

BLOUINARTINFO

'Sticky Fingers' at Arsenal Contemporary New York

BY BLOUIN ARTINFO | AUGUST 01, 2017



Installation view, Sticky Fingers, Arsenal Contemporary NY, 2017.
(Courtesy: Arsenal Contemporary)

Arsenal Contemporary is hosting an exhibition "Sticky Fingers" at the gallery's New York location.

Curated by Martha Kirszenbaum, the exhibition brings together works by eight international artists- Meriem Bennani, Elizabeth Jaeger, Wanda Koop, Piotr Łakomy, An Te Liu, Elizabeth McIntosh, Caroline Mesquita, and Louise Sartor. Through their various artistic practices including sculpture, painting, film, and installation, these artists evoke the fragile tangibility of the human body, intertwining materiality with theatrical playfulness.

On view in the show are a series of three oxidized brass characters by Caroline Mesquita, presented off square with one another and the viewer, blurring the line between fiction and reality, humans and mannequins. Also on view is her video "The Ballad" where the artist appears alongside her sculptures, pushing and reinventing ways of living together through a deliciously perverse carnival.

Through a similarly mischievous sculptural approach, An Te Liu's bronze and ceramic pieces, carved and casted from Styrofoam packaging and domestic artifacts, activate a theater for the inanimate, replacing actors and the stage for objects and an archeological museum.

Inspired by disjointed parts of the human body or their armature, such as boots and coats made of aluminum honeycomb, insulation foam, and clothing, Piotr Łakomy's works on view elaborates his practice around architectural, landscape-oriented installations and human-sized sculptural arrangements; while Elizabeth Jaeger's series of blonde pots, made with raw cream clay pieces covered with imprints of the artist's hand, provoke the effect of an overly touched subject, hints of human presence.

On view is Wanda Koop's "View from Here," which points to a landscape transformed over time, depicting a view of Winnipeg from the banks of the Assiniboine River, evoking an interaction between the viewer and the depicted skylines, triggered through the scale of the painting.

Elizabeth McIntosh's recent paintings exhibited in the show reveals the artist's concerns with collage works and her involvement with feminine colors; while tropes a similar tropes of femininity infuses with an impression of solitude in the work of Louise Sartor, whose portraits of young women, loosely inspired by Instagram snapshots, conceal the faces of their subjects so that their identification becomes relegated to their clothes or gestures; and Meriem Bennani's shape-shifting practice of films captured on her iPhone interlaces references to globalized popular culture with the vernacular and traditional representation of her native Morocco. Collectively, these works on view challenge the viewers to analyze the relationship with their own physicality, unfolding the vast disconnectedness and loneliness of modern existence.

BLOUINARTINFO, August 2017

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