

Announcing Brooklyn Commons 2018 Talk Series

Ulrike Müller and Taloi Havini, February 20, 2018

Suzanne McClelland and Sonia Louise Davis, April 3, 2018

Haim Steinbach and Remy Jungerman, May 8, 2018



Taloi Havini, *Bougainville Totems Autonomous: Naboin, Nakas, Nakaripa, Natasi*, 2003–06, stoneware, acrylic, and steel.



Ulrike Müller, *And Then Some*, 2016, installation view, Callicoon Fine Arts, New York City. Courtesy of the artist and Callicoon Fine Arts. Photo by Sean Fader.

The International Studio & Curatorial Program announces Brooklyn Commons 2018, an ongoing discussion series that presents intellectual and artistic pairings between the established Brooklyn-based artist community and ISCP artists in residence. This series, initiated in 2012, puts artists in conversation who have not shared a dialogue in the past and focuses on cultural practitioners living and working in Brooklyn, both long- and short-term. This year's series presents talks between Ulrike Müller and Taloi Havini, Suzanne McClelland and Sonia Louise Davis, and Haim Steinbach and Remy Jungerman.

On February 20, 6:30–8pm, Ulrike Müller and Taloi Havini will discuss the activation of history and the socio-political dimensions in their work.

Ulrike Müller (born 1971, Brixlegg, Austria) studied art at the Academy of Fine Arts Vienna, and participated in the Whitney Museum Independent Study Program, New York. She has been a co-editor of the queer feminist journal *LTTR* and organized *Herstory Inventory. 100 Feminist Drawings by 100 Artists*, a collaborative project that was exhibited together with objects from the respective collections at the Brooklyn Museum and at the Kunsthhaus Bregenz in 2012. In 2010, Müller represented Austria in the Cairo Biennial. Recent solo exhibitions include Callicoon Fine Arts, 2016; Museum Moderner Kunst Foundation Ludwig Vienna (mumok), 2015; and Kunstraum Lakeside, 2014. Her work was included in the Whitney Biennial in 2017. Additional recent museum exhibitions include *The Little Things Could Be Dearer*, MoMA PS1, New York, 2013; and *Painting 2.0*, Museum Brandhorst, Munich, 2015.

Taloi Havini (born 1981, Bougainville, the Autonomous Region of Bougainville, Papua New Guinea) currently lives and works between Sydney and Bougainville. Havini utilizes a wide variety of media to explore issues about keeping inherited knowledge systems alive across time and place. She engages with collections and archives and often responds to these experiences with experimental installations and exhibitions at institutions including the Sharjah Biennial 13; Palais de Tokyo, Paris; and Queensland Art Gallery and Gallery of Modern Art, Brisbane.



Sonia Louise Davis, *duet blue + green, grid* (left); *black solo, journal* (right), 2015 (left), 2016 (right), liquid watercolor on cold press paper (left); liquid watercolor in soft bound notebook (right), 11 x 15 in. each (27.94 x 38.1 cm) and 144 pages.



Suzanne McClelland, *Rank*, 2017, exhibition installation view, team (bungalow), Venice, California.

On April 3, 6:30–8pm, Suzanne McClelland and Sonia Louise Davis will speak about the intersection of sound, language and abstraction.

Suzanne McClelland (born 1959, Jacksonville, Florida) has exhibited her work extensively in the United States and abroad. Her work has been the subject of solo presentations at the Whitney Museum of American Art, New York; The Fralin Museum of Art at the University of Virginia; and the Aldrich Museum of Contemporary Art, Connecticut. Her paintings are held in numerous public collections, among them are the Museum of Modern Art, New York; Metropolitan Museum of Art, New York; Brooklyn Museum, Yale University Art Gallery, Connecticut, Albright-Knox Art Gallery, New York; and the Walker Art Center, Minnesota. McClelland has twice participated in the Whitney Biennial, in 1993 and 2014, and was included in the New Museum of Contemporary Art's exhibition *NYC 1993: Experimental Jet Set, Trash and No Star*. Currently, she teaches at the Department of Visual Arts at Columbia University. She has been a faculty member in the Masters of Fine Arts program at the School of Visual Arts since 1997 and has been a member of the Board of Governors at the Skowhegan School of Painting and Sculpture since 1999.

Sonia Louise Davis (born 1988, New York City) engages improvisation across installation, performance and writing. She has performed at the Whitney Museum of American Art and published in *Women & Performance: a journal of feminist theory*. Recent exhibitions include Visitor Welcome Center, Los Angeles; and Sadie Halie Projects, Minneapolis. Davis attended Wesleyan University and the Whitney Independent Study Program.



Haim Steinbach, *Untitled (Pantone Cool Gray 10)*, 2016, Baltic birch plywood, plastic laminate and glass box, with metal Pantone storage box, 41 3/8 x 39 3/8 x 17 1/2 in. (105.09 x 100.01 x 44.45 cm).



Remy Jungerman, *Transition Obeach*, 2013, mixed media, 51 1/8 x 61 x 5 7/8 in. (129.79 x 154.94 x 14.99 cm). Photo by Aatjan Renders.

On May 8, Haim Steinbach and Remy Jungerman will consider the recontextualization of existing objects, and the cultural meanings of display.

Throughout his career, Haim Steinbach (born 1944, Rehovot, Israel) has exhibited his work consistently at major museums worldwide. In 2013, the Hessel Museum of Art at Bard College in New York presented an important solo exhibition of the artist's work since the early 1970s, entitled *once again the world is flat*, which traveled to Kunsthalle Zurich and Serpentine Gallery, London. Other notable solo presentations include The Menil Collection, Houston, 2014; Statens Museum for Kunst, Copenhagen, 2013-14; and the Berkeley Art Museum and Pacific Film Archive, 2005. In 1999, his work was presented at the 47th Venice Biennale curated by Germano Celant. The artist's work is in the permanent collections of the Museum of Modern Art, New York; Metropolitan Museum of Art, New York; Tate Modern, London; Guggenheim Museum, New York; Stedelijk Museum, Amsterdam; Israel Museum, Jerusalem; Museum Moderner Kunst, Vienna; and the Museum of Contemporary Art, Chicago.

Remy Jungerman (born 1959, Suriname) has lived in Amsterdam since 1990. His recent work is entangled with his Surinamese roots and relates to global citizenship. He has exhibited works at Prospect.3, New Orleans; Brooklyn Museum; Rennie Collection at Wing Sang, Vancouver; Stedelijk Museum, Amsterdam; Gemeente Museum, Den Haag; Centraal Museum, Utrecht; Havana Biennale; Museum Bamako, Mali; Badischer Kunstverein, Karlsruhe; Museo de Arte Latinoamericano de Buenos Aires (MALBA); and Cemeti Art House, Yogyakarta.

Brooklyn Commons is organized by Kari Conte, ISCP Director of Programs and Exhibitions.

Past participants in this talk series include Vito Acconci, Martha Rosler, Jonas Mekas, Ursula von Rydingsvard, Tehching Hsieh, and Fred Wilson.

About ISCP:

ISCP supports the creative development of artists and curators, and promotes exchange through residencies and public programs. Housed in a former factory in Brooklyn, with 35 light-filled work studios and two galleries, ISCP is New York's most comprehensive international visual arts residency program and fourth largest in the world, founded in 1994. ISCP organizes exhibitions, events and offsite projects, which are free and open to all, sustaining a vibrant community of contemporary art practitioners and diverse audiences.

Major support for Brooklyn Commons is provided by VIA Art Fund.

This program is also supported, in part, by Create NSW; The Dame Joan Sutherland Fund; The Dr. K. David G. Edwards & Margery Edwards Charitable Giving Fund; Mondriaan Fund; National Association for the Visual Arts NAVA; The New York Community Trust's Edward and Sally Van Lier Fund; New York City Department of Cultural Affairs, in partnership with the City Council; and New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.



Visionary
Initiatives
in Art.

