

BRIC

BRIC BIENNIAL

VOLUME III
**SOUTH BROOKLYN
EDITION**

February 7 – April 7, 2019

BRIC

BRIC BIENNIAL

VOLUME III

SOUTH BROOKLYN EDITION

February 7 – April 7, 2019

EXHIBITION ARTISTS

Eleanna Anagnos
Bobby Anspach
Laura Bernstein
Sarah E. Brook
Liz Collins
Katya Grokhovsky
Las Hermanas Iglesias
(Lisa and Janelle Iglesias)
Vera Iliatova
Myeongsoo Kim
Rachel Klinghoffer
Phoenix Lindsey-Hall
Qiana Mestrich
Levan Mindiashvili
Jordan Nassar
Gustavo Prado
Yi Xin Tong
Frank Wang Yefeng
Dale Williams
Quay Quinn Wolf

BRIC HOUSE

647 Fulton Street
Brooklyn, NY 11217
BRICartsmedia.org



@BRICbrooklyn
#BRICbiennial

SATELLITE EXHIBITION ARTISTS

An/Other
Daniel Bejar
Pastiche Lumumba
Betty Yu

La Bodega Art Space and Gallery

Glenn Goldberg

Green-Wood Cemetery

Cinthy Santos-Briones

NARS Foundation

Anida Yoeu Ali
Hudson Valley Bee Habitat
LadyFIRM
Carmen Lizardo
Maureen McCourt
Lacey McKinney
Regina Ruff
Asia Tail
Lesley Wamsley
Kelly Worman

Ortega y Gasset Projects

Carl E. Hazlewood

Trestle Gallery

Phoenix Lindsey-Hall

CURATED BY

Elizabeth Ferrer, Vice President,
Contemporary Art, BRIC
Jenny Gerow, Assistant Curator,
Contemporary Art, BRIC

ADVISORS

Jesse Firestone
Will Hutnick
Eriola Pira
Sarah Simpson
Connie Kang and Danielle Wu
of An/Other



Laura Bernstein, *Ascent of Anarchism*, 2017–2018

Introduction

Elizabeth Ferrer

In this third edition of the BRIC Biennial, we focus on artists based in “South Brooklyn”—the archaic and nebulous term for neighborhoods including Park Slope, Gowanus, Sunset Park, and Bay Ridge. “South,” in this instance, refers to the region south of Brooklyn Heights, or the original European settlement known as the Village of Brooklyn. The term endures, as the nostalgic (albeit confusing) designation for a swath of the borough that was once home to a solid working class, immigrants, and manufacturing concerns. Waves of gentrification, the arrival of new immigrant communities from Asia and Latin America, and large-scale economic development initiatives have richly complicated the identity of these neighborhoods. Amidst this change, such neighborhoods as Gowanus and Sunset Park have become magnets for visual artists who maintain studios, often in old industrial buildings alongside other artists and manufacturing, tech, and design firms.

A distinguishing factor of these artist communities is the existence of long-established residency programs like the NARS Foundation, Chashama, Spaceworks, Textile Art Center, and Trestle, offering affordable work space for both local and international artists. These organizations also provide artists with opportunities for networking, exhibitions, open studio events, and meetings with curators and critics, thus positioning them as critical components of an ecosystem that allows artists a means of navigating the city’s vast art scene. Many artists in this edition of the BRIC Biennial have taken part in these programs, emulating within BRIC’s gallery space the kind of community they find through their affiliations with these programs and making this Biennial notably international in character.

The Impossible Possible

The curation of the BRIC Biennial is largely artist driven—the work selected, reflecting the artists’ concerns and perspectives, guides its themes. As we developed the exhibition we found many artists making work that looks inward, whether to the sphere of the personal or to some alternate reality. Rather than reflecting our current troubled state of affairs, these artists propose alternative modes of resistance and approaches to the contemporary condition. Some create fantastical beings

or environments, conjuring spaces beyond the here and now, whether to suggest utopian or dystopian ways of being. Others work with materials in unconventional ways as a means of rethinking gender and racial binaries, or to push against norms of painting and sculpture. Some look to remove themselves to some degree from the current social system, turning instead to overlooked and undervalued communities and the values they embody. With such strategies, these artists express the need to question the status quo, as they seek new models of working and existing outside of our current social and political system.

Such artists include **Laura Bernstein**, whose sculptures comprising *The Ascent of Lamarckism* consider biological evolution, past and future. Working with papier-mâché and found objects, she creates grotesque, humanoid creatures that suggest humanity and genetic order gone awry. In her nearly Dante-esque vision, sentient beings have been purged of the inclinations to civility as they grasp and claw their way to the top of a pillar from which they will inevitably descend. More comic than fearful, her forms compel us to consider our own humanity as we clamor incessantly for things necessary and absurd.

In the animated video *Rotation Method*, **Frank Wang Yefeng** similarly presents a kind of hybrid creature as protagonist, a dog with a phonograph speaker around his neck that renders him helpless. Adrift at sea and airborne, the dog inhabits landscapes reminiscent of post-apocalyptic science-fiction narratives like *Waterworld*, where the earth has become uninhabitable. The dog becomes humanity’s sacrificial victim—hapless but willing to persist with the endless journey.

Bobby Anspach has created an immersive environment, a habitat that takes us out of the here and now into the realm of the sublime. *Place for Continuous Eye Contact* is a dome crowned with wires, tubing, LED lights, and electronic devices—an elaborately haphazard DIY array that evokes our dependence on electronic media. The space inside is meant to momentarily remove us from the chaos of contemporary life, or as the artist says, to organize the viewer’s relationship to space and to the world. It is designed for a single supine inhabitant to



Frank Wang Yefeng, *Rotation Method* (video still), 2018

maintain continuous eye contact with themselves, via a small mirror positioned inside the center of the dome. The multi-sensory experience, also involving color, light, and sound, induces a state of deep mindfulness—a sense of oneness that is remarkably transcendent, even if only temporarily. With such an ambitious work, what is possible—all that is possible—remains squarely rooted within the human mind.



Bobby Anspach, Place for Continuous Eye Contact, 2018



ERIEN

Art for the here and the now: from individual spaces to collective histories

Eriola Pira

As I sit and write, we are entering the last few weeks of 2018. I'm tempted to use the space provided here to review the year or make sense of it through discussing the work of some of the artists taking part in the BRIC Biennial. So, too, you may want to experience this exhibition of artists working in South Brooklyn in relation to whatever current ecological disaster, terrorist attack, political scandal, or dismantlement of civil rights by the current administration is taking place. But you'll find that these artists, rather than taking on the task of informing or of inciting you to the street in response to recent political upheavals, instead offer speculative and expansive space(s)—be it in the work itself or as a condition of its viewing—for complexity, contemplation, and connection. Starting with personal and material concerns, their work contains and propositions skills and faculties essential to meaning-making, being in the world, and collaborating beyond #theresistance.

Myeongsoo Kim's work arranges images, objects, or histories sourced primarily from his childhood collection in carefully thought-out and highly crafted structures that don't so much frame or contain them, as function as narrative devices for the exploration and understanding of modernism and its hereafter. Honing in on the Cold War era, specifically Kim's childhood experience in South Korea from the 1988 Seoul Olympics to the end of the military regime in 1993, he combines images and memorabilia from these historic events with those from the space program, the fall of the Berlin Wall, Perestroika, and Glasnost. Kim returns to and analyzes this period of anti-Communist propaganda, with its fake stories and fabricated crises, with the inevitable distance and current perspective on politics and identity. Kim's use of a monochrome palette at once connects and flattens these events into a single plane, becoming a relational and personalized constellation, a way of reflecting on the past and re-imagining the future.

The drive to collect and amass objects and their images underlies **Yi Xin Tong's** work, where they flow in and out of various projects over time, in a variety of media. An enlarged and modified calf-weaning ring is both a stand-alone ceramic piece and an iconographic element in his Jacquard tapestry; it acts as a logo of sorts for Tong's ongoing *Animalistic Punk* project. The artist

proposes animals and their characteristics as a means of not only connecting with nature but also for changing society's conventions and psychological state. Marine life is another recurring theme and interest of Tong's, an avid fisherman. Alongside images sourced from library research, figures and symbols come together to create digital allegorical collages and crowded representations on tapestry. The cumulative effect of human relics and sites, science histories and fictions, marine life and landscapes, create a fictional space with no clear dimensions or time coordinates and is absorbing yet dizzying, much like our hypermediated world.

This condition of perceiving and experiencing time and space compressed into a single (digital) image is unpacked in a sculpture by **Levan Mindaashvili**, who approaches flattening and fluidity not so much as a crisis but as an opportunity to reveal the different layers and outline their important and complex nature in constructing the 'here' and 'now.' An image of the word "here," written in Georgian script by a non-Georgian speaker appears on a painting of a blackboard, a metaphor for knowledge. This painting, a mirrored transparency, and a sculptural floor tile are brought together by a modular metal frame to create a system of sorts. Resembling an old daguerreotype, the mirror at once captures and effaces the work, the viewer, and their surroundings.

Jordan Nassar's fantastically fictitious landscapes of Palestine correspond more to the memory and idea of Palestine in the mind of the diaspora than to a real place. Having come to art and his chosen medium—embroidery—as an outsider, he playfully straddles the line between craft and painting, landscape and abstraction, the surface of the fabric and the depth of the image in much the same way he does to his Palestinian identity. This outsidership allows Nassar to approach notions of identity, heritage, and homeland with a sense of nostalgia that projects a utopian future for the conflicted land. Undulating silhouettes of hills or of the sea result from his collaboration with Palestinian women who embroider in the traditional *tatreez* manner a design provided by the artist who leaves the color palette and one section of pattern blank for them to complete with their own color choices. He then completes the blank portion in response to their color design.





Sarah E. Brook, *M/S3*, 2017, on view at the Jentel Artist Residency Program in Banner, WY



Levan Mindaishvili, *Here is Always Somewhere Else* (detail), 2019

Having grown up in the Nevada desert, **Sarah E. Brook** engages the material and sensory experience of that geography to create sculptural installations that reproduce the process of internalizing its vastness and suggest the capacity of place to generate a space for identity and the self to be reconfigured and experienced anew. In *All the Ways a Horizon Can Mean*, Brook deftly employs scale, materials, color gradients, and layers of opacity and transparency to create the perception of distance and evoke expansiveness, both external and internal. Between objects and perceptual experimentation, this ambitious work offers a multiplicity of perspectives through which to access, interact with, and experience and assert the (queer) self. Defining and grounding identities and bodies in space, Brook's work takes up place internally and expands in one's psyche.

Each of these works acts as coordinates, points of orientation or entry, not only into the artist's identity and history but also as practices for challenging and expanding normative subjects and subjectivities. They stage the self, the past, and the here and now, as processes embedded in materiality, tactility, and spatiality—constantly in flux, if not in conflict. Animated by the question of how we come to know ourselves, contextually, and the nature of knowledge itself, the works of Myeongsoo Kim, Yi Xin Tong, Levan Mindaishvili, Jordan Nassar and Sarah E. Brook open up space for imagination, speculation, and abstraction vital to own understanding of the current moment, how we got here, and how we may chart our course ahead.



Jordan Nassar, *Whom Should I Go To*, 2018



Yi Xin Tong, *Animalistic Punk - Fish*, 2018





Phoenix Lindsey-Hall, *Introductory Notes*, 2019

Assemblage as World Making

Jesse Firestone

The BRIC Biennial takes inspiration from the ways artists create alternative visions for themselves and others. The rate at which we encounter and consume media is constantly increasing and this storm of content has created ruptures that destabilize our understandings of social norms, history, and the future. The artists discussed below use assemblage, and assemblage making, to capitalize on this destablity—to decide how we interact with materials, canons, and our bodies to escape the conditioned reality we've grown accustomed to, presenting new ways of being.

Las Hermanas Iglesias (siblings Janelle and Lisa Iglesias) treat the exhibition space as a staging ground for new social interactions where people, objects, and a relational dialogue share space. Their sculptures and other artworks become props inviting the viewer to interact with forms, materials, and other people in new sentient connections. By using locally-sourced materials to fold economic systems into their practice and reference cycles of consumption, the work becomes a type of social-sculpture assemblage. It is intentionally amorphous so multiple bodies and identities can partake in an alternative world anchored in inclusivity. By allowing visitors to insert themselves, Las Hermanas enter into territory where translation is the central act of viewing and the subjective body becomes the driving force of understanding.

Phoenix Lindsey-Hall processes queer history as a way to chart the forces that collide within her. Her current project with the Lesbian Herstory Archives (LHA), the most extensive lesbian historical collection in the U.S., includes two hanging wall works: one of ceramic and the other of woven textiles. Both works feature found text from LHA founder Joan Nestle. The ceramic work takes from her 1982 manifesto, while the textile features words from a poem. By excavating Nestle's writing, Lindsey-Hall distills a specific tension caught between the past and present. It is within the fragility of the ceramic and the tightly woven fibers that assemblage can be understood as trans-generational and made of multiple temporalities that collide within objects and bodies.

Katya Grokhovsky's video installation, *The Future is Bright*, is the culmination of a series of interviews conducted over two years with her 93-year-old Jewish-Russian grandmother, a World War II veteran. The

installation consists of a two-channel video made in response to her grandmother's stories, alongside a reconstructed couch-sculpture and a painted wall mural. Grokhovsky's choice to recreate the sofa from found objects, paint, and remnants of her past work reinforces the notion that the materials we use become part of our constructed identities. While making this work, Grokhovsky learned more about her family's immigration from post-Soviet-era Ukraine to Australia, including aspects that were hidden from her younger self. Her installation also touches on the way cultural signifiers and materials become an extension of the body. The installation becomes a stand-in for the artist's body, and her family's history, where she can externalize accumulated aspects to look at them from a distance.

Sarah E. Brook's sculpture is a response to her large-scale, temporary outdoor works made during solitary experiences in nature. From a young age, these spaces became a refuge for Brook to understand the body outside of an identity forged under the pressure of socio-cultural conditions. Within the expanse of nature, she reorients the body and self as an entity dispersed among the vastness of space. While it is impossible to simulate this experience within the gallery, her work employs scale shifts, materials, and an upward movement that refers to her lived experiences. Brook combines two distinct energies—a series of columns with transparencies that align with our body-portals, and a set of translucent panels ascending upward to move the body into a new becoming. The columns and hanging transparencies are separated by negative space and hint at the viewer's potential to integrate themselves within the empty space. In this way, both the artist's and the viewer's bodies are reconstituted as a kind of atomic assemblage, made of carbon, light, and magnetism.

Ten months after the artist Jas Ban Ader set sail across the Atlantic Ocean as part of a performance, *In Search of the Miraculous* (1975), his boat was found but no body was recovered. **Levan Mindaashvili** anchors his installation, *Here is Always Somewhere Else / ბქ ყოველთვის სადღაცაა* in the lingering memory of this occurrence and the impossibility of the truth. The artist's understanding of subjective truth comes from the antithetical but powerful systems of image circulation



Katya Grokhovskiy, *The Immigrant* (video still), 2018

that reduce complexities into tweets, memes, and sound bites. Mindiashvili sees these distillations and translations as building blocks for assemblages that hold economies, politics, and ontologies that construct new fluid states of understanding and being. His modular sculpture tenuously contains four distinct substrates in a metal armature: a woven blackboard, a relief tile, a clear acrylic turned opaque with silver photographic emulsions, and a neon ლქ (“here” in Georgian). Assemblage becomes a tactic to discuss the relationality of life to art and the image. It is within the image that subjectivity becomes a way to obstruct oneself within the systems of circulation where power is conditioned, exerted, and sustained.

Quay Quinn Wolf's installation is an emotional and sentimental space for Black queer men. Through visual cues such as satin menswear, rhinestones, and the color lavender, the work acts as a beacon to celebrate a sensual flamboyance that is repressed within the constructs of “masculinity.” However, his simultaneous use of funereal references suggests loss and a yearning for a potentially unattainable way of being. Organic materials that decay over time, paired with non-perishables, are crucial to Wolf's practice as he ultimately dissects, displays, and understands the self as an amalgam of the fixed and the fleeting. By allowing for impermanence, he re-imbues these works with sentimentality, creating a temporary space for emotion and identity to be shed. In this way, his work highlights the tenuousness of assemblage; it can only exist as its distilled parts come together and fall apart. Here, we see the power of assemblage to hold emotion and tension just long enough for a body to pass through and process it, only to have it fall apart and be reconstructed as needed.



Quay Quinn Wolf, *Sun In My Mouth*, 2018





Las Hermanas Iglesias, *Chasing their Poyrails*, 2016–2018, exhibited at Present Company, Brooklyn

Deconstructing the Self as Other

Sarah Simpson

In a period when political and social turmoil has reached nearly untenable levels, many artists have begun to look beyond how the individual shapes the world, to how the world acts on their sense of self. The influence of social constructs—be it gender, race, or sexuality—has increasingly become a point of critical examination as individuals work to understand and break down the institutionalized systems of control on personhood. Several of the artists brought together in the BRIC Biennial turn inward to question how ideologies and cultural “norms” have influenced their sense of self; how they have internalized these social constructs and come to reflect problematic systems of othering and categorization. Each artist explores this phenomenon through unexpected uses of familiar imagery, materials, and mythology.

Vera Iliatova focuses on the female psyche to build autobiographical moments involving mysterious characters. Inhabiting a dissociative environment, groups of girls seem at once listless and anxious. Iliatova’s scenes are ambiguous; we are uncertain if these characters are coming or going, lost or exploring. This precariousness is heightened by the unique surface texture created by the artist, through scraping and a visually complex layering of colors and technique. The symbolic femininity of her work is brought to the fore through the prevalence of flowers within the visual plane. While no clear vision of danger is visible, the anxiety produced by these enigmatic scenes and looming blossoms acts as a soft, romantic protest against the systemic misogyny of the assumed “frailty” of women.

Rachel Klinghoffer takes a more direct autobiographical approach in her densely composed sculptures. They resemble organic accumulations of forms; natural growths gone awry. However, upon closer inspection of the details, each work is revealed to be a documentation of a deeply personal self-portrait—everything that goes into making an individual from family to friends to shared culture. Her titles, including long lists of objects and materials comprising each work, read like a poem of quotidian life, the meaning of which is revealed through and embedded in small, otherwise inconsequential objects magically imbued with personal import. The sculptures tease with hints of kitsch, like the bric-a-brac

on your mother’s vanity. All things personal are gathered and half hidden within these bright, organic forms, as if they are pulled directly from the artist’s memory, mined from the artificial sediment of nostalgia and forgetting. Klinghoffer’s abstract drawings, in contrast, act as open, atmospheric studies and stand as a foil for the complex sculptures.

Dale Williams explores the ways heroic figures influence and inspire our contemporary sense of self. The twelve portraits exhibited in the Biennial, selected from Williams’s Awareness Day Portraits series, depict a cultural or political figure who has shaped history and, in turn, the artist. Stepping away from his typical style, Williams drew realistic depictions of the figures to respect the full weight of their impact. Each portrait is accompanied by the subject’s name and, for some, a biographical descriptor in a unique, handwritten script. This series combines several elements Williams has explored throughout his career including drawing, book-making, and writing. The acutely personal, almost journal-like drawings and text accentuate how public figures and their deeds inspire individuals to higher states.

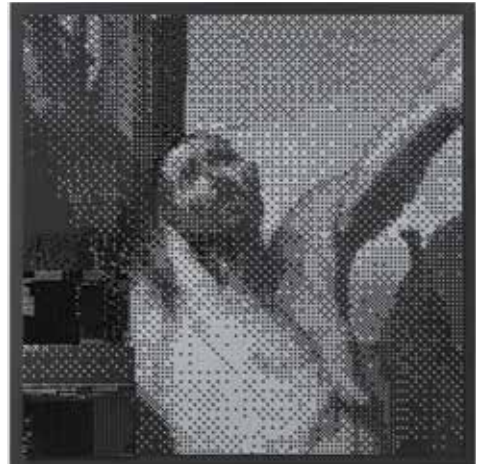
In contrast, **Qiana Mestrich** focuses on objects she encounters to think about personal identity and how it is shaped through cultural stereotypes and systemic processes of othering. In an earlier body of work, The Black Doll series, Mestrich examined constructs of “blackness” through found photographs of dolls of color. With this new series of digital prints on synthetic vellum, Notes on Whiteness, Mestrich, a first generation American of Panamanian and Croatian heritage, reflects on how she has felt the concept of whiteness materialize in the world. Every aspect of these photographs is deliberate: the objects she depicts touch upon ideals of beauty propagated for colonialist purposes; the synthetic vellum used to veil the objects and on which the image is printed maintains a distinct relation to skin; and the veiled, frosted view of the objects reflects the pervasive, blanketing force of whiteness. The artist works through the complicated aspects of whiteness as an idea, with each photograph acting as an individual, related note.



Gustavo Prado explores ideas of surveillance, appropriation, and voyeurism as systems of control. In an increasingly digitized and data-driven world, our awareness of being constantly monitored and analyzed leads to curated virtual lives and self-censorship. In *Martyr*, Prado composed a triptych out of Legos; each panel presents an increasingly closer view of Saint Philip's face based on Jusepe de Ribera's 1639 painting, *The Martyrdom of Saint Philip*. Prado's image-making is reminiscent of meme culture where found photographs are mined and manipulated, focusing on comic expressions and dramatic magnifications. Looking at the pained face of Saint Philip, pixelated by way of Legos, the artist suggests the cult-like devotion inherent in the endless cycle of social media and digital communities manifested through the relative innocence of the children's toy from which it is built.



Eleanna Anagnos takes a step back into the physical realm, working through mythologies instead of the logic-driven, information overload of the Internet. The sculptures *Eos* and *Pollux* are abstract, organic forms with familiar textures. Her materials' similarity to the textures of bark and snakeskin hint at nature, but they overlay clearly built bodies, vacillating between born and constructed objects to examine our place alongside and within them. The works are unequivocally physical evocations of the way people perceive tactile traits without touch. This in turn is related to the conscious act of seeing and understanding the constructed environments that we inhabit. Pulling her subject matter from phenomenological reflection, Anagnos explores how the intellectual state of the self acts within the physiological state of the body.



Taking this a step further, **Liz Collins** explores the materiality of the built environments we inhabit. She employs fabric and textiles more often associated with fashion design, or craft to re-contextualize architectural structures into bright, tactile experiences. Collins asks the viewer to not just inhabit a structure, but to actively take part in it and understand the labor and wonder of creation. Often using performance to activate a space and expounding the creative and liberating potential of reuse and up-cycling, the artist creates installations that remind the viewer how the spaces we inhabit shape our identities and psyches.



Gustavo Prado, *Martyr*, 2018
Photo by Everton Ballardín



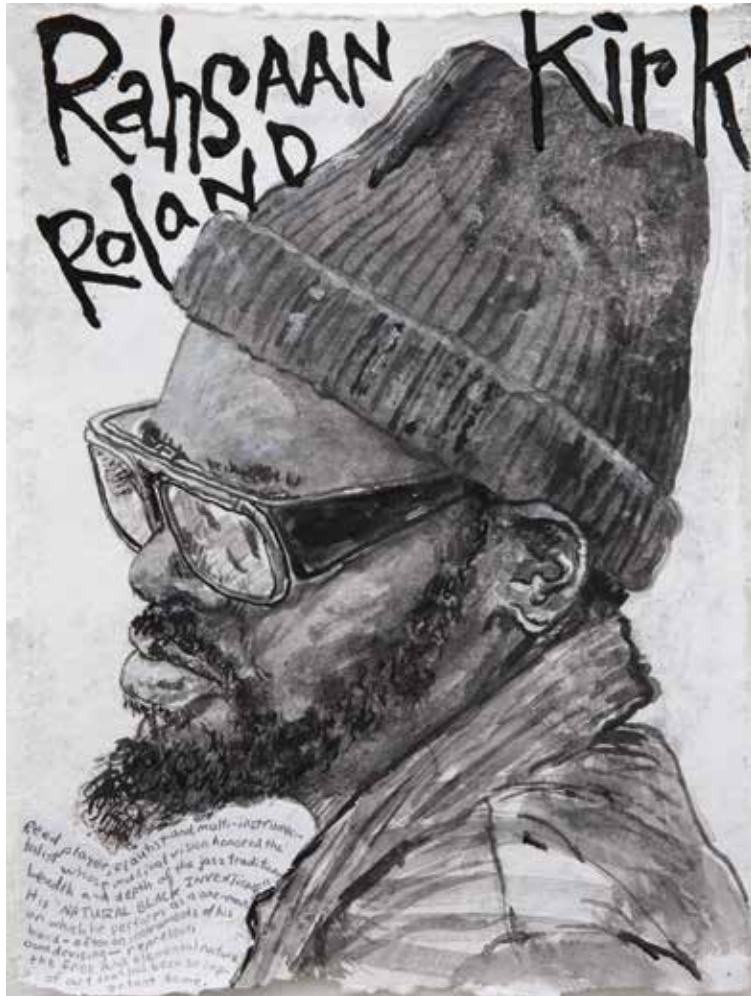
Rachel Klinghoffer, *Never give it up you can feel it mountin'*, 2018



Vera Iliatova, *Drift*, 2017



Eleanna Anagnos, *Eos*, 2018



Dale Williams, Awareness Day Portraits – Rashaan Roland Kirk, 2018



Liz Collins, *Strainer*, exhibited in *Energy Field*, 2015, Tang Museum, Skidmore College, Saratoga Springs, NY

ARTIST BIOGRAPHIES AND CHECKLIST OF WORKS IN THE EXHIBITION

Eleanna Anagnos

Born in Evanston, IL; based in Gowanus

Eleanna Anagnos explores the possibilities and limitations of human perception through a phenomenological lens. Using such materials as paper pulp, plaster, Hydrocal, ink, and paint, she creates works that appear both ancient and modern. Her sculptures, often resembling glyphs, fossils, masks, or relics, present an evocative meshing of familiar forms. As pseudo-artifacts, they shy away from direct references, mimicking the enigmatic way the subconscious mind combines images, ideas, memories, and feelings, and focusing on the metaphysical and mystic connections that bolster our conscious experiences. *Eos*, named for the Greek goddess of dawn, alludes to such unconscious linkings by depicting two partially overlapping structures of similar shape, though gently varied pigment. A beige appendage is partially obscured by its charcoal alternate and thus evokes dawn—the supplanting of night by day and their inherent inextricability. *Pollux*, an unpainted Hydrocal sculpture, similarly presents a kind of merged dyad. The work's near-symmetry alludes to mythological twins Pollux and Castor, while the sculpture's doubleness implies the enduring link between them.

Anagnos has had solo exhibitions at Kent Place School, Summit, NJ; and Ewing Gallery of Art and Architecture, Knoxville, TN. She has a forthcoming exhibition at High Noon Gallery, NY, in 2019. Her work has been included in group exhibitions at Ground Floor Gallery, Art Helix, Ess Ef Eff, and Trestle Gallery, all Brooklyn; High Noon, SPRING/BREAK Art Show, and E.Tay Gallery, all NY; Automat, Philadelphia, PA; Satellite Contemporary, Las Vegas, NV; Utah Museum of Contemporary Art, Salt Lake City, UT; and 68 Gallery, Berlin. Anagnos is the recipient of grants from Artists' Fellowship Inc and the Mayer Foundation, both NY; and residencies at Yaddo, Saratoga Springs, NY; the Rauschenberg Residency, Captiva, FL; and BAU Institute at Camargo, Cassis, France. She holds a BA from Kenyon College, Gambier, OH; and an MFA from the Tyler School of Art, Philadelphia, PA. She is Co-Director of Ortega y Gasset Projects, Brooklyn, and is represented by HIGH NOON Gallery, NY.

KH

Eos, 2018

Toilet paper, joint compound, floor flue, Hydrocal, resin, fiberglass, urethane, acrylic paint, and pure pigment
58 x 38 x 7 in.

Courtesy of the artist and HIGH NOON Gallery, NY

Pollux, 2017

Hydrocal

19 x 17 x 1 in.

Courtesy of the artist and HIGH NOON Gallery, NY

Bobby Anspach

Born in Toledo, OH; based in Gowanus

Bobby Anspach creates immersive environments that engage our sense of sight and our ability to focus as a means of producing sustained engagements and, ultimately, meditative experiences. Anspach's experiments with light and color offer the viewer an interactive momentary reprieve from the exterior world. Inspired by his fascination with eyes, Anspach's installations champion eye contact as a gateway to reflection, connection, and mental restoration. Constructed out of wires, LED lights, tubing, and sheets of fabric, *Place for Continuous Eye Contact* is a dome-like structure, seemingly haphazardly assembled from the exterior, making visible Anspach's intricate labor. After lying down to slide into the apparatus, background and foreground merge, thanks to Anspach's skillful placement of a mirror among the ubiquitous, multicolored pom-poms. Looking up at the mirror, the viewer meets their own gaze and keeps it for the entirety of the music resounding on provided headphones. By providing viewers the intimate experience of watching their own eyes for a prolonged period of time, Anspach grants access to a transcendent realm beyond the present. Alone in the illusionistic chamber, eyes relax and merge into each other, time and space collapse, and a deeper meditative peace dominates, extending even after exiting Anspach's creation.

Bobby Anspach has had solo exhibitions at SPRING/BREAK Art Show, NY; and at Contemporary Art Toledo, Toledo, OH. His work has been featured in group shows at Microscope Gallery, Brooklyn; Sol Kofler Gallery, The Wurks Gallery, and Gelman Gallery at RISD Museum, all Providence, RI; and Embark Gallery and the Campus Center Galleries at California College of Arts, both San Francisco, CA. He received his MFA from the Rhode Island School of Design, Providence, RI.

HA

Place for Continuous Eye Contact, 2018

Mixed media

Variable Dimensions

Soundtrack: Matthew Cooper

Glass lenses made by Evan Voebel

Laura Bernstein

Born in New York; based in Bedford-Stuyvesant*

Laura Bernstein uses video, performance, sculpture, and installation to raise questions about the future of our evolutionary biology. Fascinated by the aesthetics of carnivals and freak shows, debunked scientific theories, and the categorical displays of natural specimens in early museums, she creatively tests the boundaries of what it means to be human. *Ascent of Lamarckism* is an example of her visceral use of materiality and the grotesque to dissect these ideas. Part of a larger project, *Becoming Beast*, it imagines a narrative where the boundaries that define ecosystems dissolve, engendering free movement of genes, biological mechanisms, and power. Bestial yet humanoid figures ascend the gallery column, bound to their support as they probe the space they inhabit. Their physicality references French biologist Jean-Baptiste de Monet Lamarck's theory from *Philosophie Zoologique* (1809), that acquired traits are inheritable, a favorite example being: the necks of giraffes gradually elongating as generations stretched to reach higher leaves. These forms blur the line between the domestic and wild as they combine images of the past with speculations of the future.

Bernstein has exhibited at NURTUREart and the Long Island University Humanities Gallery, both Brooklyn; The Bronx Museum of the Arts, NY; Vox Populi and Icebox Space, both Philadelphia, PA; ACRE Projects, Chicago, IL; and Franz Josefs Kai 3, Vienna, Austria. She has received fellowships and residencies including the Sharpe Walentas Studio Program; The Bronx Museum of the Arts' Artist in the Marketplace program; The Lighthouse Works Fellowship; the Vermont Studio Center Residency; and the Toby Devan Lewis Fellowship. She is a 2018 grant recipient of The Franklin Furnace Fund. Bernstein holds a BFA from Rhode Island School of Design, Providence, RI; and an MFA from the University of Pennsylvania, Philadelphia, PA.

SS

Ascent of Lamarckism, 2017–2018

Papier-mâché, wax, felt, raw wool, and found objects
Dimensions variable

Sciapode (Strapped), 2017–2018

Papier-mâché, mixed media paper, found objects, and fabric
60 x 32 x 58 in.

SH is S-SH Dehydrated, 2017–2018

Papier-mâché, mixed paper, found objects, Tyvek, raw wool, and acrylic
32 x 32 x 55 in.

SN is S-SH Dehydrated, 2017–2018

Papier-mâché, mixed paper, found objects, Tyvek, raw wool, and acrylic
55 x 32 x 41 in.

Crane-person I and II, 2017–2018

Papier-mâché, raw wool, burlap, wax, acrylic, Sculpey, and found objects
Variable dimensions

Sarah E. Brook

Born in Reno, NV; Based in Gowanus

Raised in the expansive landscape of the Nevada high desert, Sarah E. Brook creates objects that explore the relationship between external and internal vastness. She is interested in the process of dissolving conceptions of the self, using translucency, layering, and color gradation to morph her architectural structures into perceptual experiments that obscure clear focal points and open up space for self-orientation and definition. By suggesting physical, geographic spaces untied from sociocultural time/space, she acts to access gender and queer identities not directly aligned with ideas embraced in her community. In *All the Ways a Horizon Can Mean*, Brook demonstrates the fluidity of perception by creating mutable sight lines. While several elements in the work share the same dimensions, the varied opacity, flexibility, and hanging height of the panels serves to question fixed states of being and to dismantle limiting narratives.

Sarah E. Brook has had solo exhibitions at the Vanderbilt Republic and Greenpoint Gallery, both Brooklyn. Her public art project, *Viewfinding*, is a sculpture and queer poetry collaboration in Riverside Park South, NY, through August 2019. Brook has taken part in group shows at BRIC, Ground Floor Gallery, NARS Foundation, and *Re: Art Show*, all Brooklyn; Lesley Heller Workspace, and Field Projects, both NY; and The Newhouse Center for Contemporary Art, Staten Island, among others. She has received awards and residencies including the BRIC Media Arts Fellowship, SPACE on Ryder Farm Residency Award, Jentel Residency Award, PLAYA Residency Award, and Kimmel Harding Nelson Foundation Residency Award. She holds a BA from University of Notre Dame, Notre Dame, IN; and an MSW from Arizona State University, Tempe, AZ.

KH

All the Ways a Horizon Can Mean, 2019

Wood, acrylic sheet, and paint
Approx. 50 x 240 x 120 in.

Liz Collins

Born in Bethesda, MD; based in Sunset Park

Artist and designer Liz Collins draws on traditional textile processes to create fiber-based objects and installations. Marked by the unexpected, Collins' practice is defined by an exploration of materiality and desire to decontextualize mediums often identified with specific uses. With large-scale installations, she challenges the perceived limits of what can be created with woven fabrics as well as with such functional materials as climbing ropes, metal poles, and railings. Her reuse and adaption of objects allows her to bend norms while thinking about sustainability in a fine arts context. Collins also explores the built environment through site-specific installations, which rely on and grow from the spaces for which they are designed. *Strainer*, for example, an immersive architectural structure made from painted ropes and cords, evokes a sense of limitlessness, overflow, and an inability to be contained. *Strainer* was originally installed at the Tang Museum, Skidmore College, Saratoga Springs, NY, and has been reshaped into a site-specific installation for the BRIC Biennial.

Collins has had solo exhibitions at the Museum of Arts and Design, Heller Gallery, BGSQD, LMAKgallery, Collective Design, and Felissimo Design House, all NY; the Tang Museum, Skidmore College, Saratoga Springs, NY; AMP Gallery, Provincetown, MA; and the Knoxville Museum of Art, Knoxville, TN. Her work has also been included in exhibitions at the New Museum, Chashama Gallery, LMAK Gallery, the Leslie-Lohman Museum of Gay and Lesbian Art, FIT Museum, and David Zwirner, all NY; the American Textile History Museum, Lowell, MA; the Museum of Contemporary Craft, Portland, OR; the Milwaukee Art Museum; and the SOMArts Cultural Center, San Francisco. Collins has taught at the Rhode Island School of Design, Pratt Institute, and the School of the Art Institute of Chicago. Collins is also active as a curator. She holds a BFA and MFA from the Rhode Island School of Design, Providence, RI, and is represented by LMAKgallery, NY.

KH

Strainer, 2019

Rope and wood

Variable dimensions

Courtesy of the artist and LMAKgallery, NY

Katya Grokhovsky

Born in Ukraine; based in Park Slope

Katya Grokhovsky is known for delving into the grotesque to create theatrical personae that she presents through video, installation, performance, and other media. Her identity is both projected onto and created through eccentric and unruly characters, which draw from her Ukrainian family history, the unique vulnerabilities of migrant women, and her own experiences as a woman and an immigrant to Australia as an adolescent and ultimately, to New York as an adult. Grokhovsky's multimedia installation *The Future is Bright* is the result of long-term research of her family history, a story of migration, survival, and reinvention of the self. Centered around the story of the artist's 93-year-old grandmother, a Jewish Russian survivor and veteran of World War II, the artist attempts to understand her own identity through her family history, while inviting the viewer to contemplate their own self and humanity.

Grokhovsky has had solo exhibitions at Chashama and Galerie Protégé, both NY; the Martin Art Gallery at Muhlenberg College, Allentown, PA; and LAST Projects, LA. She has been part of group shows at Smack Mellon, Brooklyn; the Queens Museum; the Museum of Art and Design, Chashama, HERE Arts Center, and Arsenal Gallery, all NY; and other institutions in the United States and internationally. Grokhovsky has received awards and residencies from BRIC; the Museum of Arts and Design, ArtSlant, and SOHO20 Gallery, all NY; and Muhlenberg College; Atlantic Center for the Arts, FL. She is also active as a curator. Grokhovsky received a BFA at the Victorian College of the Arts in Melbourne, Australia; and an MFA from The School of the Art Institute of Chicago, IL.

KH

For Babushka, 2018

Sofa, foam, acrylic, wall paint, wire, fabric, paper, and glue

6 x 3 ½ x 5 ½ ft.

This project is supported by Asylum Arts

The Future is Bright, 2018

Video HD

Edition 1 of 5

45 mins

The Immigrant, 2018

Video HD

Edition 1 of 7

15 mins

Time travel, 2019

House paint on wall

Variable dimensions

Sponsored in part by The Greater New York Arts Development Fund of the New York City Department of Cultural Affairs, administered by the Brooklyn Arts Council.

Contributors for this project include the Brooklyn Arts Council, New York City Department of Cultural Affairs, and Asylum Arts.

Las Hermanas Iglesias (Lisa and Janelle Iglesias)

Born in Queens; based in Hollis, NY *

Collaborating under the name Las Hermanas Iglesias, sisters Lisa and Janelle Iglesias provide an alternative model of art making by merging their individual art practices to explore issues of hybridity and cultural fusion. In their most recent body of work, created under the expanded collaborative Familien Iglesias, the artists further meddled with the traditional boundary between family and work by creating art with their mother, Bodhild, and son/nephew, Bowie. For the BRIC Biennial, Las Hermanas re-imagined the large, elaborate sculpture, *Chasing their Ponytails*, in response to the space. They utilized assemblage to consider the relation disparate objects have to broader systems by repurposing familial and found objects into interconnected, Rube Goldberg-esque structures. The image of this sculpture included in the catalogue is from an earlier iteration at Present Company, Brooklyn. Las Hermanas are also offering posters that visitors are encouraged to take home, utilizing the democratic idea of take-away and interactive art, and further inviting people to interact with their large wall painting, *EK*, which opens on a hinge to reveal hidden components.

Las Hermanas Iglesias have had solo exhibitions at Ortega y Gasset and Present Company, both Brooklyn; Abrons Art Center, Y Gallery, and Mulherin, all NY; 1708 Gallery, Richmond, VA; Arizona State University Art Museum; and Utah Museum of Fine Arts. Their group shows include those at MoCADA Project Space, Smack Mellon, and Soapbox Gallery, all Brooklyn; El Museo del Barrio, Abrons Art Center, 601 Artspace, and Bullet Space, all NY; and Blue Star Contemporary and Mexic-Arte Museum, both TX. They have been awarded residencies from Arizona State University, LMCC's Paris Residency Program, and Fanoon: Center for Print Research at VCU Qatar. Lisa Iglesias is an Assistant Professor and Director of Graduate Studies at the School of Art and Art History at the University of Florida, Gainesville, FL, where she received her MFA. Janelle Iglesias is a Visiting Assistant Professor of Sculpture at Carnegie Mellon University, Pittsburgh, PA. She received her degree from Virginia Commonwealth University, Richmond, VA; and is an alumna of the Skowhegan School of Painting and Sculpture, NY.

KH

Chasing their Ponytails, 2016–2018

Repurposed furniture, medical and sports and musical equipment, PVC fittings and pipe and electrical conduit, casts of the artists' hands, seashell, bicycle tape, rock salt, found, altered and hand woven textiles
Dimensions variable

EK, 2016–2017

Flashe, spraypaint, and medium on linen with custom frame, hinge and handle acrylic circle, metal wire, plastic plant leaf, shell, ceramic plate, foam paper, Plasticine
48 x 60 in, closed

Vera Iliatova

Born in St. Petersburg, Russia; based in Sunset Park

In her oil paintings, Vera Iliatova creates lush natural scenes that explore displacement, transition, and dreamlike habitation. Iliatova, who moved from St. Petersburg, Russia to Bay Ridge when she was 16 years old, is interested in ambiguous moments, departures and arrivals, and the weight of the past. Painting flowers and plants from disparate geographies into a single scene, she creates composite spaces where natural forms not usually seen together form imagined environments that are beautifully surreal and chaotic. Groups of young women appear ghostly and dissociated in the midst of vague, fading landscapes. Iliatova is drawn to female characters, who serve as biographical subjects, although intentionally distant and amorphous to allow any viewer to access them in a similar way. Set in the backgrounds of her compositions, the adolescent subjects appear small and overtaken by the space they inhabit.

Iliatova has had solo exhibitions at Tibor de Nagy Gallery and the Monya Rowe Gallery, both NY; and LaMontagne Gallery, Boston, MA. Her work has appeared in group exhibitions at Ortega y Gasset Projects and 106 Green, both Brooklyn; the Fridman Gallery, 441 PAS Gallery, and Artist Space, all NY; Boston University; New Langton Art Center and the Contemporary Jewish Museum, both San Francisco, CA; David Castillo Gallery, Miami, FL; Galleria Glance, Torino, Italy; and Mogodishni Gallery, Copenhagen, Denmark. Iliatova has received residencies and awards from the Skowhegan School of Art, Vermont Studio Center, and the Marie Walsh Sharpe Foundation. Iliatova holds a BA from Brandeis University, Boston, MA; and an MFA from Yale University, New Haven, CT. She teaches Visual and Studio Arts at Sarah Lawrence College, Bronxville, NY.

KH

softly ... softly ... 2017

Oil on canvas
42 x 30 in.

Drift, 2017

Oil on canvas
50 x 60 in.

Myeongsoo Kim

Born in South Korea; based in Gowanus

Myeongsoo Kim explores the ways in which objects can act as personal, reflective conduits by using a combination of found objects and images, childhood possessions, and his own photographs. He uses these narratives to better understand those around him and to recognize what's forgotten or overlooked. For the BRIC Biennial, Kim constructed a large-scale work inspired by the Salton Sea in Southern California. This man-made lake is a folly of engineering that is now slowly dying due to increasing salinity in a very similar manner to the Aral Sea in Eurasia, a longstanding interest of the artist. During the era of the Soviet Union, the main inlets were cut off and now the Aral Sea has been reduced to 10% of its original size. To consider these man-made ecological crises in light of his personal history and modernism, Kim attached such Cold War memorabilia as metal badges, ideological symbols, and architectural imagery to a monochromatic structure, evocative of a trophy or plaque. Through the process of collecting, compiling, and mounting these objects, the artist creates a relationship between their past and his present, inserting a personal narrative into otherwise sterile and temporally distant surfaces.

Myeongsoo Kim has had a solo exhibition at Room Service Gallery, Brooklyn, and has exhibited in group shows at the Present Company, Momenta Art, Still House, and Ernest Newman Contemporary, all Brooklyn; Sculpture Center, Queens; the Rubber Factory, the Shirley Fiterman Art Center, Field Projects, RH Gallery, and Marisa Newman Projects, all NY; Bodega Gallery, Philadelphia, PA; and the Eduardo Sívori Museum, Buenos Aires, Argentina. He received the Annual Grants for Visual Artists Award from the Nancy Graves Foundation. Kim is co-founder of Top Top LLC, an artist space and studio in Brooklyn. He holds a BFA from Virginia Commonwealth University, Richmond, VA; and an MFA from Yale University, New Haven, CT.

KH

Untitled_Symbolic Landscape, 2019

MDF, archival pigment print, and found objects
60 x 50 x 6 in.

Rachel Klinghoffer

Born in New Jersey; based in New Jersey *

Rachel Klinghoffer merges painting and sculpture to create works influenced by religious relics, ancient artifacts, and landscape painting. For her sculptures, she amasses personal possessions and family mementos, assembling them into new and suggestive forms. Memorabilia, old shoes, tired paintbrushes, Hanukkah decorations, and seashells, among other objects, all receive a second life as they are elevated from everyday ephemera to artistic material. Despite Klinghoffer's poking, tearing, and breaking apart of her materials, leaving them to bear little resemblance to their original forms, this laborious practice suffuses her finished works with nostalgia and familiarity.

Rachel Klinghoffer's work has been featured in shows at Ortega y Gasset Projects, Tiger Strikes Asteroid, FAR x WIDE, and Squat Gallery, all Brooklyn; Hunter Project Space, SPRING/BREAK Art Show, and The Willows, all NY; Fjord Gallery, Philadelphia, PA; Ms Barbers, Los Angeles, CA; and Interface Gallery, Oakland, CA. Klinghoffer graduated with an MFA from the Rhode Island School of Design, Providence, RI.

And you're standing here beside me, 2018

Works on paper from 2003, leather from friend, balloons from daughter's second birthday, wrapping paper from daughter's first Hanukkah gift, leftover tissue paper from wrapping gifts for family, wrapping paper from gift for daughter when she was born, house paint samples from friend, acrylic paint, spray paint, Flashe, Swarovski crystals, and Arches paper
51 ½ x 33 in.

We drift in and out, 2018

Works on paper from 2003, leather from friend, balloons from daughter's second birthday, wrapping paper from daughter's first Hanukkah gift, leftover tissue paper from wrapping gifts for family, wrapping paper from gift for daughter when she was born, house paint samples from friend, acrylic paint, spray paint, Flashe, Swarovski crystals, and Arches paper
51 ½ x 33 in.

Never give it up you can feel it mountin', 2018

Artists sneakers, bra from collector, friendship necklace from camp friend, necklace from friend from sweet 16, shells collected by friends, nieces, and nephew from Long Beach Island, NJ, shells from a decorated jewelry box from mother, ribbon from gifts from daughter's arrival, balloon from bringing daughter home from hospital, leather from friend, opals, crystal quartz, fake coral necklace, fake pearls from uncle, paillettes, Mahjong tile, buttons and drink stir from 1940s nightclub from paternal grandmother, leftover glitter from making birthday cards, leftover wire from old sculpture, leftover acrylic nails from old sculpture, pouch from collector that held family jewelry, plastic rocks from Valentine's Day flower arrangement from father, leftover sequins and Swarovski crystals from decorating sister-in-law's graduation cap, bracelet from friend, vintage tile from Italy, Yizkor tin stars of David, vase from mother, screws, Hydro-Stone, Magic-Smooth, Encapso K, fabric glue, fabric paints, acrylic, spray paint, and varnish
22 x 11 x 7 in.

Phoenix Lindsey-Hall

Born in Athens, GA; based in Gowanus

Phoenix Lindsey-Hall's mixed-media practice focuses on violence and under-recorded histories in queer communities. She recently collaborated with the Lesbian Herstory Archives, a community center and museum in Park Slope dedicated to preserving lesbian history. As part of the BRIC Biennial, an iteration of this project is on view at Trestle Gallery. For the exhibition at BRIC, Lindsey-Hall created a work that merges textiles, language, and ceramics, pulling found language from letters and text sourced from the Archives. In *Introductory Notes*, she printed 32 readable lines of text onto porcelain strips woven through holes on the outer edges. Conversely, in *I May Never*, she has woven textiles with strips of fabric screen printed with text using the rag rug technique. The tight weave and thick rolls obscure the words, offering only glimpses of text and concept. This work questions the often murky understanding of the written word and how we translate ideas and feelings shared by people other than ourselves.

Phoenix Lindsey-Hall has held solo shows at Victori + Mo Gallery, Christopher Stout Gallery, and Living Gallery, all Brooklyn; Gallery Aferro, Newark, NJ; and Brown Gallery, Durham, NC. Her group exhibitions include those at Loft 594, Present Company, and Photoville, all Brooklyn; Fronrunner Gallery and MC Gallery, both NY; Aljira and City Without Walls, both Newark, NJ; Silvermine Gallery, New Canaan, CT; and Sydhaven Station, Copenhagen, Denmark, among others. She has received residencies and fellowships at the NARS Foundation, Brooklyn and Greenwich House Pottery, NY. She is a participant in the Emerge Program with Aljira, Newark, NJ, in conjunction with Creative Capital, NY. Lindsey-Hall holds a BFA from Savannah College of Art and Design, Savannah, GA; and an MFA from Parsons New School for Design, NY.

KH

Introductory Notes, 2019
Porcelain, cotton, and wood
54 x 25 in.

I May Never, 2019
Ink, flower petal pigment, cotton, and yarn
62 x 12 in.

Qiana Mestrich

Born in Brooklyn; based in Gowanus

Qiana Mestrich is a photographer who manipulates archival and digital found photographs to create conceptual works that comment on embedded stereotypes and historical narratives. The works on view are taken from the artist's series, *Notes on Whiteness*. Born out of her questioning her own relationship to whiteness as a person of mixed heritage, and more recently as a mother of two children who do not resemble each other phenotypically, this series focuses on the concept of "whiteness" as a dominating, invasive force. The images themselves unpack the anxiety and unease that these ideologies promote, and how skin has been, and continues to be, a space of conflict. From the material they are printed on, a synthetic vellum chosen for its skin-like qualities and translucency, to the frosted quality of the images, tying them to the malaise and near invisible blanketing of these stigmas, the photographs act as individual notes on whiteness. Taking up the responsibility to overwrite the imposed limitations of race, Mestrich recontextualizes a Greco-Roman statue, lichen, flowers, hair, and lace to thoughtfully investigate what this means both on an individual and cultural scale.

Qiana Mestrich has had solo exhibitions at Brooklyn Art Space, Corridor Gallery, and Sweet Lorraine Gallery, all Brooklyn; and the New York Public Library, NY. Her work has been included in group exhibitions at NURTUREart, Brooklyn; sepiaEYE Gallery, Chashama, Rhombus Space, and the International Center of Photography School, all NY; Jenkins Johnson Gallery, San Francisco, CA; Photo50 at London Art Fair, London, England; and at the 4th Annual Lagos Photo Festival, Lagos, Nigeria. Mestrich holds a BA from Sarah Lawrence College, Bronxville, NY, and an MFA from the International Center for Photography-Bard College, Annandale-on-Hudson, NY. She was most recently the Associate Director, Digital Content and Engagement at ICP and now serves as adjunct faculty at the Fashion Institute of Technology, NY. Mestrich is also a writer and founder of the blog, *Dodge and Burn: Decolonizing Photography History*, focused on photography by and about underrepresented communities.

SS

Notes on Whiteness series, 2018
Inkjet prints on satin vellum paper
12 x 19 in. each

Frost: Botanical I

Marmoreal

Yellow Hair

Web Lace

Dominant Vegetation

Levan Mindiashvili

Born in Tbilisi, Georgia; based in Sunset Park

Levan Mindiashvili uses sculpture, painting, and tapestry to question historically accepted “truths” and explore the fragility of our sense of identity and place. He is interested in the porous relationship between the public and the personal, and the ways in which this intertwined relationship affects how we interact with and perceive our environment. Mindiashvili focuses on how our thinking is deeply referential, how we take the familiar and attempt to apply it to the new and unknown. In his mixed-media practice, he often arranges individual artworks to form a larger whole that comments on transient states of being and the possibility for each of us to exist in various forms. The distinct physicality of the independent components of each installation, compared to the way they come together, references the built, architectural environments we inhabit. For many of his projects, including the one in the Biennial, the various parts that make up the whole can, and often are, re-arranged in later iterations of the work or are included in entirely new installations. Through his work, Mindiashvili blurs borders, encouraging us to look at familiar things anew and to approach any one environment in several different ways.

Levan Mindiashvili has had solo exhibitions at The Lodge Gallery and Vazquez Building, both NY; the Svaneti Museum, Mestia, Georgia; the State Silk Museum, Tbilisi, Georgia; and other spaces internationally. He has exhibited in group shows at the Border Project Space, ODETTA, and The Hollows, all Brooklyn; the Clemente Soto Velez Cultural Center and the Manny Cantor Center, both NY; the Seventh Beijing Biennial, China; Georgian National Museum, Tbilisi; Katara Art Center, Doha, Qatar; Arsenal, Kiev, Ukraine; and Tartu Art Museum, Estonia. He has received awards and residencies from NARS Foundation, the National Endowment for the Arts, and Centro Cultural Borges in Buenos Aires. Mindiashvili holds a BFA from Tbilisi State Academy of the Arts, Tbilisi, Georgia; and an MFA from Universidad Nacional de las Artes, Buenos Aires, Argentina.

KH

Here is Always Somewhere Else, 2019

Painted steel, liquid mirror on glass, Jacquard tapestry, pigmented Hydrocal, and wood
7 x 8 x 4 ft.

Courtesy of the artist and ERTI Gallery, Tbilisi, Georgia

Jordan Nassar

Born in New York; based in Gowanus

Jordan Nassar uses traditional Palestinian cross-stitching techniques to create hand-embroidered textiles that address themes of heritage, homeland, and cultural participation. He emulates and deviates from *tatreez* embroidery, a traditionally female practice, adapting its defining geometric patterns while reinterpreting local symbols to reflect his dual identity as an American with Palestinian heritage. Like *tatreez*, Nassar's works are decorated with abstract, symbolic depictions of home. These include references to his native New York, for which he has created a set of symbols echoing Islamic symbology. The visual code Nassar built becomes a language for self-identification and expression, much the way stitched motifs found in *tatreez* are a mode of communication that delineates identity, as they are discernible only to those who share the cultural knowledge required to read their meaning. For his recent projects, Nassar has sent sketches of textile designs to Palestine for local embroiderers to complete. He leaves segments of each black and white sketch blank, asking the women to add their own voice to the work, with color and their own set of symbols. As both creative and technical collaborators, the agency of women Nassar works with is reaffirmed in a practice that historically belongs to them.

Jordan Nassar has had solo exhibitions at Frieze New York; Anat Ebgi Gallery, Los Angeles, CA; LVL3 Gallery, Chicago, IL; Evelyn Yard, London, England; and Artport, Tel Aviv, Israel. He has shown in group exhibitions at Abrons Art Center, 8 Ball, Pray For This Gallery, Essex Flowers, Arcadia Missa, Printed Matter Inc., and Fortnight Institute, all NY; Katonah Museum of Art, Katonah, NY; LVL3 Gallery and SAMUEL, both Chicago, IL; Anat Ebgi and the Laband Art Gallery, both Los Angeles, CA; Vigo Gallery, Miami, FL; and Supportico Lopez and Exile Gallery, both Berlin, Germany. He has received residencies from Artport in Tel Aviv, Israel and Ace Hotel, NY. Nassar holds a BA from Middlebury College, Middlebury, VT.

KH

The Ruines, 2018

Hand-embroidered cotton on cotton
18 ½ x 38 in.

Remember Me, 2018

Hand-embroidered cotton on cotton
34 x 36 in.

Whom Should I Go To, 2018

Hand-embroidered cotton on cotton
36 x 34 in.

The Rendez-Vous Is Over, 2018

Hand-embroidered cotton on cotton
12 x 34 in.

Gustavo Prado

Born in São Paulo; based in Sunset Park

Gustavo Prado uses off-the-shelf materials for work in varied formats, adapting them to enable viewers to recognize his source material while understanding potential deviations from the intended use. Through processes of combining seemingly disparate materials and subject matter, Prado tests cultural assumptions of what can or should belong together. In *Martyr*, Prado renders Jusepe de Ribera's 1639 painting *The Martyrdom of Saint Philip* into a triptych of pixelated images, each panel progressively enlarged by 300%. Prado transformed Ribera's work into a bitmap composed entirely of slanted Legos to produce the pixelated images. By reproducing violent religious imagery of martyrdom with a common children's toy, Prado problematizes the concept of appropriateness in religious education. He slightly alters the arrangement of the Legos to create his own disruptions and to demonstrate the capacity for autonomy within predetermined systems. As viewers scan upward toward the most enlarged image of Saint Philip's face, their eyes reach the same angle as the martyr's, producing a coalescence of subject and viewer that hinges on a mutual perspective. The successively enlarged images suspend the viewer's perception into three distinct moments, at once performing the process of downloading an image while commenting on the circulation of digital content.

Gustavo Prado's work has been shown at Gitler Gallery, Elizabeth Street Garden, and SPRING/BREAK Art Show, all NY; the Bronx Museum of the Arts, NY; Bergen Gallery, NJ; Lurixs Gallery, Jardim Botânico, and the Museu de Arte Moderna, all Rio de Janeiro, Brazil. He has participated in residency programs at the Bronx Museum of the Arts and Itaú Cultural Foundation in São Paulo, and he is the recipient of the Contemporary Art Award from Brazil's National Foundation of the Arts. Prado has produced large-scale public sculptures for the Coachella Music festival in 2017, and for the Art Prize, Grand Rapids, MI, in 2018. He received his artistic training at the Escola de Artes Visuais do Parque Lage, Rio de Janeiro, Brazil.

HA

Martyr, 2018

Legos on wood

Triptych, 64 x 64 in. each; 192 x 64 in. overall

Yi Xin Tong

Born in Lushan, China; based in Sunset Park

In a creative practice that includes visual arts, music, and poetry, Yi Xin Tong explores romanticism in a society obsessed with rationality and capitalism. Drawing on both ancient Chinese culture as well as his current experiences in New York, his work addresses social geography, the boundaries between natural and urban spaces, and the relationship between seclusion and rebellion. His recent works deal with fishing communities both online and among immigrant groups in Brooklyn. *Animalistic Punk*, a series of Jacquard tapestries made from digital collages, combine discernible and indiscernible forms from underwater and land. He also references ideas of political subversion by drawing on the history of rebellion among fishermen under the Song Dynasty. Tong's transformation of digital images into textiles serves to model the transformations that result from successful acts of political defiance.

Tong has had solo exhibitions at NARS Foundation and at SBC Gallery, both Brooklyn; Katzman Contemporary, Toronto, Canada; and Vanguard Gallery, Shanghai, China. His work has been included in group exhibitions at YveYANG Gallery, the Solomon R. Guggenheim Museum, and 80 WSE Gallery, all NY; the Art Gallery of Ontario and the Museum of Contemporary Canadian Art, both Toronto, Canada; the Museum of Contemporary Art Shanghai, OCT Contemporary Art Terminal, and Shanghai Exhibition Center, all Shanghai, China; and the National Taiwan Museum of Fine Arts, Taichung, Taiwan. Tong holds a BFA from Simon Fraser University, Vancouver, Canada; and an MFA from New York University, NY.

KH

Animalistic Punk--Fish, 2018

Jacquard tapestry, galvanized metal tube, and steel eye bolts
63 x 126 x 3 in.

Nose Ring, 2017

Ceramic, glass, and hardware
18 x 14 1/2 x 4 in.

Frank Wang Yefeng

Born in Shanghai; based in Providence, RI *

Working at the intersection of new media, 3D animation, and sculpture, Frank Wang Yefeng creates installations that reflect on identity, politics, and consumerism in his native Shanghai and in the United States. Describing himself as someone “immersed in the vortex of both a social and personal dilemma,” Yefeng builds digital worlds that appear as dramatic stages onto which he explores his experience of our contemporary condition. In *Rotation Method*, Yefeng offers the surreal narrative of a traveler accompanied by a dog with a phonograph for a head as he revels in the joy of his journey while navigating the difficulties it entails. The title refers to Søren Kierkegaard’s theory that the quest to avoid boredom eventually breeds despair, an allusion that highlights the cyclical nature of uncertainty, struggle, and triumph expressed in the video. Throughout the animation, the traveler encounters artifacts that enact this rotation—spinning tops, twirling beach balls, and revolving subway turnstiles. By transforming these objects into a constantly moving dystopian landscape, Yefeng magnifies the traveler’s predicament. The artist’s digital manipulation of Kehinde Wiley’s 2005 painting, *Napoleon Leading the Army over the Alps*, equates the traveler with the triumph and prestige depicted in Jacques-Louis David’s neoclassical portrait of Napoleon Bonaparte, from which Wiley closely drew. Through this combination of compositions, Yefeng suggests that the ability to overcome tribulation imbues one with this same narrative of heroism.

Frank Weng Yefeng has shown his work at NARS Foundation and Paradise Palace Gallery, both Brooklyn; Bronx Art Space, NY; Knockdown Center, Queens; Rhode Island College, Providence, RI; CICA Museum, Gimpo, Korea; and at institutions in Shanghai, Beijing, Shenzhen, and Nanjing. He received his MFA from The School of the Art Institute of Chicago, Chicago, IL; and is an Assistant Professor at Rhode Island College, Providence, RI.

HA

Rotation Method, 2018

Experimental 3D animation

11:03 mins

Cello improvisation by Jacob Cohen

Rotation Method—Crossing the Alps, 2018

Framed digital photograph, mixed media

64 x 64 in.

Dale Williams

Born in Baltimore, MD; based in Gowanus

This selection of works is taken from the Awareness Day Portraits series, a group of 48 drawings celebrating American historical and cultural figures that have been meaningful to Williams as a citizen and artist. When working on this series, Williams avoided the antic, hybrid figuration typical of earlier work. Rather, he aimed for an accurate and expressive likeness of each person to honor their contributions to American history. The text on each portrait serves as an introduction to the individual and their work. Some of the texts—especially those accompanying artists, writers, or musicians—are of a personal nature; the artist chose those figures because of their importance in his life and practice as an artist. The Awareness Day Portraits are a facet of the America Now Suite, a five-part landscape of works including a monumentally scaled, 11 x 57 ft. drawing in seven panels. This re-visioning and reclamation of American history was created in response to contemporary currents of division and intolerance, and is intended as a personal statement regarding the potential poetics of the political imagination.

Dale Williams has shown his work at BRIC Rotunda Gallery, Kentler International Drawing Space, and Gowanus Loft, all Brooklyn; The Drawing Center, Snug Harbor Cultural Center, and Van Der Plas Gallery, all NY; and Black Mountain College, Asheville, NC. He is the recipient of a Printmaking/Drawing/Book Arts fellowship from the New York Foundation for the Arts (NYFA) and of an award from the Williamsburg Art and Historical Center. Williams received his MFA from Hunter College, NY.

DW/SS

Awareness Day Portraits series, 2018

Charcoal and acrylic on paper with collage

12 x 9 in. each

Rashaan Roland Kirk

Albert Pinkham Ryder

Dolores Huerta

James McCune Smith

SuAnn Big Crow

A. Philip Randolph

Mary Lou Williams

Rachel Carson

Chief Joseph

Daniel Berrigan

Sojourner Truth

Courtesy of George del Barrio

Lucy Stone

Quay Quinn Wolf

Born in New York; based in New York *

Quay Quinn Wolf's installations investigate funerary traditions and the conventions surrounding grief and loss. With a focus on the Black American experience, Wolf's conceptual works allow materials to stand in for absent bodies. He examines the futility inherent in attempting to archive the human body by combining ephemeral and organic substances with industrial and commercial materials. Despite their melancholic undertones of loss, Wolf's installations celebrate personal memory by elevating it to spaces of considered contemplation. An iridescent body bag lies imposingly on a carpet in a corner of BRIC's gallery, yet the violence that body bags signify has been transformed into an object of overwhelming tenderness. Wolf dances delicately around the political ramifications of the body bag: rather than restage the violence found in images circulated in the media, he personalizes the experience of mourning in a manner that re-sensitizes the viewer. The medical tubing around the bag, filled with citrus and adorned by a single lily, subtly conjures the fragile state of living, while the pink shirt suspended from a steel pole locates that fragility onto an individual body. Stained with red roses and shea oil, the shirt serves as a poignant memorial to an absent person who nevertheless remains strikingly present.

Quay Quinn Wolf is a self-taught artist living and working in New York. Wolf has had solo shows at 315 Galley and The Java Project, both Brooklyn; East Hampton Shed, East Hampton, NY; and Wreath, Decatur, GA. His work has been featured at the Leslie-Lohman Museum for Gay and Lesbian Art, 44th Drive Pier, Equity Gallery, and Arsenal Gallery, all NY; Collar Works, Troy, NY; mild climate in Nashville, TN; 315 Gallery, and Sunday Art Fair, both London, England. His work has been featured in *ARTnews* and his solo exhibition Arrangements, 315 Gallery, NY, was selected as a Critics' Pick by *Artforum*.

HA

Body, 2018

Satin stained with roses and lilies, stuffing, soft pvc sheets, soft pvc tube, citrus, lily, and rug
Dimensions variable

ACKNOWLEDGMENTS

Our curatorial team engaged in a rigorous, democratic selection process that began with the review of some 400 artists based in South Brooklyn. I thank Jenny Gerow, Assistant Curator at BRIC and co-curator of this exhibition, as well as our curatorial advisors for their time and dedication in this process: Eriola Pira, Jesse Firestone, Will Hutnick, Sarah Simpson, and Connie Kang and Danielle Wu of An/Other. I am also grateful to essayists Jesse Firestone, Eriola Pira, and Sarah Simpson, and to artist biography authors Hallie Ayres and Katherine Heiserman, for their thoughtful contributions to the exhibition catalogue.

As in past editions of the BRIC Biennial, we aim to amplify the project's neighborhood-based approach by working with exhibition spaces located in the neighborhoods under consideration. This iteration of the Biennial includes more satellite exhibitions than ever before, with some 17 artists and collectives exhibiting at Green-Wood Cemetery, Trestle Gallery, NARS Foundation, Ortega y Gasset Projects, and La Bodega Art Space & Gallery. The collective An/Other curated the exhibition Virtual and Real Estate for BRIC's Project Room in parallel with the Biennial. These exhibitions, in addition to the 20 artists exhibited in BRIC's main gallery, offer a truly impressive diversity of voices and perspectives. Many thanks to these institutions and entities for enthusiastically taking part in this sprawling and creative venture.

And finally, I offer my deepest thanks to the artists taking part in the BRIC Biennial, for they have made this endeavor not only possible, but an intellectually challenging and enriching experience.

Elizabeth Ferrer
Vice President, Contemporary Art

Artist Biographies Authors:

HA = Hallie Ayers
KH = Katherine Heiserman
SS = Sarah Simpson

* Several artists in the BRIC Biennial worked in South Brooklyn during the curators' selection process for this exhibition, many participating in South Brooklyn residency spaces. While a few have since relocated to other areas in and around NY, their presence in this edition of the BRIC Biennial reflects the transient nature of residency spaces, and the national, and even international, nature of this borough.

ASSOCIATED EXHIBITIONS

BRIC HOUSE PROJECT ROOM | 647 Fulton St, Brooklyn



Daniel Bejar, *Promised Land* (Brooklyn, NY), 2018, Site-specific intervention, archival pigment print on Sintra, 24 x 36 in., Edition of 3, plus 2 AP

CURATED BY AN/OTHER

Virtual and Real Estate

Opening Reception: February 6, 2019 | 7–9PM

Exhibition On View Through: April 7, 2019

ARTISTS: Daniel Bejar, Pastiche Lumumba, and Betty Yu

Virtual and Real Estate is a group exhibition that expresses the conundrums that arise from living in an age where the simulated is increasingly confused with the real. Although “estate” has previously been defined as fixed physical properties, the exhibition troubles our notions of property, ownership, circulation, space, and most fundamentally, what it means to be “real.” The Internet provides marginalized communities a virtual space for subversion and play, meanwhile distracting from the physical realities of gentrification and land rezoning.

From Pastiche Lumumba’s embalmed memes to Daniel Bejar’s performative drawing of invisible geography, to Betty Yu’s archive of stories by communities affected by gentrification, these works challenge the absurdity of place and placelessness to bear on the chronological depth of lived experience.

About An/Other

Virtual and Real Estate was curated by Connie Kang and Danielle Wu of An/Other, a group of artists, writers, and curators advocating for Asians and Asian-Americans in the arts. Founded in 2015, An/Other is an evolving community for workshopping artistic practices, and a safe space for collective thinking and action around issues of race and representation, transnational identities, and political engagement in the arts.

GREEN-WOOD CEMETERY | 500 25th Street, Brooklyn
(Installation located on border fence on 4th Avenue, between 34th and 36th Street)



Cintha Santos-Briones, *Trapeze Artists in the Chapel*, 2017, Photograph printed on vinyl banner, Variable dimensions

Living inside Sanctuary

Talk: February 20, 2019 | 6:30PM

Exhibition on View: February 7–April 7, 2019

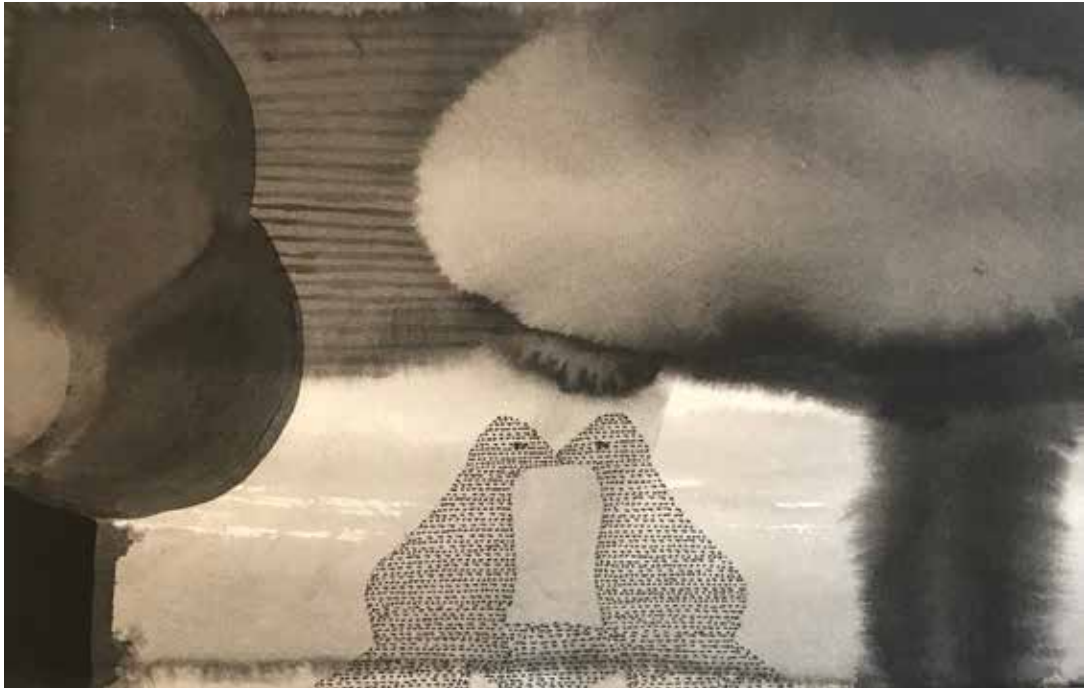
ARTIST: Cintha Santos-Briones

The complex relationship between homeland, immigration, and memory has been at the center of documentary photographer Cintha Santos-Briones' work for over two years. Her current project, *Living Inside Sanctuary*, focuses on undocumented migrants who face orders of deportation and the break up of families. By taking up temporary asylum in houses of worship, often for indefinite periods of time, these individuals and their families have found both a refuge and a provisional prison. Santos-Briones' photographs are an intimate depiction of living in a state of uncertainty. Rather than present portraits of a families in hopeless situations, Santos-Briones conveys the routines of their everyday lives. Birthdays are celebrated, siblings tease one another, and meals are shared.

Before becoming a documentary photographer, Santos-Briones studied indigenous and rural communities in Mexico as an anthropologist and ethno-historian. Her work has been influenced by the struggle for human rights, focusing on issues of migration, gender, and identity.

About Green-Wood Cemetery

As a historic landmark Green-Wood Cemetery welcomes the public to connect with art, history, and nature across its extensive grounds. Through cultural programming and exhibitions it seeks to engage its neighbors in important and timely conversations about how lives are lived. Free and open to the public 365 days a year, Green-Wood Cemetery is 478 spectacular acres of hills, valleys, glacial ponds, and paths, throughout which exists one of the largest outdoor collections of 19th- and 20th-century statuary and mausoleums. It has been a part of the Sunset Park community for 180 years and is the “permanent residence” for generations of immigrant New Yorkers.



Glenn Goldberg, *Lovers (After Storm)*, 2015, Ink and pencil on paper, 8 x 12½ in.

The Word is Not the Thing (a shop at La Bodega)

Opening Reception: February 8, 2019 | 7–10PM

Exhibition on View Through: March 6, 2019

ARTIST: Glenn Goldberg

This exhibition is comprised of a series of multiple objects and prints by artist Glenn Goldberg, many made in conjunction with La Bodega Art Space & Gallery in their community studio.

Rather than mount a traditional exhibition, the energy and nature of La Bodega encouraged Goldberg to transform the gallery into a shop with works born out of collaboration with La Bodega's owner, Miguel Ayuso and gallery director, Johnny Thornton. Goldberg consistently makes small works in multiple (beanies, decks, and posters) and saw this as an opportunity to use his partnership with La Bodega to echo its mission of community action. Goldberg's characteristic use of iconography, textiles, and devotional objects are present in these works. The hope

is that the front “gallery” space of La Bodega will naturally flow into the back space which operates as a workshop, children's creative room, print shop, and theatre. This project is born out of a spirit of inclusiveness and generosity.

About La Bodega Art Space and Gallery

La Bodega Art Space and Gallery is an immigrant owned, artist run contemporary art gallery centrally located in Brooklyn. The space features a rotating calendar of art exhibitions, performances, readings, film screenings, and art events. La Bodega seeks to build bridges (not walls) and bring art, ideas, and people together in the Brooklyn community and beyond. They are committed to creating opportunities for artists of all backgrounds and embrace an inclusive ideology that is welcoming to all. La Bodega was founded in 2017 by Oaxacan artist Miguel Ayuso, who soon after teamed up with Brooklyn artist Johnny Thornton who serves as gallery director.



Priscilla Dobler-Dzul, Maureen McCourt and Regina Ruff, *Untitled mourning*, 2016-current, Ongoing performance about physically documenting the devastating gun violent deaths our country faces each year | Photograph by LadyFIRM

Women's Work

Opening Reception: February 8, 2019 | 6–8PM

Exhibition on View Through: February 20, 2018

Curated by: Priscilla Dobler-Dzul

ARTISTS: Anida Yoeu Ali, Hudson Valley Bee Habitat, LadyFIRM, Carmen Lizardo, Maureen McCourt, Lacey McKinney, Regina Ruff, Asia Tail, Lesley Wamsley, and Kelly Worman

Women's Work is an exhibition that examines the connection between women's domestic labor and craft. The title of the exhibition comes from the derogatory use of the term "women's work" and exams the unseen, disrespected domestic labor of women. Ten female artists were selected for this group exhibition examining the labor of women and challenges the patriarchal viewpoint of domesticity and craft.

About NARS Foundation

The New York Art Residency and Studios (NARS) Foundation is a not-for-profit arts organization committed to supporting artists and curators on an international level as well as 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 their community outreach initiatives to promote greater accessibility to contemporary art for the under-served local community in South Brooklyn.



Carl E. Hazlewood

God Bless the Rain Down in Africa, 2018

91 x 81 x 3 in.

Mixed media

Installation at NARS Foundation, Brooklyn, NY

Swimming Blind in a Wine-Dark Sea

Opening Reception: February 9, 2019 | 6-9PM

Exhibition on View Through: March 17, 2019

ARTIST: Carl E. Hazlewood

“*Swimming Blind in the Wine-Dark Sea* explores formal, poetic and evocative aspects of my multimedia practice. The title of the exhibition suggests my unknowable journey as I work through possible solutions to various problems, formal and otherwise. While many of the things I make are ephemeral, they tend to respond to the light, space and surfaces where they are installed.

Theory, in particular, and even history (on occasion), gives way to practical/personal (and usually formal) impulses concerning material and the physical environment in which a particular work exists. While I’ve always avoided performing limited notions of ‘identity’ as an aspect of my creative work, lately some subtle references concerning our current problematic social environment creep in - despite myself.

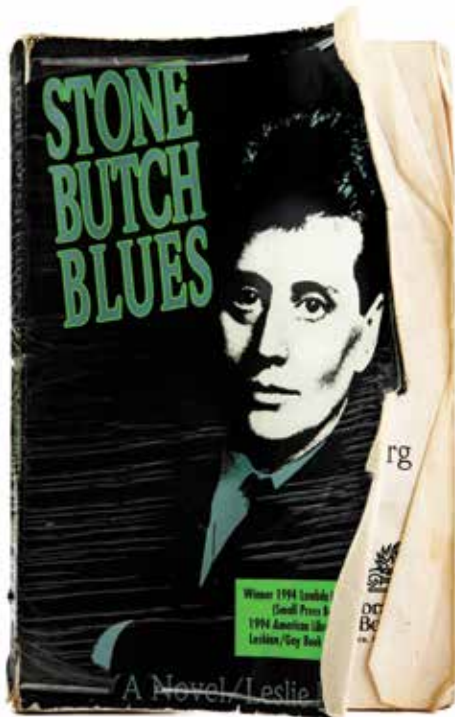
But I’m a border-crosser of sorts continually negotiating various transcultural, social, and artistic locations. And as

an older black person, poor, an immigrant, in the current political climate, I suppose I’m somewhat suspect; but functioning at that liminal edge of social and artistic possibilities perhaps my experience can be translated into something positive.”

– Carl E. Hazlewood

About Ortega y Gasset Projects

Ortega y Gasset Projects is a non-profit artist-run curatorial collective and exhibition space in Gowanus, Brooklyn. OyG is entirely run by working artists, and recognizes that exploration is key to the sustainment of artistic vitality. OyG embarks on an exploratory model where artists take the role of curator, critic, and promoter. Working without specific intentions of commercial profit or an explicit curatorial ideology, the goal of OyG is to mount exhibitions that provoke interpretation and dialogue and bolster artistic community. Working collaboratively over geographical distances allows OyG to extend beyond local communities and forge larger networks of cultural dialogue. Current OyG Co-Directors include Eleanna Anagnos, Clare Britt, Catherine Haggarty, Eric Hixbit, Will Hutnick, Leeza Meksin, Nickola Pottinger, Sarah Rushford, Zahar Vaks, and Lauren Whearty.



Phoenix Lindsey-Hall's copy of *Stone Butch Blues*, by Leslie Feinberg

Lesbian Matters

Opening Reception: February 9, 2019 | 7-9PM

Exhibition on View Through: March 7, 2019

Curated by: Jesse Firestone

ARTIST: Phoenix Lindsey-Hall

Phoenix Lindsey-Hall collected objects, stories, and personal artifacts that mark the beginning of individuals' queer life. This created a collective snapshot that reflects a contemporary lesbian and queer consciousness. At the end of this public display, the *Lesbian Herstory Archives* will add all donated materials to their permanent collection.

In the coming out process, and throughout exploring sexuality, we often assign objects with queer meaning, regardless of the object's innate queer content. The first object to be donated to this project was the artist's personal copy of *Stone Butch Blues* by Leslie Feinberg. This book was given to her by her first girlfriend at the age of 16. Between its covers, she discovered the brutal hardships of her people and the tenderness of love. Now,

twenty years later, it sits on the Lindsey-Hall's bookshelf, held together with a rubber band to keep the loose pages from being lost.

Through the collection of materials open to anyone who identifies as lesbian, butch, queer, non-gender binary, trans, or believes their voice should be represented in this collective examination of a contemporary queer objecthood, the archive will be preserving a living moment of queer history in real time.

About Trestle Gallery

Trestle is a non-profit contemporary art space located in Sunset Park, that was established in 2012 in Gowanus. Their mission is to foster creativity and community by offering exhibition, education, and networking opportunities for contemporary artists and curators. Trestle provides a place for creative people to focus on the development of their art and their career. Trestle's mission is carried out through four core programs: contemporary exhibitions, professional development, community classes, and residencies.

About BRIC

BRIC is celebrating 40 years as the leading presenter of free cultural programming in Brooklyn, and one of the largest in New York City. The organization presents and incubates work by artists and media-makers that reflects the diversity of New York. BRIC programs reach hundreds of thousands of people each year.

In addition to making cultural programming genuinely accessible, BRIC is dedicated to providing substantial support to artists and media makers in their efforts to develop work and reach new audiences. BRIC is unusual in both presenting exceptional cultural experiences and nurturing individual expression. This dual commitment enables BRIC to most effectively reflect New York City's innate cultural richness and diversity.

Learn more at BRICartsmedia.org

Supporters

Lead support for BRIC's Contemporary Art Program is generously provided by



Lead special 40th anniversary support provided by

**LAMBENT
FOUNDATION**

Additional support provided by
Lily Auchincloss Foundation, Inc.

BRIC's contemporary art program benefits from generous private funding from Alloy Development, Milton and Sally Avery Arts Foundation, B&H Photo Video, Bloomingdale's, Brooklyn Navy Yard, Con Edison, Douglas Elliman Real Estate, The Educational Foundation of America, Ford Foundation, Goya, The Hearst Foundations, JP Morgan Chase, M&T Bank, The Robert Lehman Foundation, the Oppenheim Family Fund, Scherman Foundation, TD Bank, Tiger Baron Foundation, and Pia and Jimmy Zankel, as well as numerous individual supporters.

Generous public support is provided by the National Endowment for the Arts; New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, and the Regional Economic Development Council; Mayor Bill de Blasio and the New York City Department of Cultural Affairs, Commissioner Tom Finkelpearl; New York State Assembly Member Jo Anne Simon; Brooklyn Borough President Eric Adams; New York City Council Speaker Corey Johnson, the Brooklyn Delegation of the New York City Council, New York City Council Majority Leader Laurie Cumbo, and New York City Council Members Alicka Ampry-Samuel, Inez Barron, Justin Brannon, Robert E. Cornegy, Jr., Rafael L. Espinal, Mathieu Eugene, Brad Lander, Stephen Levin, Darlene Mealy, Antonio Reynoso, Mark Treyger, and Jumaane Williams.



Contemporary Art Program Staff

Vice President, Contemporary Art
Elizabeth Ferrer

Assistant Curator
Jennifer Gerow

Interim Assistant Curator
Sarah Simpson

Senior Marketing Manager
Abigail Clark

Gallery Manager
Dennis Witkin

Program Coordinator
Sol Nova

Executive Leadership

President
Kristina Newman-Scott

Executive Vice President
Betsy Smulyan

Deputy Director, Programming Initiatives
Emily Harney

Vice President, Advancement
Sharon Polli

Director of Development
Elaine Bowen

Director of Marketing & Communications
Jackeline Montalvo

Chief Financial Officer
Lexi Robertson

Vice President, Contemporary Art
Elizabeth Ferrer

Executive Producer
Aziz Isham

Vice President, Community Media
Anthony Riddle

Vice President, Performing Arts
Jack Walsh



BRIC proudly celebrates 40 years as the leading presenter of free cultural programming in Brooklyn.

