



The process of calculating one's position
2019 NARS Season IV Residency Exhibition
November 15 - December 13
Opening Reception: Friday, Nov 15th, 6-8pm
NARS Main Gallery

Curated by Elisa Gutiérrez Eriksen

With works by:

Esther Hovers, Niklas Asker, Jiin You, Tavi Meraud, Fiona McGurk, Dominique Duroseau, Martin Vongrej, Joonhong Min, Ella Weber, Martin Désilets, Sophie Dupont, and Tali Keren.

NARS Foundation is pleased to present *The process of calculating one's position*, an exhibition featuring the works of our 2019 Season IV artists-in-residence.

The process of calculating one's position can follow multiple directions. The steps are simple repetitive acts like breathing, observing, walking, collecting both images and information, following patterns, manipulating materials, and creating personal and even obsessive rituals that exist by carefully perceiving, adapting and repeating.

The artists in this exhibition articulate their positions in reference to the world—in whichever latitude and meridian they exist—and translate it into poetic expressions that intend to harvest a reciprocal exchange of ideas built on differences. The quotidian actions become part of a ceremony where the historical, the comedic, the social, the ironic, the political, the contradictory, the physical, and conceptual coincide in line.

The process of calculating one's position opens with **Martin Vongrej's** pieces "*Moving objects charge by setting their meaning in the motionless, when they are put back into gravity*" and "*Self-portrait "X" (Decline/Accept) Variables Meaning,*" in which the artist uses geometry and intersecting lines as a recurrent way to speak about human consciousness and his position in reference to the world. **Jiin You's** "*a tip jar*" awaits the charity, or support, of the viewer, referencing a Korean artist couple that committed suicide out of starvation due to their struggle in finding work. Softly marking each one of her breaths in a lung shaped copper sheet, **Sophie Dupont's** performance "*Marking Breath*" investigates what it means to be human. Her works procure acts of reciprocity with the world and evokes the cycle of life and death in an (in)finite breath through her use of materials. This action is contrasted with the moving abstract images of a massage chair that resembles a breathing creature. **Ella Weber's** "*This is Nice Here*" plays with ideas of absurdity and comedy in quotidian life while tapping on social and ethical questions regarding the relation between care and automated processes and objects.

Niklas Asker's meticulous paintings pair objects and figures that make unintended references to the hidden. The compositions that coincide on canvas and in space create a specific feeling or atmosphere left to be

determined by the viewers' experience. *"Dark Matter,"* by **Martin Désilets**, is a lifelong project in which he blends hundreds of images of artworks taken at museums across the globe into single file images. The acts of repetition and superimposition imply both the finitude and infinitude of the acts themselves, alongside a nuanced futility of the effort of survival. The results of collection and accumulation are also seen in **Joonhong Min's** *"the past is not done with you,"* an installation that reconstructs the city of New York with collage, drawings and found materials of memorized urban patterns. The work addresses subjects surrounding concepts of efficiency and development, while reflecting on the artist's feelings of isolation. Walking and collecting imagery are also some of the elements that **Esther Hovers** uses as tools for developing *"Traveling Salesman,"* a work in progress where she superscribes office envelopes with possible solutions to a mathematical problem about movement. This project addresses the idea of walking and establishing routes in the city as a metaphor for the unpredictable through the artist's usage of photography.

The city as a space in which to experiment with the idea of data collection and analyzing information is also where **Fiona McGurk's** *"LINE"* finds its origins. This installation that dissects the gallery space, questions Redlining, a discriminatory practice in real estate, visible in the historical and digital realms, sets a new viewpoint for the spectator to think about the value and uses of the information that has been collected. In *"Fragment from a work in progress,"* **Tali Keren** presents a recreated a map from 1801 depicting a "New Jerusalem," next to a waving flag that will be part of a forthcoming VR project. This work is the continuation of her ongoing exploration of light as a spiritual symbol and metaphor of enlightenment rationalism, while highlighting how these historical ideas are inseparable from racial violence, white supremacy and settler colonialism. **Dominique Duroseau's** *"required to pause [session 5]"* draws a line between the work and the spectator that suggests a connection between the two. Through the use of music, spoken word and the manipulation and re-contextualization of materials, Duroseau examines history, black heritage, and womanhood. Encompassing all, a quiet line at the top of the gallery space intersects, traverses and unites the surface of the whole. **Tavi Meraud's** *"Dead Reckoning"** is the connecting line from where the title of the exhibition stems.

**Dead reckoning - the process of calculating one's position, especially at sea, by estimating the direction and distance traveled rather than by using landmarks, astronomical observations, or electronic navigation methods.*

About NARS: The New York Art Residency and Studios (NARS) Foundation is a 501(c)(3) not-for-profit arts organization committed to supporting artists and curators on an international level as well engaging the local community in Brooklyn and the Greater New York area. NARS provides an array of creative support services and professional development opportunities for emerging and mid-career artists through short-term integrated residency programs, progressive exhibition programs, international exchanges, and engaging public programs that foster global understanding and dynamic cross-cultural dialogues. These services operate in conjunction with our community outreach initiatives to promote greater accessibility to contemporary art for the under-served local community in south Brooklyn. Our mission is to present diverse platforms on which to nurture creative inspiration and innovative cross-pollination of ideas.

Accessibility: NARS Foundation is only wheelchair accessible via prior arrangement - please contact info@narsfoundation.org to arrange this. Free filtered water is available. Seating with backs is available. The closest train station is 0.3 miles away (R train at 45th Street). The closest wheelchair accessible train station is 3.2 miles away (Atlantic Avenue/ Barclays Center). On street parking is available. Please consider coming to this event scent free. For further questions regarding accessibility, please contact NARS directly at info@narsfoundation.org.



NARS programs are made possible in part through the generous support of Materials for the Arts and with public funds from **ConEdison** and the New York State Council of the Arts, administered by the Brooklyn Arts Council.