and Susanne Winterling** to explore the space between the immaterial and the physical; relationships to the body, technology, and the natural world; and a new political imaginary introduced by alternate visions of reality.

Myths of the Marble debuted at Henie Onstad Kunstsenter (HOK) in Norway this February, and is the culmination of an international collaboration between ICA and HOK. Stemming from a dialogue begun by the curators at both institutions, Alex Klein and Milena Hoegsberg, the exhibition was further developed through conversations with many of the included artists and continued through a two-day symposium with many of them at ICA in April 2016.

“Today, at a moment when we can represent the world in high definition, we also increasingly understand ‘reality’ as a construction shaped by perception, media, and technology. With this in mind, it’s been an



Ane Graff, *What Oscillates* (detail), 2017. Mixed media installation: Steel and aluminum structure with woven copper/steel/textile bands, glass plates with sculptural elements consisting of: aluminum, copper, iron, bismuth, indium, alunit, quartz, fulgurite, glass, alum, coral, plaster, plant material, pigments, fiber optics, epoxy, nylon, polymer. 138 x 98 x 51 inches. Courtesy of the artist.



Florian Meisenberg, *Of Defective Gods & Lucid Dreams (The Museum is Closed for Renovation)*, 2017. Installation: custom carpet, VR live-render-interactive-fluid-simulation, HTC Vive, 4 paintings (custom CNC-cut stretchers, oil paint, iridescent acrylic paint, and airbrush on canvas). Courtesy of the artist and Simone Subal Gallery, New York.



Cayetano Ferrer, *Endless Columns (Chicago School)*, 2017. Salvaged architectural elements, mirrors, quadrophonic sound and light projection, 98 x 216.5 x 216.5 inches. Courtesy of the artist.

exciting challenge to collaborate with HOK curator Milena Hoegsberg to unpack the way that an international group of artists image and imagine the world as a site of possibility and a set of limitations,” said Alex Klein, the Dorothy and Stephen R. Weber (CHE ’60) Curator at ICA. “The title *Myths of the Marble*—which refers to the 1972 NASA ‘Blue Marble’ photograph of Earth from space and to marble as a sculptural material—foregrounds how artists can help us to reorient our relationship to materiality, the body, and the context of the museum. In our current social and political landscape these artists harness the tools of production as a way to reflect critically on sensorial experience and the slippery space between the virtual and the real.”

“We were excited to commission artists to make new work, whose practices point to ‘the virtual’ as inextricable from our lived reality, but also as a way to consider how we build worlds beyond it,” commented Milena Hoegsberg, Senior Curator at HOK. “Though in the current, Silicon Valley-driven global discourse, ‘the virtual’ has been characterized as escapist and a commodity-driven synonym for the computer-generated, virtual space as imagined by these artists is continuous with our own reality, reaching to an alternate vision of who we are and who we may become. The works in this exhibition expand upon this vision to image our past, present, and future as it may be.”

The works in *Myths of the Marble* negotiate the space between the immaterial and the physical, the digital and the analog, the virtual and the real, through a range of media, often exploring technology and its relationship to the body and the natural world. Highlights of the exhibition include:

- **Chris Marker’s** Second Life video *Ouvroir, the Movie* (2010), in which the now-deceased filmmaker’s avatar, the cat Guillaume, leads viewers on a tour of his virtual museum.
- **Jacolby Satterwhite’s** intergalactic concept album (2016 – ongoing), which blends 3D animation, archival material, and live performance, and allows the artist to realize a space where it is possible to be beyond human.
- A new installation by **Sondra Perry** in a “bluescreen” environment that investigates new technologies of representation and their relationship to the museum.
- **Florian Meisenberg’s** new VR painting installation, which places the viewer inside a disorientating virtual space that both draws attention to the limits of the physical body and to the organizational logic of the museum.
- A new installation in a mirrored room of architectural elements in *Endless Columns (Chicago School)* (2017) by **Cayetano Ferrer**, which explores the idea of augmented reality and infinite simulation in a physical space.
- New photographic sculptures by artist **Rachel de Joode** that play on the tension between the flatness of the screen and the fleshiness of the human body.
- **Shahryar Nashat’s** human-scaled marble sculpture and video *Hard Up for Support* (2017), which welcomes visitors to the exhibition.



Rachel de Joode, *Soft Inquiry IX*, 2015. Ceramic archival inkjet print and paint on PVC. Courtesy of the artist and Neumeister Bar-Am, Berlin.



Jacolby Satterwhite, *En Plein Air: Music of Objective Romance*, 2016 (ongoing work). Animation and HD video. Courtesy of the artist.



Sondra Perry, still from *IT'S IN THE GAME '17 or Mirror Gag for Vitrine and Projection*, 2017. Courtesy of the artist.

The exhibition is accompanied by a fully illustrated catalogue co-produced by ICA and HOK, which will be published by Sternberg Press and feature contributions by scholars Tom Holert and Homay King.

Support for *Myths of the Marble* has been provided by The Inchworm Fund, the Royal Norwegian Consulate General, Dorothy & Martin Bandier, Charles X Block, Stephanie & David Simon, Brett & Daniel Sundheim, and Caroline & Daniel Werther. Additional travel support was provided by the Office for Contemporary Art Norway (OCA).

ABOUT ALEX KLEIN

Alex Klein is the Dorothy and Stephen R. Weber (CHE '60) Curator at the Institute of Contemporary Art at the University of Pennsylvania. She recently curated the ICA exhibition *Barbara Kasten: Stages* (2015), which was the first major survey of the artist's work and subsequently traveled to the Graham Foundation, Chicago and the Museum of Contemporary Art, Los Angeles. Other recent exhibitions at ICA include *Julia Feyrer and Tamara Henderson: Consider the Belvedere* (2015), *Excursus* (2011–13), and *First Among Equals* (2012, co-curated with Kate Kraczon). From 2013 to 2015 she served as an agent in the Carnegie Museum of Art's Hillman Photography Initiative, where she co-curated the exhibition *Antoine Catala: Distant Feel* (2015, with Tina Kukielski) and co-edited the publication *Shannon Ebner: Auto Body Collision* (CMOA, 2015). Her writing has been published in numerous collections, including *Public Servants: Art and the Crisis of the Common Good* (MIT Press, 2016), *The Human Snapshot* (Sternberg Press/CCS Bard, 2013), *How Soon Is Now?* (LUMA, 2012), and the critical volume on photography *Words Without Pictures* (LACMA/Aperture, 2010), which she also edited. Previously she held positions in the Wallis Annenberg Photography Department at the Los Angeles County Museum of Art; the Roski School of Fine Arts at the University of Southern California; and The Metropolitan Museum of Art, New York.

ABOUT MILENA HOEGSBERG

Milena Hoegsberg is Senior Curator at Henie Onstad Kunstsenter (HOK), Oslo, where she was head of the curatorial department between 2011 and 2016. Her curatorial practice focuses on time, space, and labor. Together with Heidi Ballet she is curating LIAF 2017, a biennial in Northern Norway. This year the festival will take place in Henningsvær, and unfold as a series of performative speculations, both critical and imaginative, around the near and distant future of Lofoten and the ocean that surrounds it. At HOK she's curated solo projects with works by Torbjørn Rødland, Lea Porsager, Pia Rönicke, Ann Cathrin, November Høibo and Omer Fast, and the group exhibition *Arbeidstid*, accompanied by the publication *Living Labor* (2013). Hoegsberg has edited publications such as *Josef Albers: No tricks no twinkling of the eyes* (2014), *Bauhaus in Norwegian* (2014) and *Shaped by Time* (2012). At HOK, she initiated the three-year exhibition archive project *A Pendaflex for the Future*, a curatorial residency with the aim to produce writing on historical exhibitions and new curatorial knowledge.



Shahryar Nashat, *Hard Up for Support*, 2016. Installation view, "Made in L.A. 2016: a, the, though, only," June 12–August 28, 2016, Hammer Museum, Los Angeles. HD video, silent loop on digital LED monitor, marble. 76.5 x 39.5 x 41 inches (monitor mounted on stand), 87 x 56 x 52.5 inches (marble element), 9 minutes 20 seconds. Unique variant from an edition of 3 plus 1 AP. Courtesy of David Kordansky Gallery, Los Angeles, CA and the Hammer Museum, Los Angeles, CA. Photo: Brian Forrest.

GENERAL INFORMATION

ICA IS LOCATED AT:
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ABOUT THE INSTITUTE OF CONTEMPORARY ART AT THE UNIVERSITY OF PENNSYLVANIA

The Institute of Contemporary Art at the University of Pennsylvania is a non-collecting institution presenting exhibitions at the forefront of contemporary practice and culture that challenge audiences to think in new ways. The ICA is free for all to engage and connect with the art of our time. Since its founding in 1963, ICA has served as a laboratory for the new, introducing and supporting the production of urgent and important contemporary art, beginning with ICA's inaugural show of paintings by Abstract Expressionist Clyfford Still, followed by the first museum show of works by Andy Warhol in 1965. Throughout its history, ICA has been instrumental in identifying and developing many promising artists before they attained prominence within the international art world, some of whom include—in addition to Warhol—Laurie Anderson, Richard Artschwager, Vija Celmins, Karen Kilimnik, Barry Le Va, Glenn Ligon, Robert Rauschenberg, Agnes Martin, Pepón Osorio, Tavares Strachan, and Cy Twombly.

ABOUT THE HENIE ONSTAD KUNSTSENTER (HOK)

Henie Onstad Kunstsenter (HOK) was established in 1968 as a donation of the collectors Sonja Henie and Niels Onstad. The choice of "Kunstsenter," rather than "museum," was deliberate, signalling that HOK was to be not only a keeper of a strong modern European collection, but also a producer of experimental art.

Today HOK is one of Norway's leading institutions for the Norwegian and international art scene. The Kunstsenter is an active arena for debate and social critique, with a broad commitment to the arts and its audience. Its expertise, collections, and historical identity lie in the interdisciplinary field, with special emphasis on the relationship between art, sound, performance, and the historical avant-garde.

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