

**PRESS 2015**

**Artist Liene Bosquê**

## The New York Times



Part of a project by Liene Bosquê and Nicole Seisler, "Shifting Impressions," on display at Cuchifritos. Credit Emon Hassan for The New York Times

### CUCHIFRITOS GALLERY & PROJECT SPACE

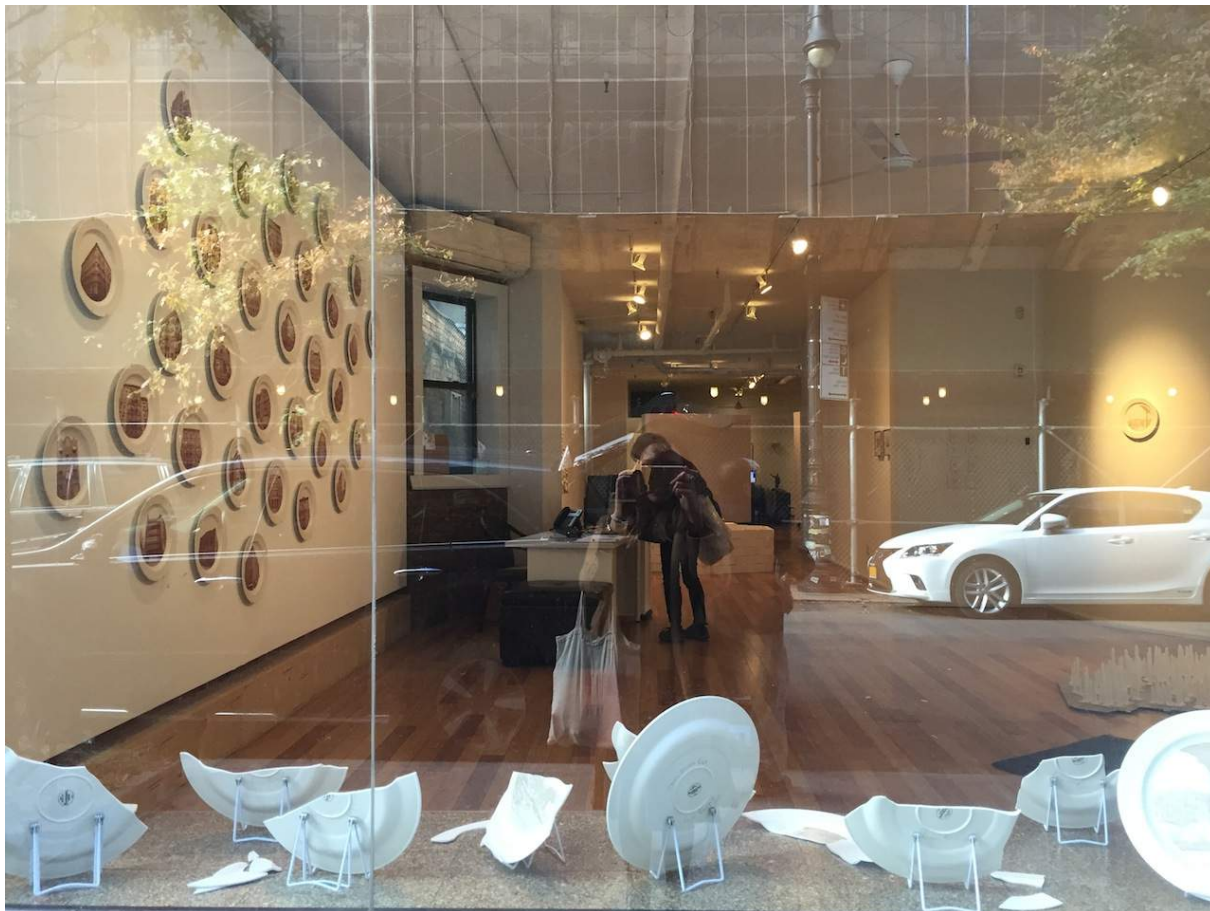
This more recent nonprofit, tucked into a corner of the Essex Street Market, has a show that's basically about urban preservation. Called "Shifting Impressions," it's a collaboration between the artists Liene Bosquê and Nicole Seisler, who lead public walks on the Lower East Side, during which participants make clay impressions of the urban landscape they pass through: cracks in sidewalks, embossed hubcap patterns, ornamental carvings surrounding tenement doorways. Dozens of such impressions, from New York and other cities, are displayed in the gallery, which is itself part of a changing, still-vanishing part of town. [The Essex Street Market](#), which opened in 1940, is scheduled for "redevelopment."

# HYPERALLERGIC

Sensitive to Art & its Discontents

## Remembering Architecture Through Fragments and Impressions

by [Elisa Wouk Almino](#) on November 5, 2015



View of 'Liene Bosquê: Dismissed Traces' from outside William Holman Gallery (all photos by the author for Hyperallergic)

Buildings, in New York City especially, are so overwhelmingly big that they can sometimes seem to occupy our space and not the other way around. In "Castelo Plan" (2013), the New York-based artist [Liene Bosquê](#) has built a scale model of an island covered with many souvenir models, all cast in white, of One World Trade Center — the tallest building in the city and the Western Hemisphere. Included in Bosquê's solo show [Dismissed Traces](#) at William Holman Gallery, the work replicates the map of New York during Dutch times, the contemporary skyscraper overlaying the history of the city. At the same time, in covering the island with this same skyscraper, the work suggests that each building in the city carries the memories associated with the construction at Ground Zero. One World Trade Center is no longer a single towering structure, but small and multiple. Installed on the gallery floor, we look down at the buildings, not up at them. "Castelo Plan" renders the skyscraper on a more human scale and implies that behind an assertive image of resilience is one of quiet mourning.



Liene Bosquê, "Castelo Plan" (2013), plaster, 8 x 48 x 60 inches (click to enlarge)

Loss, or the threat of loss, is an underlying theme in *Dismissed Traces*, where Bosquê is also showing her "[Lower East Side Impressions](#)" (2015): two cement slabs resembling gravestones marked with impressions from the sidewalks and historical building designs of Manhattan's Lower East Side — an area undergoing continual redevelopment. Bosquê is interested in studying the social and urban history of the places where she lives and works (in addition to visual art, she has a degree in architecture and urbanism), especially those sites that are or have been under threat of change. In "Lower Manhattan Expressway," a series of plates, which hang staggered across an entire wall, bears the images of buildings in Manhattan that would've been demolished by [Robert Moses's expressway plan](#). Again, Bosquê transforms a building into an object that can be handled and that is itself charged with memory. Plates depicting those buildings that were not saved have been broken, the shards resting on the gallery windowsill and floor.

Without context, it's at times unclear whether the structures Bosquê references are still standing, disintegrating, or in use. In "Stockade" (2015), a group of bricks form a wobbly, circular barrier to seemingly no purpose. The shape is meant to imitate the stockades that Native American communities from Onondaga built, whereas the organic details impressed on the bricks were taken from the [Erie Canal Museum](#), which is housed in a building that used to serve as Syracuse's [weigh lock](#). "Stockade," then, is a combination of two historical memories and the result — like a number of Bosquê's pieces — is a white, ghostly structure that appears out of place or detached from its original setting.



Liene Bosquê, "Lower East Side Impressions" (2015),  
expansion cement, 32 x 17 x 1 inches (click to enlarge)

"I am in a quest for a sense of belonging," Bosquê, who grew up in Brazil, told Hyperallergic. "I want to understand better the country and city where I have been living for the past seven years and because the feeling of displacement is always present in an immigrant life." The buildings she depicts similarly struggle to belong. A video, maintaining a stationary perspective, films the oldest (1835) black church in Syracuse, the Amez Church, its windows sealed with brick. The building is remarkably silent and still — only the tarp draped over it, as if for burial, lifts and waves in the wind. The church is no longer in use and has fallen into disrepair, though there are **community efforts** afoot to preserve it. Next to the video hang latex molds of the church's decrepit brick walls. The latex is thin and punctured, rendering the brick malleable like the tarp in the video. Dangling and fragile, the sculptures imbue the church with a sense of life, albeit a vulnerable one.

Though many of the structures and histories Bosquê deals with are far removed from most viewers' lives — and even further from the artist's native Brazil — the works can feel at once alien and intimate. The effect is not unlike **Rachel Whiteread**'s casts, where uncanny structures open up multiple meanings and personal associations by being invoked rather than directly presented. By shaping memories of buildings in everyday materials and sizes that we can hold and keep, Bosquê renders these large structures that we walk around and in as objects we carry with us wherever we go.





Liene Bosquê, "Amez Church" (2014), latex, 114 x 50 inches

**Liene Bosquê: Dismissed Traces** continues at **William Holman Gallery** (65 Ludlow Street, Lower East Side, Manhattan) through November 14. An artist talk and reception will be held on Thursday, November 5 from 6–8pm at the gallery.

**architecture**Liene BosqueLower East SideOne World Trade CenterWilliam Holman Gallery



featured in The Living Gallery

## Meet Artist Liene Bosque

August 11, 2015 by The Living Gallery in Updates

I first met Liene Bosquê while she was working on her installation Suspended Memories at Point of Contact Gallery in The Nancy Cantor Warehouse at Syracuse University. She took time out of the installation to talk to my graphics and communications class about her work as an artist. Bosquê is a Brooklyn-based artist originally from Sao Paulo, Brazil.



She started her training in Brazil where she majored in architecture and also received a BFA. She then went on, spending time on a specialized program in Portugal before moving to Chicago to work on her MFA in Fiber and

Material Arts. She didn't do a lot of gallery exhibitions during graduate school, only starting after she moved to New York.

When she first came to New York, she obtained several residencies, that allotted her free studio space for 2 years. Afterwards, she moved to 56 Bogart, but was located in the center of the building with no windows or natural light. The second year, she moved into a shared space with 3 other artists and tall windows. 56 Bogart is a large 4-story warehouse that was remodeled in 2005 and converted into artist lofts and gallery spaces.



Liene's work focuses a lot on mold making, her favorite medium, but she is always experimenting with different mediums and techniques that she incorporates with her work. In regards to mold making for her sculptures, she spotlights the idea of the positive and the negative where in the mold is a negative space and the object after its creation, becomes positive space. She is also interested in how the materials experience multiple state changes during the mold making process. For example, with plaster, it comes as a powder, then water is added to create a liquid, and after it dries in the mold, it becomes a solid.



When working in these different mediums, space often becomes an issue. For her project at Syracuse University, she needed to rent out a kiln from a Williamsburg ceramic studio to complete her vision for modified Syracuse China plates. Afterwards, the installations are often stored at her studio space in crates piled high up to the ceiling. Because of the site-specific nature of many of her works, they don't always transition well into a different space. There is more of a powerful relation to the space for some pieces. Other times only certain aspects can be used, but the works can have a life outside of the original space being reincorporated into new installations. Sculpture does not sell as easily as other works either, so mainly, her work is made for the sake of making, with grants and residencies supplementing her income. Periodically, collectors have purchased work, mainly in Lisbon and Sao Paulo.

With Liene's work, due to the lack of salability, she mainly works with non-profit galleries and museums. Periodically, she is invited by curators who have done studio visits or seen her work through her artist residencies, but this may take some time for them to reach out to her, sometimes over a year. For the most part, she is constantly submitting for exhibition opportunities as well as writing grants and applying for residencies at least twice a month. When asked how much time is spent doing applications, she stated "more than the fun part of making stuff...about 50/50 doing art and doing administration." After a moment, she corrected herself "60 percent work and 40 percent art." Bosqu  is responsible for managing all of her own administrative work, personal marketing through facebook and other social media, and updating her website. This sometimes leaves her with little time to experiment with new mold making processes, the downfall of a DIY approach, a necessity nonetheless.



For the most part, non-profits or artist run spaces do not offer any stipend or supplement expenses, but commercial galleries will on occasion. One of her biggest hurdles is transporting her work, which can become very costly. She also needs to hire helpers with certain projects. She pondered whether "it is worth it to pay to work" in the case of her art. She tries to avoid shows with no budget, unless they're particularly important and/or she is using light and easy to commute works that can go on the subway or fit in a cab.



featured in Art F City

# ARTF CITY



## Cuchifritos Gallery + Project Space

120 Essex Street, Inside the Essex Street Market

New York, NY 10002

## Shifting Impressions

Reverse-archeologists Liene Bosquê and Nicole Seisler lead audiences on urban ambles and invite them to make impressions of the built environment using a soft block of clay. The clay retains traces of both the landscape and the imprinter's hand—it's a record of a pedestrian having noticed something about their city. For *Shifting Impressions*, the artists will lead three of these walks through Essex Street Market on subsequent Saturdays in April. The opening reception is this Saturday, but we also recommend going back for one of the walks. It's a perfect excuse to play 21st-century *flâneur*.



featured at MoMA PS1

## Greater New York

On view October 11, 2015–March 7, 2016

MoMA PS1 presents the fourth iteration of its landmark exhibition series, begun as a collaboration with The Museum of Modern Art in 2000. Recurring every five years, the exhibition has traditionally showcased the work of emerging artists living and working in the New York metropolitan area. *Greater New York* arrives in a city and art community that has changed significantly since the first version of the survey. With the rise of a robust commercial art market and the proliferation of art fairs, opportunities for younger artists in the city have grown alongside a burgeoning interest in artists who may have been overlooked in the art histories of their time. Concurrently, the city itself is being reshaped by a voracious real estate market that poses particular challenges to local artists. The speed of this change in recent years has stoked a nostalgia for earlier periods in New York—notably the 1970s and 1980s, and the experimental practices and attitudes that flourished in the city during those decades. Against this backdrop, *Greater New York* departs from the show's traditional focus on youth, instead examining points of connection and tension between our desire for the new and nostalgia for that which it displaces.

Bringing together emerging and more established artists, the exhibition occupies MoMA PS1's entire building with over 400 works by 157 artists, including programs of film and performance. Greater New York is co-organized by a team led by Peter Eleey, Curator and Associate Director of Exhibitions and Programs, MoMA PS1; and including art historian Douglas Crimp, University of Rochester; Thomas J. Lax, Associate Curator, Department of Media and Performance Art, MoMA; and Mia Locks, Assistant Curator, MoMA PS1.

Considering the "greater" aspect of its title in terms of both geography and time, Greater New York begins roughly with the moment when MoMA PS1 was founded in 1976 as an alternative venue that

took advantage of disused real estate, reaching back to artists who engaged the margins of the city. Together, the works in the exhibition employ a heterogeneous range of aesthetic strategies, often emphatically representing the city's inhabitants through forms of bold figuration, and foregrounding New York itself as a location of conflict and possibility.

## **PARTICIPATING ARTISTS**

Charlie Ahearn (b. 1951)+  
John Ahearn (b. 1951)  
Chantal Akerman (1950-2015)+  
Sam Anderson (b. 1982)  
Richard Artschwager (1923-2013)  
Robert Ashley (1930-2014)\*  
Charles Atlas (b. 1949)  
Lutz Bacher (born in the USA)  
Fia Backström (b. 1970)  
Alvin Baltrop (1948-2004)  
Rina Banerjee (b. 1963)  
Morgan Bassichis (b. 1983)\*  
Kevin Beasley (b. 1985)  
Gina Beavers (b. 1974)  
Gelsey Bell (b. 1982)\*  
Michael Bell-Smith (b. 1978)  
Sadie Benning (b. 1973)  
Huma Bhabha (b. 1962)  
Dara Birnbaum (b. 1946)+  
Mel Bochner (b. 1940) and Robert Moskowitz (b. 1935)+  
Lizzie Borden (b. 1958)+  
Robert Bordo (b. 1949)  
Gregg Bordowitz (b. 1964)+  
Liene Bosquê (b. 1980)  
Amy Brener (b. 1982)  
Ben Thorp Brown (b. 1983)  
Rudy Burckhardt (1914-1999)+

# ARTE FUSE

featured in ArteFuse

## **Liene Bosquê Got Traces To Remember**



### **At William Holman Gallery on art night**

Tactile features figured prominently in the latest show by Brazilian artist Liene Bosquê for Dismissed Traces last October 14th. With sculptures and installations inspired by history, architecture, or memories that Bosquê captivated with the rich nuanced textures of the works on view.

The first items you see are broken plates and stacks of it that gave you wisps of Julian Schnabel but looking at the center of them that you find the Sepia toned facades of nearby Lower East Side buildings. It was a fitting tribute to the unique character of the neighborhood, which in the transom of one's mind is best captured in the fleeting daily glimpses of said structures.

Castelo Plan (2013) also at the front of the gallery consisted of miniature reproductions of One World Trade Center tower and in this created metropolis that we are fascinated to view the citywide span as immediately New York City's skyline or it can be any major city anywhere. The determination is entirely up to your memory or sensibility as to what city it resembles.





### **The artist Liene Bosque at her opening**

Towards the back of the gallery are the reliefs of sections and a video of the oldest standing African American church in Syracuse, NY, Amez Church (2014) had three latex impressions from the church and hung on the line to be viewed on both sides. The etched images from building details spoke volumes about the elapsed stories and memories expressed by the raised textures.

It can be said that such fragments or traces can hardly be ignored with the works displayed by Bosquê for this show. Memories are often dismissed based on choice or the rigors of time conditioning our thoughts. Art in this instance froze and suspended that moment to be remembered. Therein lies the transcendent power of art that makes all those traces solid and clear.

Liene Bosquê: Dismissed Traces

Exhibition Dates: October 14 – November 14, 2015

Gallery Hours: Tuesday to Saturday (10L30 am – 6 pm)

[William Holman Gallery](#). 65 Ludlow Street. NYC, NY 10002

Art Review by: [Oscar A. Laluyan](#)

Photography by: [Olya Turcihin](#)



**Liene Bosque built this city**



**Art night at William Holman Gallery**





### It is Art Night on the LES

By [Oscar Laluyan](#) | October 21st, 2015 | [New York](#), [Reviews and Photo Stories](#) | [0 Comments](#)

### About the Author: [Oscar Laluyan](#)



Oscar A. Laluyan is a critic, curator and an art writer for several online publications, . He has worked in a museum and at an art gallery founded by a former architect of Richard Meier's firm. His passion for contemporary art is reflected and directed to seeing the future.



# HYPERALLERGIC

Sensitive to Art & its Discontents

## Impressions of New York City Streets Captured in Clay

by [Allison Meier](#) on April 2, 2015



Liene Bosquê and Nicole Seisler, "14th Street Walk" (2010 Art In Odd Places Festival) (photo by Philipp Muller, all images courtesy the artists unless noted)

Artists [Liene Bosquê](#) and [Nicole Seisler](#) are roaming the streets of the Lower East Side in April with a cart full of clay, ready to be pressed by willing hands onto the built environment. As part of their [Shifting Impressions](#) exhibition at Cuchifritos Gallery + Project Space in Essex Street Market, these artists ask the public to engage in a tactile way with the details of the urban landscape.



Clay impressions of the NYC streets at Cuchifritos  
(photo by the author for Hyperallergic) (click to  
enlarge)

“I think of clay as a conduit between people and place,” Seisler explained to Hyperallergic. “Porcelain is a material that we deal with daily — our toilets, our sinks, our coffee cups, and our plates are all made of it. We deal with it in the domestic realm, but in its raw state on the city streets it transforms and becomes an entry point into the project.” She added that their cart with its trays of clay blocks also draws the curious who ask questions like: “Hey, is that tofu?,” “Are you selling cakes?,” “Is that butter?” Often these people end up making their own mark and adding it to the [City Souvenirs](#) collection, a now 800-object project that started in 2009 and has mostly centered on New York and Chicago.

“By introducing and providing tools for tactile engagement, we open up a dialogue about art, visceral materials, the built landscape, and personal experience within the public space,” Bosqu   stated. “No walk is ever the same because they each change depending on the city, the neighborhood, and whom we encounter.” In 2010 with [Art in Odd Places](#), for example, the artists had a retired firefighter take an impression of a plaque for those lost on 9/11 at his old station, an Israeli veteran use the back of his prosthetic leg to imprint a High Line bench, and Seisler and her brother make interlocking impressions on a Union Square building.



Liene Bosquê and Nicole Seisler, "14th Street Walk" (2010 Art In Odd Places Festival) (photo by Ben Seisler)





Liene Bosqu  and Nicole Seisler, "14th Street Walk" (2010 Art In Odd Places Festival) (photo by Ben Seisler)





'Shifting Impressions' at Cuchifritos (photo by the author for Hyperallergic)



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'Shifting Impressions' at Cuchifritos (photo by the author for Hyperallergic)

[Shifting Impressions](#) continues at Cuchifritos Gallery + Project Space (120 Essex Street inside Essex Street Market, Lower East Side, Manhattan) through April 26. Walks are at 4pm on April 11, 18, and 25 and start at Cuchifritos.



Finding Beauty and Art in  
Iceland's Summer  
Wonderland



Art Rx



Native American  
Iconography Meets  
Modernist Aesthetic and  
Material



« [Interview: Hanksy on His New Show, "Best of the Worst"](#)

[Warhol Museum Pulls Out of Essex Crossing](#) »

## Gallery Goer: Openings on the Lower East Side



Shifting Impressions, Cuchifritos Gallery + Project Space

*Gallery Goer is a weekly roundup of gallery shows on the Lower East Side. Check out our top picks for shows opening each week that you won't want to miss.*

**Saturday, March 28, 5 pm to 7 pm**

Cuchifritos Gallery + Project Space: *Shifting Impressions*

This exhibition in conjunction with [City Souvenirs](#), a site responsive project that uses walking, clay and public participation to create connections between people and place. The show is a collaboration between two artists—Liene Bosqué and Nicole Seisler. Curated by Lynnette Miranda, *Shifting Impressions* features a objects and tools that visitors can physically handle, as well as a series of three public walks on the Lower East Side.

In pairing the gallery show with the walks, the artists invite participants to walk through the neighborhood and make direct impressions of the landscape with fresh blocks of clay. After participants have made marks in the clay, the artists will collect the objects. One side of the clay records specific architectural details, while the other retains the imprint of the hand, its subtle lines and fingerprints.

Within the context of the Lower East Side's ongoing and rapid transformation, this show is particularly meaningful as the Essex Street Market, along with Cuchifritos, will move across the street to the Essex Crossing development in 2018. The show debuts as demolition on an original Market structure on the south side of Delancey St. has already begun, perfectly timed in the face of constant change in the neighborhood.

The show's public walks are on April 11, 18 and 25. All walks begin at 4 pm from Cuchifritos Gallery inside Essex Street Market.

Through April 26, 2015 // Tues.-Sun. 12 pm to 6 pm // 120 Essex St.



'Shifting Impressions' installed at Cuchifritos (photo by the author for Hyperallergic)

From Cuchifritos, they'll lead participatory walks on April 11, 18, and 25 that focus on different themes of immigration, the arts, and change. Curated by Lynnette Miranda, the installation at the Essex Street Market gallery has clay impressions arranged by when they were gathered, with floral flourishes from architecture, jagged lines possibly from sidewalk cracks, and scraps of words all together and available for gallery visitors to make graphite rubbings. As the exhibition continues, new impressions will be added from the Lower East Side.

Essex Street Market is at this moment in a huge state of change, with redevelopment scheduled for completion in 2018 that will move all the market's businesses [across the street](#). The group of four 1940s buildings constructed to house Lower East Side street vendors will all be torn down as part of the [Essex Crossing mixed-use development project](#), with demolition currently underway [at 115 Delancey Street](#) (the building hosted [Creative Time's Living as Form in 2011](#)). As curator Miranda put it, *Shifting Impressions* and the *City Souvenirs* project situate "individual impressions and ephemeral daily experiences as a critical piece of collective memory of the constantly developing Lower East Side." Each clay block just captures some small shapes and the grip a hand, but the action engages that person with the physical identity of a place, which in New York is constantly in flux.



featured in The Lo-Down



# Gallery Goer: Openings on the Lower East Side



Shifting Impressions, Cuchifritos Gallery + Project Space

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featured in Hyperallergic

## MoMA PS1's Citywide Survey Shows New York's Greats (and Not-so-Greats)

by [Benjamin Sutton](#) on October 9, 2015



*David Hammons's "African American Flag" (1990) flies in the courtyard of MOMA PS1. (all photos by the author for Hyperallergic)*

[Cwynar](#)'s photographic assemblages of matching found images — snapshots of the Acropolis, reproductions of Piet Mondrian paintings, etc. [Liene Bosquê](#)'s tabletop sculptural installation, "Recollection" (2000–15), is an urban grid made up of hundreds of souvenir architectural miniatures, a kind of kitsch update of Rem Koolhaas's "[The City of the Captive Globe](#)" (1972). The most literal manifestation of the collection trend, however, comes from KIOSK, a collective founded by husband-and-wife duo Marco Romeny and Alisa Grifo. Their installation, titled simply "KIOSK" (2005–15), features objects of all sorts that were gathered by the duo and several dozen contributors from all over the globe installed in translucent shelves that have turned an entire gallery into a delightful maze full of odd trinkets tucked into nooks and corners. Like the exhibition in miniature, it includes both delightful tchotchkes and uninteresting trinkets. These recurring motifs, along with some very strong video works by Loretta Fahrenholz, Charles Atlas, and others, plus a vast gallery devoted entirely to large figurative sculptures, provide some of *Greater New York*'s strongest moments. To be sure, there are plenty of duds here, too — like Gregory Edwards, Robert Bordo, John Finneran, Collier Schorr, and Yoshiaki Mochizuki, to name some names. But there's also more than enough work, both new and old, to refute the claims of any jaded artists that New York's days as a great art city are over.



*Liene Bosquê, "Recollection" (2000–15) (click to enlarge)*



# The New York Times

featured in The New York Times

N.Y. / REGION | ARTS | HUDSON VALLEY

## Peekskill as Canvas for Artists Near and Far

By **TAMMY LA GORCE**

OCT. 15, 2015



“Inside Peekskill,” a collection of 52 black-and-white portraits of the people of Peekskill by the Danish artist Nina Mouritzen, on an exterior of a Water Street factory building. The exhibit is part of Peekskill Project 6, a citywide art festival. Those who visit Peekskill for the sixth installment of [Peekskill Project](#), the public art festival that began on Sept. 27 and runs through year’s end, should not arrive expecting to experience everything.

have the possibility of experiencing artists' works from overseas. Which is important because we want a great cultural exchange to take place." The festival stretches out to about two miles; wandering visitors may encounter the works at random, or they may check in to [the Taco Dive Bar](#) just across from the Peekskill train station, where docents are on hand to guide them to downtown industrial spaces and provide maps. (Maps are also available at the festival's website.)

Ms. Janssen and Mr. Korsmit sought five volunteers who were willing to invite them in their homes and let Mr. Korsmit paint on their walls in early September.

Ms. Janssen put together a booklet documenting the process in words and photographs, which is now available for free at the Hudson Valley Center and on the Peekskill Project site. It recounts the interactions of the artists and their hosts: "Arthur cooks food for us; Emerson plays us nonstop music," Ms. Janssen writes, adding, "It is easy to feel at home and open up at these sort of 'blind dates.' "

Other works, like Ms. Donnan's colorful settlement-like installation, "Hudson Applique," are built less around personal contact. The piece is intended to refer to the history of the Hudson River, which it overlooks from a field on Water Street, with evocations of colonization and the seasonal migration of Native Americans and their struggle for land.

A roughly 12-by-20-foot sculpture by the Polish artist [Jan Baracz](#) in the Hudson Valley Center parking lot, "On the Nature of Dust Deposits, Minerva Owl Flight Patterns & Other Commonly Overlooked Events," collects blank demonstration signs, banners and flags; its composition hints at the [1949 riots](#) that took place nearby as a result of a concert by the singer and civil rights advocate Paul Robeson.

And the Brazilian artist [Liene Bosque](#)'s work "Collecting Impressions" invites visitors and community members to walk through town with her. Ms. Bosque's walking companions will press a small supplied piece of clay into a local landmark of their choosing, such as a building. After two walks are completed, Ms. Bosque will compile the clay impressions at one of the Water Street factory buildings the project has annexed and share stories, through video, of the people and places behind the pressed objects.

Photo



featured in Time Out New York

# "Chance"

**Art in Odd Places takes over 14th Street this week, and we've got the scoop on ten of the quirky installations.**

**By Tory Hoen**

Mon Sep 27 2010



## **City Souvenirs**

Audience participation is a component of this piece (as is getting a little dirty). Chicago artists Liene Bosqu and Nicole Seisler will traverse 14th Street with a cart full of wet clay, inviting passersby to make casts of details in their surroundings, such as sidewalk cracks.

"The idea is to create a record of a moment in New York," explains Petrushka Bazin, cocurator of "Chance." *Oct 8--10 11am--3pm.*



featured in The Chicago Reader

## In "Of Walking," artists amble their lives away

A new show at the Museum of Contemporary Photography features the pedestrian musings of artists from Vito Acconci to Sohei Nishino.

By [Andrea Gronvall](#)

### "Of Walking"

Reception Thu 10/17, 5-7 PM

Through 12/20

Museum of Contemporary Photography

Columbia College

600 S. Michigan

[mocp.org](http://mocp.org)

free

In its early days, photography was often confined to the studio, where subjects posed stock-still for as long as it took an image to be fixed on a glass plate. When film cameras became portable and, later, handheld, the medium easily moved outdoors, keeping pace with dramatic urban growth. But documenting that change wasn't always the focus; some shooters used the form for contemplation as they wandered on foot, their work the visible transmission of their musings. The photographer became the flaneur, that traditional walker alert to all the city's paradoxes.

"Of Walking," curated by associate director Karen Irvine, explores the connections between pedestrians and profundity. Several large works by the Japanese artist Sohei Nishino dominate the main-floor gallery. Part of an ongoing project, they're collages of hundreds of black-and-white 35mm location shots that Nishino took in



his rambles through a chosen city. In each, a central artery—the Thames in *Diorama Map London* (2010), a railway line in *Diorama Map Tokyo* (2004)—leads the viewer on a circuitous route across urban sprawl, following Nishino's footsteps and sensory memory.


Although metropolises are key to many of this exhibit's entries, others take the viewer farther afield. In her project "Thrice Upon a Time," the Australian photographer Odette England shows the devastating impact the 1989 loss of their farm had on her family. In 2005 she returned to document her old home; in 2010 she invited her parents along, asking them to strap the large negatives of her 2005 photos under their feet as they walked the property. Scratched, punctured, and shredded, the negatives produced images that are literal records of tears in the family fabric.

Two American artworks that are lighter in spirit are found at the top of the gallery stairs. Inspired by early stop-motion photographs by Eadweard Muybridge, Jim Campbell's *Motion and Rest 2* (2002) is a custom electronics installation that uses 768 LEDs to silhouette a man as he huffs and puffs along difficult terrain. Nearby, [Vito Acconci](#)'s *12 Steps* (1977) strings together a dozen photos the artist snapped of a bemused theater audience as he walked across a stage.

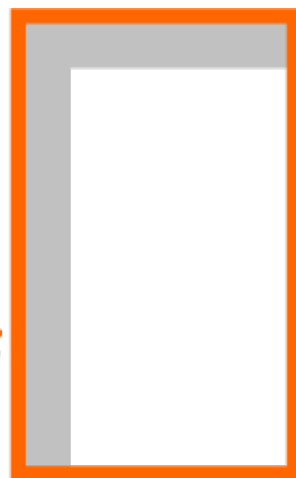
Selected street photographs from MoCP's permanent collection, including images by [Dorothea Lange](#), [Garry Winogrand](#), and [Dawoud Bey](#), share space with an interactive installation by two conceptual artists, Liene Bosquê and Nicole Seisler. Using porcelain blocks to make impressions of architectural elements they spot while roaming a city, the duo here riff on a Japanese garden, arranging their molded blocks to leave three-dimensional reliefs in a sandbox. On opening night, the artists will guide neighborhood tours on which visitors can mold their own impressions; some will later be added to the exhibit.



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# NYFA *CURRENT*



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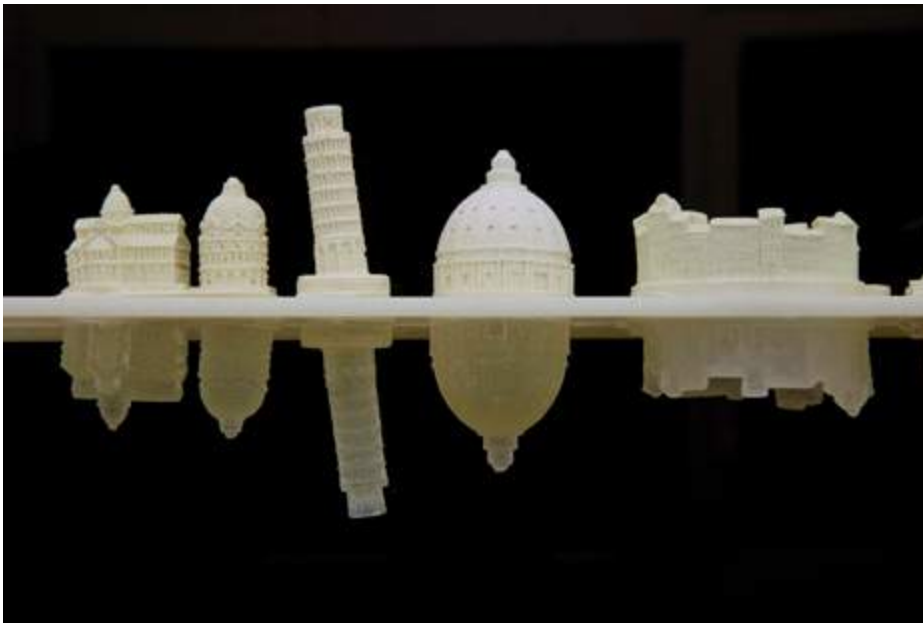
#### Special Report: LMCC's Workspace Program

The Con Edison Immigrant Artist Newsletter provides artist opportunities on a monthly basis. From our research, one of the most popular categories is residency programs. Artist and Mentor Liene Bosqué arranged for Immigrant Artist Mentoring Program participants to meet with Will Penrose, Program Manager, Artists Residencies, Lower Manhattan Cultural Council (LMCC); below is a summary of what we learned.

Lower Manhattan Cultural Council (LMCC) empowers artists by providing them with networks, resources, and support to create vibrant, sustainable communities in Lower Manhattan and beyond. They do this through offering multiple grant awards, a suite of professional development workshops, and several artist residency programs. To demonstrate the role artists play in the communities where they make and share their work, LMCC also presents public engagement initiatives such as the annual River To River Festival and a year round calendar of Open Studios. All of their activities are free to participating artists. To access all of the multiple areas of support, or learn more about their public events visit [LMCC.net](http://LMCC.net).

LMCC's artist residency programs are either open to applications (Workspace, and SPARC: Seniors Partnering with Artists Citywide, and the Paris Residency) or nomination based. (Process Space, and Extended Life Dance Development). Process Space and Extended Life provide for mid-career and established artists who are invited to participate through LMCC's network of cultural partners and independent arts professionals. These residencies are focused on providing dedicated space to develop projects. This invitation-based process allows artists working in more subtle practices that don't translate well in work samples to be put forward by partners that know their artwork on a more intimate basis.

LMCC's highly regarded [Workspace](#) program offers 25-30 individuals access to nine months of dedicated studio time. These studios are located in vacant office space in Lower Manhattan made possible by generous real estate partners. The program provides artists from all disciplines with the time and space to create work, develop their creative practice, take artistic risks, and build a network of peers and arts professionals. Workspace is an extremely competitive program, with over 1,400 applicants on a yearly basis. LMCC offers information sessions, which can help you put your best foot forward.



[Liene Bosquê](#) participated in LMCC's Workspace 2013–2014 at One Liberty Plaza, watching the Freedom Tower being built during her residency. Being in the residency changed her perspective on everyday life, being aware of how the neighborhood changed from weekday to weekend. The environment fostered the relationship to architecture in her work, seen through her Monuments series. The residency provided a network of peers, access to arts professionals, profiling on the website, and interaction with a wider public through open studios. Liene was able to apply and benefit from Visiting Artist Status that allows Workspace participants to get access to partner services such as [New York University's Advanced Media Studios](#) where Liene created laser cut vinyl cityscapes that mirror the architecture around them. You can see a site-specific example at NYFA, now on semi-permanent display from the exhibition Pangea, 2013.

Liene also shared other residency programs she participated in that supported her transition from Brazil, her country of origin, to work as an artist in New York City. They all provided space and time to create new work, including [New York Art Residency and Studios \(NARS\) Foundation](#), [LES Studio Program](#), [Artist Alliance, Inc.](#), and [ACRE](#), some free or subsidized. Liene pointed out that not all art practices are suited to residency opportunities, and that being flexible is important in making the most of the opportunity, as you may have to work within certain restrictions.

Enjoyed reading this article? Visit our [archive](#) of past interviews with artists and organizations. You can also [sign up](#) for our free monthly Con Edison Immigrant Artist Newsletter and visit IAP's [resource directory](#) that includes opportunities and resources focused on supporting immigrant artists in the New York Metropolitan area and beyond.

Images, from top: Guests enjoying Open Studios in LMCC's Arts Center at Governors Island, Photo by Whitney Browne © Lower Manhattan Cultural Council; Molly Dilworth, participant in LMCC's Workspace 2012–2013, Robert Minell © Lower Manhattan Cultural Council; Liene Bosquê, Ricordo 2013. Photo by Olivia Valentine.

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# HYPERALLERGIC

Sensitive to Art & its Discontents

## 8 Artists to Watch from the 2015 Bushwick Open Studios

by [The Editors](#) on June 8, 2015



Installation view of 'Home Improvement' on Rock Street during Bushwick Open Studios 2015 (ublihoto by Jillian Steinhauer for Hyperallergic)

Now that we've had almost 24 hours to process everything we saw during this year's [Bushwick Open Studios](#), some clear favorites have emerged. These are seven artists and one collective that we hope to see more of in the coming year.



Works by Liene Bosquê in her studio at 56 Bogart Street (photo by Elisa Wouk Almino for Hyperallergic)

## Liene Bosquê ([site](#))

Brazilian artist Liene Bosquê collects memories from cities large and small around the world. She makes latex and porcelain impressions of architectural details, such as the railing of a historic building in Lisbon, the door of a church in Syracuse, and the patterns in the [pavement of New York](#). The latex works, which limply hung on the wall of her studio, recall [Eva Hesse](#). Bosquê, who also studied architecture and urban planning, memorializes places that are under threat of disappearing, due to gentrification and industrialization. Her works, rendered in blacks, whites, and beiges, create a historical memory, while their fragments — the steps of a ladder, the outlines of bricks — are deeply moving and intimate. —*Elisa Wouk Almino*



# ART & NETWORK

LA CHIAVE DEL SUCCESSO DI QUESTI ANNI DI CRISI PROFONDA: FARE SISTEMA. ART-I: CURATE L'HA CAPITO, E STA COSTRUIENDO LE BASI PER DIVENIRE UNA PIATTAFORMA WEB A LIVELLO MONDIALE DEDICATA A CURATORI E ARTISTI

Progetto di Irena Tarczyn, polacca, e Nor Elbekri El Shamsi, egiziana. Prima di approdare al mondo dell'arte, Irena si occupava di investimenti finanziari, mentre Nor lavorava nel settore del lusso. Hanno unito le loro forze e le loro competenze ed è nato Art-I: l'unico, in cui il fulcro sta nella valorizzazione di una comunità totalmente online, Irena Tarczyn, che si concretizza poi offline, nell'organizzazione temporanea di esposizioni ed eventi. L'idea è nata a Londra, ma ha ambizioni mondiali. La piattaforma web di curatori e artisti promuove le commissioni e le interazioni tramite il sito [www.art-i.com](http://www.art-i.com), nel, ma non solo. Produce anche contenuti, ovvero mostre, in giro per il mondo, che si basano sul concetto di co-curatela. In altre parole, chiunque è invitato a segnalare artisti per gli show in fase di realizzazione. Il lavoro delle due co-fondatrici è quello di filtrare gli artisti da inserire nella loro piattaforma, trovare gli spazi dove organizzare le proprie mostre, selezionare per queste i curatori o co-curatori, tenere in considerazione il gradimento degli artisti nel proprio sito. Per dare una "qualche cosa" di istituzionalità al progetto, non mancano le partnership con solide realtà

A destra, mostra delle due fondatrici di Art-I: Irena Tarczyn (a sinistra) e Nor El Shamsi (a destra).



In alto, Irena Tarczyn, a sinistra, e Nor El Shamsi, a destra, co-fondatrici di Art-I.

internazionali come la Residency Unlimited di New York o il Koehnlehaus Belgizien, il Nucle Center for Emotional Studies di Berlino, la Debra Foundation di Londra, il Laboratorio Para La Ciudad di Mexico City e il Mak Center Artists and Architects-In-Residence Program di Los Angeles. Dopo quasi due anni di lavoro dalla fondazione, la piattaforma vanta oltre 100 artisti provenienti da 40 Paesi diversi e mostre realizzate tra Londra e New York.

In alto, Irena Tarczyn, a sinistra, e Nor El Shamsi, a destra, co-fondatrici di Art-I.







1



2

1 Michael Fujita's *El*, ceramic, 2008. Photo: Emily Schroeder Willis. 2 Michael Fujita's *garden i-block*, 16 in. (41 cm) in height, ceramic, wood, dried flowers, 2008.

# NO RULES

## CONTEMPORARY CLAY

by Emily Schroeder Willis

It seems fitting for the Elmhurst Art Museum ([www.elmhurstartmuseum.org](http://www.elmhurstartmuseum.org)), in Elmhurst, Illinois, to have shown the exhibition "No Rules: Contemporary Clay." The museum itself is partially formed by the only single-family home ever built by architect Mies Van der Rohe, so it's appropriate that a museum that valued this rare home by an architect who redefined architecture would exhibit work that redefines ceramic art. No Rules showcases 12 artists (Nikki Renee Anderson, Liene Bosqu  and Nicole Seisler, Teri Frame, Michael Fujita, Chris Garofalo, Jeremy Hatch, Joseph Seigenthaler, Thomas Schmidt, Richard Shaw, Jay Strommen, Xavier Toubes, and Blake





3



4



5

3 Chris Garofalo's *Vivarian—Place of Life*, ceramic and mixed media. 4 Nicole Seisler's and Liene Bosquē's *City Souvenirs*, 2011. 5 Joseph Seigenthaler's *Shel*, ceramic, 2012.

PHOTOS COURTESY OF THE ELMHURST ART MUSEUM.

Jamison Williams) who have taken their material and explored it for its qualities rather than its function, removing the “rules” for how clay is to operate in art and the public sphere. Whether it is Richard Shaw transforming the material so that it looks like anything but clay, Nikki Renee Anderson photographing her abstract creatures in the stark Icelandic landscape, or Jay Strommen embracing all of the gushiness of the material, this exhibition crosses all spectrums.

Michael Fujita's architectonic-inspired works are instantly captivating from the moment you enter the museum. Their encrusted surfaces buzz with movement, like a swarm of worker bees hovering around their queen, but still maintain a degree of contained chaos. Additionally, I enjoy the slight wink to sculptor Donald Judd in the way he creates simple geometric forms. Fujita's play with preciousness and waste is fascinating; he combines his discarded scraps along with other artists' scraps to form the structure of these pieces. Each sculpture feels as though it could have been excavated from under Fujita's feet, with all his remnants embedding together to form these creations over time.

Teri Frame's *Pre-human, Post-human, Inhuman* clay performance is one of the most innovative uses of the material and truly the most removed from the “rules of clay.” During the performance, Frame covers her face in a mask of raw, white clay and shifts and shapes it into a wide and wild variety of creatures. I am constantly captivated by her transformation of the human body; you barely blink and Frame has transformed into a different character before your eyes. Her performance is such a beautiful metamorphosis of humanity, exploring the different notions of beauty and humanness spanning of thousands of years. It is the blending together of the myth, fantasy, and reality of humanity.

One of my favorite pieces in this exhibition was a large wall piece titled *Sampled Spaces* by Thomas Schmidt, an artist with whom I was not previously familiar. His porcelain squares hang on the wall like a disjointed topographical map, jumbled memories of space and place. It reminds me how even though one can recall an entire event, you don't always get the pieces in the correct place. It is a solemn piece but still carries a beautiful rhythm within.



ART / General  
US \$25

## responses to excavating history

*Excavating History* as a project unfolds and liberates from dust the stories of our past so they can vibrate in the present moment. The practice that Rebecca Keller, her students, and affiliated artists are together refining and developing—that of interpreting the interpretations—creates a double hinge that opens out into imaginative and fictional spaces, even as the artists choose to navigate the material constraints of sanctioned historic sites. This book provides a crucial link between these projects, each one intense and specific.

—A. Laurie Palmer, artist & Professor, School of the Art Institute of Chicago

*Excavating History* challenges revered assumptions about the role of history in contemporary life and how its public value is created. Through compelling case studies that embody the concept of excavating as both metaphor and methodology, Keller shows that artists' unique training in visual culture allows them to illuminate and interpret the multiple layers of evidence that historic sites often ignore, hide, or simply don't see. *Excavating History* is not only an insightful meditation on the intersection of art and history but also a clear call for archivists, historians, and curators to partner with artists to harness the power of history.

—Russell Lewis, Executive Vice President & Chief Historian, Chicago History Museum

Throughout these essays, there is a moral passion that ignites our collective imaginations about truth in history and the history of truth. For anyone who cares about whose stories get told and whose are left out and censored read his book—you will be left reeling, provoked, intellectually challenged and inspired.

—Lisa Yun Lee, Director of Jane Addams Hull-House Museum

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excavating history

rebecca keller

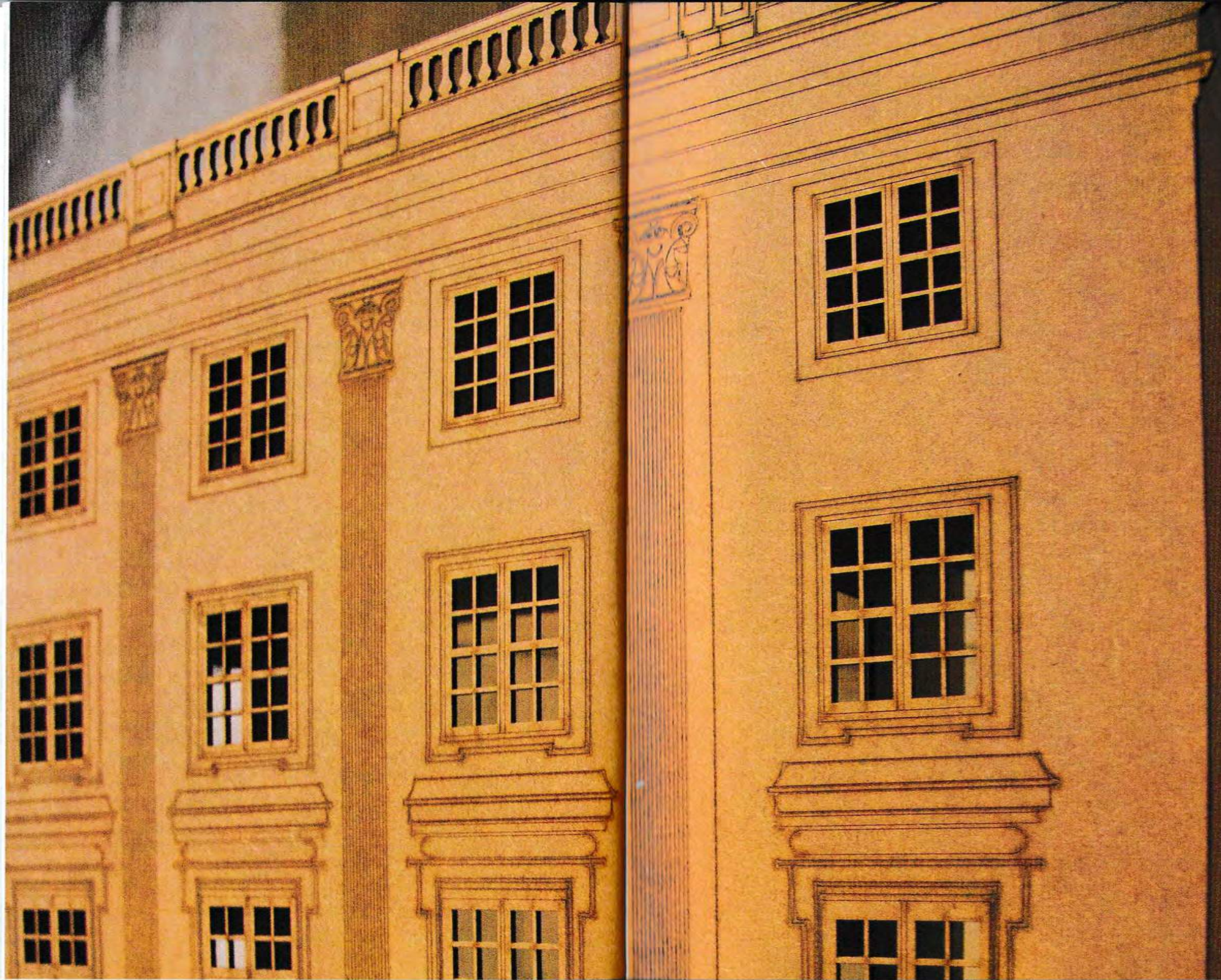
STEPSISTER PRESS

# excavating history

artists take on historic sites

rebecca keller







negative blood (old, rare  
type, universal donor)  
of gift giving (messianic)  
and my father, I must  
something back (in and  
self) Don't know what  
to do, can't say thank you

blood drawn

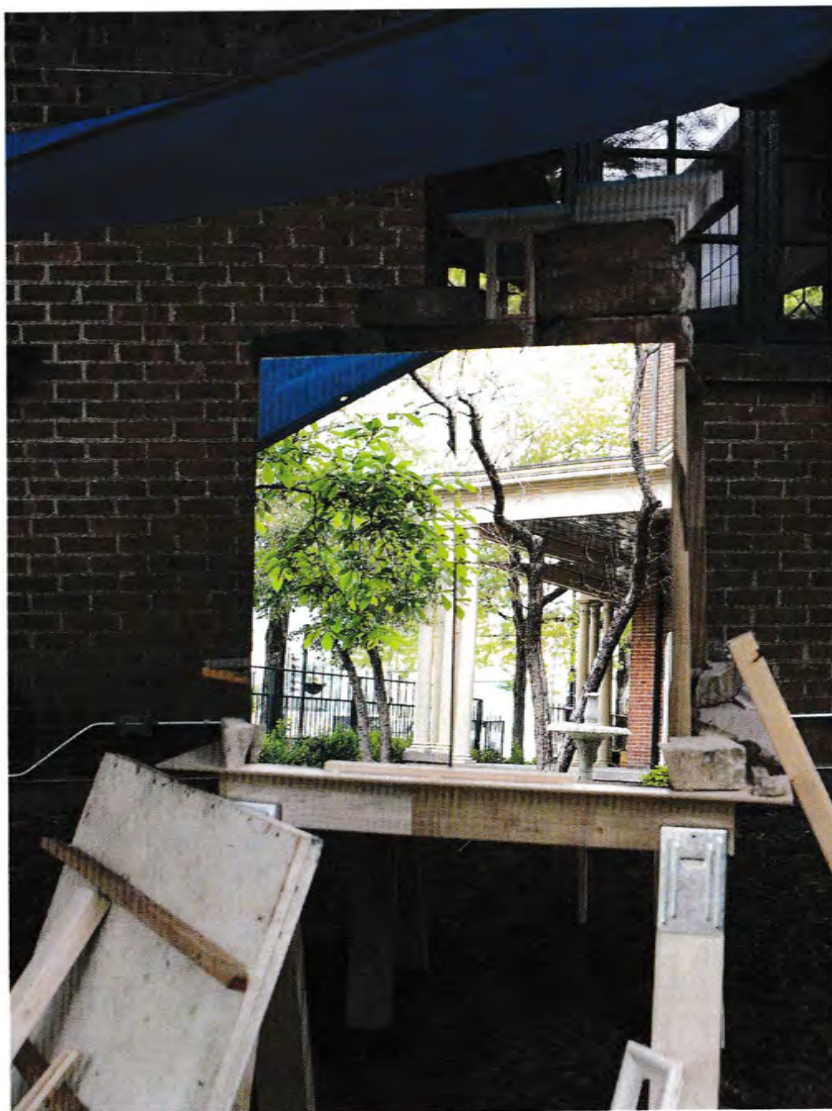
thread from Korea, (where  
probably from" surname  
Korea, not China because  
O, not A

merchants visited "Gouzeo" in  
y<sup>rs</sup> 13<sup>th</sup> century (look-up)  
thread (with blood) "The

truth claims and unreliable narratives

previous spread: Liene Bosquê, *Eleanor Robinson Countiss' Petit Home*, 2011, laser cut on MDF, 22 x 9.5 x 18.5 inches photo Annie Heckman





Cori Williams, *Tri-Remodeling Destruction*, 2010  
construction materials, doll furniture, mirrors, tarp  
photo Emerson Granillo

and men from privileged backgrounds moved to Hull House and volunteered their time. These residents advocated for labor reform, improved housing conditions, sex education in schools, public health improvement and also lobbied for



Liene Bosquê, *1963, 2010*  
photo Emerson Granillo

women's suffrage. The Hull House created a communal kitchen, established the idea of visiting nurses and free public playgrounds, and helped found the professions of social work and public health, as well as earning Addams the designation "The most dangerous woman in America."

The Jane Addams Hull-House Museum is her original home and settlement house, preserved as a national landmark and museum. Working with the Hull House was an enormous opportunity for the Excavating History class: in addition to the inspiring example of Jane Addams herself, there



the museum's historic preservationist, who is charged with maintaining the facilities. Drilling into the walls was not an option, but the panels were so heavy that hanging them would be difficult. Ultimately Plummer and Keller arrived at a solution together, but this would not have happened without the museum staff's full participation and desire for the museum to be used in new ways. Plummer reflected,

I generally love the idea of collaboration with others—artists, educators, historians, etc. It's triple-beneficial. We allow our space to be used as inspiration for those coming in to collaborate, we then see our space in a new light, and museum visitors are treated to a richer, more vibrant and nuanced experience. I thought all of the SAIC projects worked toward this goal. I appreciated the SAIC group's willingness to respect the historic character and fabric of the space and develop appropriate installations.

There were still others who needed to be on board with the project. Our museum educators themselves had to learn about the pieces since they worked on the front lines to help visitors interpret and engage with the exhibit. Officials on campus of the University of Illinois at Chicago, where JAHM is located, had to be tolerant of our outdoor pieces, which was ultimately our biggest challenge. The museum staff understood the exhibit and its untraditional components but the campus facilities professionals, it turned out, did not. Site-specific installations by Cori Williams and Liene Bosquê, which had served to pique the curiosity of passers-by and draw attention to the exhibit, became a problem when the university needed to mow our grounds. Ultimately I had to remove elements of Bosquê's piece myself at the close of the exhibition in order to allow the grounds people to do their job.

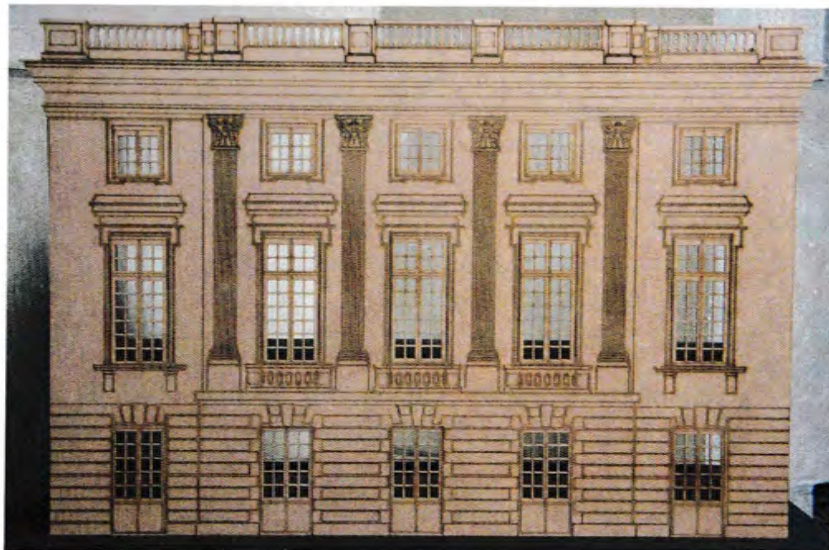
One of my favorite pieces fared worse. Chiara Galimberti made life-sized canvas silhouettes of 19<sup>th</sup> century immigrants and embroidered them with provocative quotations from contemporary immigrants. These pieces were attached to the exterior walls of the museum, the fence surrounding Hull-House, and surrounding light posts. I had



Chiara Galimberti, *Present Pasts*, 2010  
photo Emerson Granillo

spoken to the adjacent campus center's director about the project, but within 24 hours, the silhouettes were removed from the fence and light posts by another unit. Despite persistent calls, no one responded to tell me who moved





Liene Bosque, *Marie Antoinette's Petit Home*, 2011  
laser cut on MDF, 22 x 9.5 x 15 inches  
photo Annie Heckman

Joseph G. Cruz (who managed to find my favorite passage in *Proust was a Neuroscientist*, whose project formed the audio backdrop for my entire experience animating on the third floor) organized a chronology of the technology of hearing aids and then deftly investigated the relationship of audio input and processing in his accompanying sound installation.

Liene Bosquê (who first pulled me from Skype hinterlands as I searched for collective members during an online meeting, who shared her research on the building's history with me, who helped to document my piece during the opening) created comparative, architectural models of the museum itself, also known as the Countiss mansion, and its inspiration, Marie Antoinette's Petit Trianon.

Briana Schweizer (who designed the postcards for the show, spotted me ten dollars, and told amazing stories about her work in the film world) created several skillful interventions in the space, including a digital recreation of



Briana Schweizer, *Briana's Chill Lozenges*, 2011  
herbs, sugar, foil wrappers, acrylic, glass

Napoleon's mask using her own face, and delicious chill pills in the apothecary complete with snake-oil sales pitches. Briana's work showed a thorough research process with her subjects of interest as well as with the most current use of technology in crafting her pieces.