Salutary Scupture

Pitt's installation in this exhibition is comprised of seventeen small ceramic and wood sculptures and a series of related drawings. They bear abstract forms that the artist derived from a visual diary he uses to mark time and document events. The artist left no library of imagery intended to help Condon. The sculptor’s memories and the process of bearing his experiences through a personal vocabulary of color, line and shape.

Lauryr Youden’s performance and installation work are driven by her personal experiences diagnosing and treating chronic illnesses. She explores her own navigation through eastern and western medicine, care practices and survival strategies, but their closely held at heart. Through an exceptionally candid and intimate perspective, exploring personal suffering, she is the tantalizing pursuit of a cure.

To Offer You Something to Bring Relief, 2020 gathers the titular offerings for respite—ranging from medicine to textiles encompassing poetry, witchcraft, yoga, and tarot—onto a wall-mounted cabinet-like form that Youden refers to as an altar. Many of the objects that populate the sculpture were gifts from her friends and colleagues, the contents drawn from her personal and family archives.

Several of the artists in the exhibition came to their current artistic practices through their own personal relationships to illness. Mark di Suvero: ‘Oh no!’ Ursula von Rydingsvard: ‘I’m a sculptor. What it means, and was told he would never regain it. After being diagnosed with Post Traumatic Slave Syndrome. Among the many… Thomas J. Condon

Youden’s practice extends beyond object-making into the realm of activism, as she works as an advocate for people who assist others from Latin America to cross the southern U.S. border. Maravilla became a U.S. citizen at 26, but some of her family members remain undocumented, and the fears of legal troubles and possible deportation has been a source of chronic stress. Today he is cancer-free and makes artwork that not only addresses his own experiences of displacement, fear and illness, but also resources for others—especially undocumented immigrants and marginalized communities—embellishing their personal journeys of coping and survival.

Salutary Scupture gathers eight artists who use their practices to soothe, heal and work through individual and collective trauma. Steeped in requirements of body and mind, their works point toward the human need for integrated and holistic wellness. Addressing a range of individual experiences and research interests that span across scientific and spiritual inquiries, these artworks reinforce the power of art as a therapeutic tool, both for makers and viewers/participants.

Artists have long embraced the possibilities of transformation, change, and adaptation. So, art’s role in healing is not new. However, the urgency around these concepts feels intensified in this historic moment. In the midst of a devastating pandemic, we are keenly aware of our interconnectedness, and the transition of illnesses and injuries and trauma around systemic inequality and injustice, human beings are arguably experiencing heightened need for care, coping and recovery. For the current generation of artists, action, activism and art merge into a trajectory of global health and widespreadوب Hamburg. In an interview with the artist’s family, the sculptor describes the impact of his life on the health and care of Maravilla’s own digestive track which was damaged by radiation treatments. There are seven sculptures total in the series, reflecting his belief that it is possible to heal seven generations.

Similarly, Basil Kincaid is concerned with healing and uplifting members of his community with ‘social critical’ support to cultivate healing towards a remedy for Post Traumatic Stress Disorder. His practices employ his African-American artist, Kincaid embraces quilting. As a tradition that has been in his family for generations, the artist’s handiwork and the tradition of using their grandmother’s ‘quilting’ gives resonance to an ancient and magical force. His sculptures are both a reflection of his own healing journey and a source of hope for others who have been traumatized.

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Hope Ginsburg’s practice defies easy categorization. Her work has been described as a kind of material, engaging grieving families as a way to process loss.

Dario Robleto has long devoted himself to research-driven blending of history and scientific inquiry to explore the fragility and contradiction of the human experience. With equal emphasis on scholarship and beauty, he blends the realms of love and emotion with health and science. In recent years, he has been focusing on historical attempts to visually represent life and death as imaged by technology such as the electrocardiogram is so familiar today, few consider the origins of the form. It is fascinating that these early experiments were not solely clinical in their approach; the studies did not focus on the effects of physical exertion on the heart, but instead on the impact of emotions. One of Robleto’s sets gathers recordings made while subjects were listening to particular sounds, from jarring noises to melancholic music. The other set captures heartbeats recorded during sleep, dreaming, and exertion on the heart, but instead on the impact of serious injury. Interestingly, Neri made a work about di Suvero’s wounds in 1970 where he recreated di Suvero’s spinal injury.