

## *In back of the real*

### **Participating Artists**

Uri Aran, Julien Bismuth, Katie Holten, Gereon Krebber, Luisa Rabbia,  
Tanja Roscic, Carolyn Salas, Ana Santos and Reed Seifer  
organized by ISCP curator-in-residence Necmi Sönmez

### **Opening Reception**

Thursday, May 12, 7 - 9pm

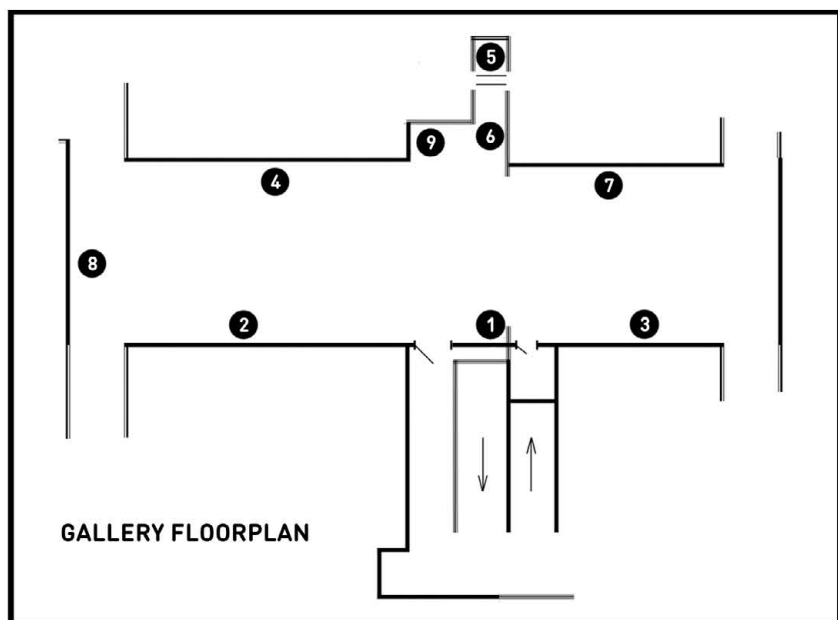
### **Opening Hours**

Friday - Sunday, May 13 - 15, 1 - 7pm

### **Guided tour of *In back of the real***

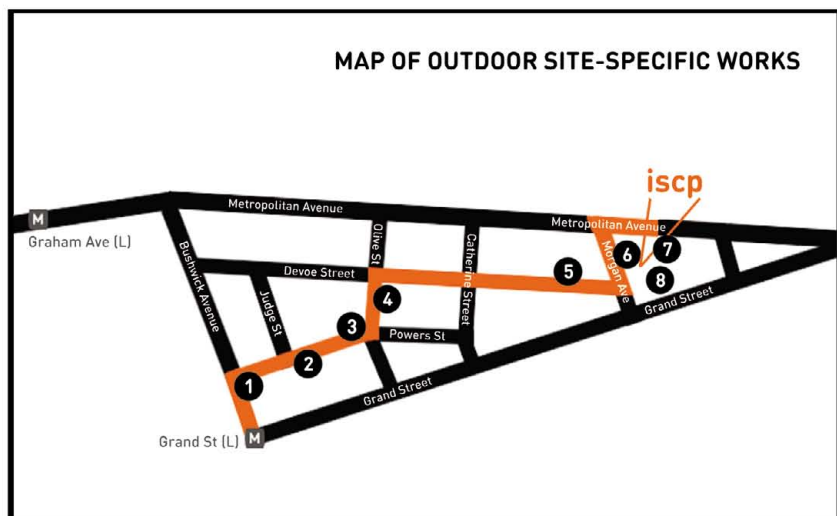
Saturday, May 14, 3 and 5pm

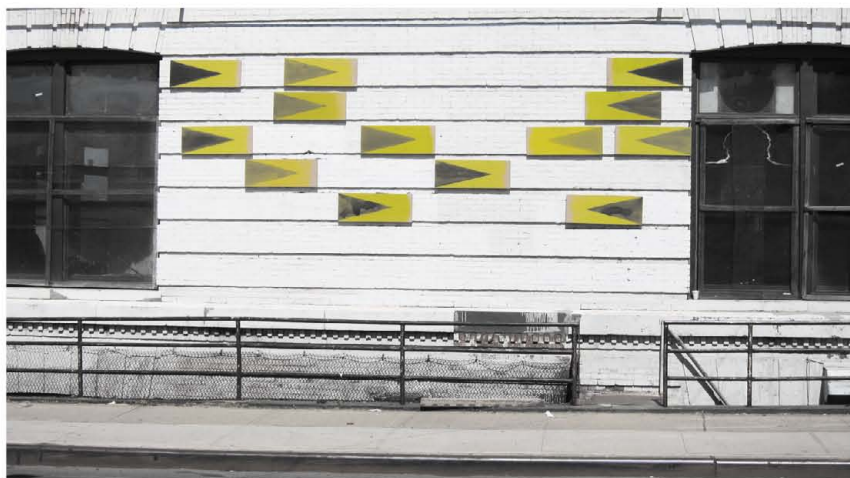
Meet with curator Necmi Sönmez in ISCP's gallery for a guided tour of  
*In back of the real* including site-specific works.



- 1** Uri Aran  
*Untitled*  
 2010  
 audio, 1:40 sec.
- 2** Katie Holten  
*United Shapes of America*  
 2007, ink on paper, 30<sup>1/4</sup> x 22<sup>1/2</sup> in.  
*Clouds over Nihau, Hawaii*  
 2011, ink and graphite on paper, 29 x 23 in.  
*A cloud over Nihau, Hawaii*  
 2011, ink and graphite on paper, 29 x 23 in.  
*A cloud over Bristol, UK*  
 2011, ink and graphite on paper, 29 x 23 in.
- 3** Carolyn Salas  
*Changing Sides*  
 2011  
 FGR and pigment  
 73 x 54 and 57 x 46 in.
- 4** Luisa Rabbia  
*The Other (1)*  
 2010  
 white pencil, blue acrylic paint on MDF  
 6 drawings: 10 x 10 x 1/2 in. each
- 5** Gereon Krebber  
*Out of Site, Out of Mind*  
 2011  
 color tape, 30 feet long  
 Courtesy artist and Number 35, NY
- 6** Ana Santos  
*Untitled*  
 2011  
 paper and type  
 variable dimensions
- 7** Tanja Roscic  
*Rosarium*  
 2011  
 oil, pen and acrylic on paper  
 4 drawings: 8 1/2 x 11 3/4 in. each
- 8** Julien Bismuth  
*Untitled*  
 2011  
 posters
- 9** Reed Seifer  
*Neither Didactic nor Pedantic*  
 2011  
 cobblestone and Herkimer diamonds  
 variable dimensions

- 1** Carolyn Salas  
*Second Sight*  
 2011  
 wood, transparent vinyl, paint  
 variable dimensions  
 St. Nicks Alliance Jennings Hall,  
 corner Bushwick Avenue and Powers Street
- 2** Uri Aran  
*Untitled*  
 2010  
 audio  
 1:40 sec.  
 Powers Street Garden, Powers Street  
 between Bushwick Avenue and Olive Street
- 3** Luisa Rabbia  
*Emergence*  
 2011  
 textile and porcelain  
 variable dimensions  
 Olive Street Garden,  
 corner Olive and Powers Streets
- 4** Tanja Roscic  
*Rosarium*  
 2011  
 textile sculpture  
 14 x 7 1/2 ft.  
 Saint Nicholas Roman Catholic Church, Olive  
 Street between Powers and Devoe Streets
- 5** Katie Holten  
*Nature*  
 2011  
 paint on metal  
 22 x 60 in.  
 All About Automotive, 319 Devoe Street
- 6** Ana Santos  
*Untitled*  
 2011  
 13 painted MDF-boards  
 30 x 50 in. each  
 ISCP Building,  
 alongside Morgan Avenue
- 7** Gereon Krebber  
*Out of Site, Out of Mind*  
 2011  
 color tape, 30 feet long  
 Courtesy of the artist  
 and Number 35, NY  
 ISCP Loading Dock
- 8** Reed Seifer  
*Neither Didactic nor Pedantic*  
 2011  
 cobblestone and Herkimer diamonds  
 variable dimensions  
 ISCP Gallery and courtyard





Ana Santos, *Untitled*, 2011, 10 painted MDF-boards, 30 x 50 in.

*In back of the real* is a seminal poem written in 1954 by Allen Ginsberg. A 'flower of industry' survives in the poem despite its abandonment in front of a tank factory, reflecting the effects of industry on its surrounding environment. This exhibition is situated in ISCP's gallery and throughout its immediate vicinity of East Williamsburg, Brooklyn. ISCP's building, a former factory, is located in an industrial area between warehouses, shops and different production sites. The neighborhood is characterized by an enigmatic relationship between its manual laborers and artist community, with an 'invisible border' between economic production and the artistic imaginary.

Spaces adjacent to ISCP are sites of artistic intervention for *In back of the real* namely under-recognized yet significant places, facades, street corners and small gardens. This exhibition bears witness to the extraordinary development and potential on the border of East Williamsburg and Bushwick, where the present condition is marked by extreme density and a defamiliarized population. The selected artists have been invited to respond to these conditions through newly commissioned site-specific works in order to present alternative strategies for community participation. The artists also present related works in ISCP's gallery.

*In back of the real* is the third installment in a year-long exhibition series that takes ISCP's site of production - a historic printing factory - as the starting point to reflect on the changing nature and idea of work in society and how we define labor today. The first exhibition, *Factory Makers* predominantly featured work by artists who address the impact of the world's rapidly changing economies on new social and cultural realities. The following exhibition, *pertaining to a profession proverbially energetic and nervous*, looked at particular considerations about the artist at work.

## URI ARAN

Uri Aran's practice includes video installations, performances, photography and sculpture with an emphasis on impermanence. Since 2005, Aran has expanded the definition of the body and commented on the character of memory. He started his inquiry into the relationship between space, material and identity by developing a series of performances, videos and objects that reflect the structures of narration in (art) history and society. His work *Untitled* is an audio loop in which an unaffected man's voice reads a list of 'good animals' and then a list of 'bad animals'. The work is carefully constructed through fragmentation and repetition and is based on non-literary verse.

## JULIEN BISMUTH

Julien Bismuth's wall installation deals broadly with utopia and society and specifically with communication between curators and artists. Bismuth created a new text, which will be pinned on the wall by the artist as a performance during the exhibition opening. This enigmatic work also addresses in between spaces and time. As the artist has written, "We live by ideas and concepts, by means of them. The question is not to frame this fact as a problem and to seek an alternative to it, but rather to look at the imbrication between the net of ideas we hold in our hands and the motive ground we seek to capture with it."

## KATIE HOLTEN

Katie Holten is interested in environmental approaches to social and economic developments. Her site-specific work *Nature* inscribes the word in blood red letters on the corrugated metal fence of All About Automotive. Different types of car repair are offered at this garage, like others on Devoe Street. Damaged, crashed and broken cars constantly confront pedestrians who walk around this street. Holten symbolically transposes nature onto this industrial and barren site, bringing attention to ecological issues as she also does in her drawings.

## GEREON KREBBER

The rusted steel pillars on the main entrance and loading dock of ISCP's building are the anchors for Gereon Krebber's monumental site-specific installation. A floating net of colorful packaging tape has been created around the columns of the loading dock. ISCP's loading dock is still in use, shared by the workers of different industries and also by the residents of ISCP. Krebbers' work takes 'circumstances as opportunities', to transform the loading dock from a transit working area to an artistic site. With its stretched shape it reaches through the window into the building linking the inside and outside. It explores themes of transition and movement that run throughout the history of the building. There is a cycle of destruction and renewal that is embodied in the transformation of ISCP's building from a historic printing factory to studios for artists and curators.

## LUISA RABBIA

Since the early 2000s, Luisa Rabbia has questioned the human condition in her work in a variety of forms including drawings, sculptures, installation and videos. Her site-specific work for the Olive Street Garden presents textile-wrapped porcelain faces drawn by the artist. With gentle humor, Rabbia breaks away from the conventions of classic sculpture presentation and only careful viewers will discover the fragile faces in the garden's tree branches. In *Emergence*, we see 'lives' that grow from the tree like flowers blossoming in spring. The tree itself is obviously a symbol of memories and the collection of time and has roots that nourish and help it to stay up and in balance. Here textiles mix with the tree roots to create a dialogue between nature, the past and human existence in a never-ending relation that is often forgotten. Rabbia's works in ISCP's gallery, with their filigreed lines and forms, are portraits of people from different cultures without visible reference to their origin or ethnicity.

## TANJA ROSCIC

Tanja Roscic employs found materials, clothes and different textiles to create works that call into question modes of everyday life, appropriation, authorship and abstraction. Roscic's artistic practice follows abstract patterns and rules that blur the rigid categories between found and made art. Her works are multifaceted, incorporating a mixture of sculpture, installation, painting, sound and performance. Her massive textile sculpture *Rosarium* is installed on the side of Saint Nicholas Roman Catholic Church. This work and her sketches shown in ISCP's gallery present abstract and geometric forms accompanied by colorful motifs. Using an unconventional combination, the artist attempts to create a personal, symbolic and hallucinatory space, where the viewer might join her in challenging entrenched beliefs and social structures.

## CAROLYN SALAS

Carolyn Salas' recent works for *In back of the real* orchestrate a continual oscillation between abstraction and figuration and between site-specific works and sculpture. Her transparent, colorful in-situ work *Second Sight* is connected to narration, beauty and the particular conditions of St. Nick's Alliance Jennings Hall, which houses older people. This transparency of the work can be seen as a direct reflection and a metaphor about how we understand the changing conditions of life. Salas' sculptures in ISCP's gallery are soft and empty structures that reference the lesser-known aspects of painting.

## **ANA SANTOS**

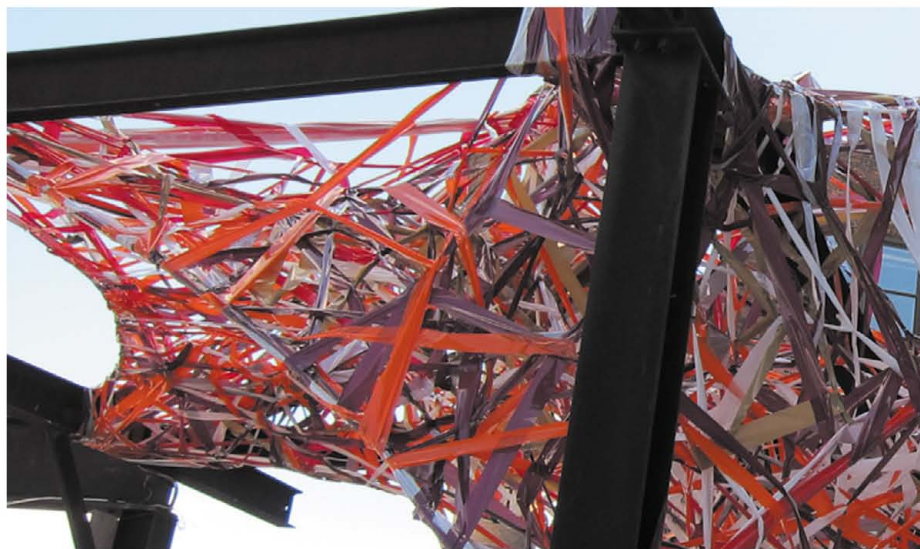
Ana Santos' new site-specific work demonstrates her preoccupation with the notion that hidden geometric structures open new interpretations of everyday objects. Her wall sculptures outside and inside ISCP's building balance found objects into syntactical structures. Her black and white wall sculpture in ISCP's gallery cut from paper presents a geometrical abstraction, which is psychologically rich and has a nostalgic take on materials. Her wall installation outside features 13 painted MDF boards, in a pattern-like basic structure. In Santos' works, geometric forms are a point of departure. Formal shapes and metaphors, such triangles or cubes, become active vessels for the reflection of humanity and the sensuality of life.

## **REED SEIFER**

Reed Seifer uses different conceptual strategies to create his enigmatic works, which illustrate the cycles of human life and the indomitable hope for transcendence inherently interwoven in a transformational journey. Seifer's work reflects upon the unusual lapis lazuli blue cobblestones he found in the courtyard of ISCP's building. These special cobblestones, also called as 'Aquinas', were most likely constructed from ships' ballast picked up in the Azores on the voyage to the New World starting in the 1600s for garden decoration. The artist further discovered that some of cobblestones have text on them, 'PAT'D JUNE 17 / 84,' inexplicably inscribed backwards. PAT'D, being an abbreviation for 'patented,' a term once used for ownership of property, leads the artist to propose these cobblestones may date from the transference of Bushwick from the Dutch to the English in 1683. Seifer personally removed one of the most beautiful cobblestones from the courtyard, placed it in the gallery and filled the hole with different sized Herkimer diamonds. Viewers are invited to take one of these diamonds if they wish.

- Necmi Sönmez





Gereon Krebber, *Out of Site, Out of Mind*, 2011, color tape, 30 ft. long

This exhibition has been made possible thanks to the support of Brooklyn Arts Council, The Greenwich Collection, National Endowment for the Arts and New York City Department of Cultural Affairs.

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