

# renwick gallery

Jo Nigoghossian  
April 21st– May 26th, 2012  
Opening Reception April 21st, 6-8 PM

Renwick Gallery is pleased to present the first solo exhibition by Jo Nigoghossian. Please join us for an opening reception on Saturday April 21<sup>st</sup>, from 6-8 pm.

Jo Nigoghossian's work is composed of traditional sculptural materials such as concrete, wood, steel, burlap, paint and resin, as well as a diverse range of textiles and cultural remnants. These materials are generally sourced with their varying functions intact, but through her process, take on a salvaged appearance. Throughout, they are treated with the same force, regardless of their individual properties.

For this exhibition, the artist has made a new body of work in a wide range of scales, comprised of steel, non-functioning neon, sequined fabrics, crushed velvet, concrete, and rubber. The hard-core results are wrought with associations ranging from the noir to the glamorous. While alluding to their own historical lineage, from formalism and monument, to figuration and anthropomorphism, they seek to dismantle inclinations towards stability, in favor of a rigorously deformed, fragile, or awkward temperament.

In Nigoghossian's work, conventionally rugged materials mutate into structurally compromised aggregates that celebrate their own disenfranchised appeal. Through a long and transformative process, the inherent characteristics of her materials are subsumed into surprisingly vulnerable forms. Nigoghossian's sculptures often favor an uncannily precarious balance, which fetishizes insecurity with a sardonic wink towards life's bedraggled surfaces.

As a whole, her project suggests a humorously downtrodden sculptural *derivé*. Nigoghossian has referred to her process as "the stubborn survival of materials," that it is "amusing to think of disused objects as loitering, relaxing, taking a well-earned break." These comments recall Andre Breton's term *black humor*, which was coined to describe humor accompanied by cynicism or skepticism. The abject qualities in Nigoghossian's sculptures revel in a critical self-awareness and a warped sense of integrity.

Nigoghossian's objects work it, so to speak, while bluntly antagonizing their own heritage. It is as though the corpse of sculpture had returned to the space of the gallery, partially decomposed, yet still standing.

Jo Nigoghossian holds an MFA in Sculpture from the Yale University School of Art and has previously exhibited in a two-person exhibition at West Street Gallery, New York, as well as numerous group exhibitions internationally. This will be her first solo exhibition in New York.

Please contact the gallery for information or images.