



Urban Interactions

Curated by Meaghan Kent
 SITE95 at the Hillyer Art Space
 Hillyer Art Space, NIN9 Members' Gallery
 9 Hillyer Court NW
 Washington, DC 20008
 October 4 – October 26, 2013
 Opening: Friday, October 4, 2013
 Gallery Talk: October 26, 2:30pm

SITE95 and the Hillyer Art Space are pleased to present, “Urban Interactions,” an exhibition curated by Meaghan Kent. “Urban Interactions” focuses on work that is performative and/or physically engaged with the urban environment. The exhibition derives from the SITE95 multi-city series, “City Limits.” Thinking in terms of their surroundings, artists in the exhibition present ideas that are social, political, culturally progressive, and often reactionary. Participating artists include: Bobby Davidson, Rebecca Hackemann, Antoine Lefebvre, Patrick McDonough, Ruben Millares, Jenny Odell, E. Brady Robinson, and Antonia Wright.

“Urban Interactions” is comprised of documentation, ephemera, photographs, video, and sculpture. The exhibition activates a dialogue by questioning how our surroundings impact our lives and how this environment is utilized as a tool in creating work and disseminating meaning. Several presented works are either modes of documentation of the actions marked by the artists or are created site-specifically to engage with the public, serving as kinds of public interventions and exchanges. The actions themselves are symbolic, even poetic, of the circumstances the artists are engaged in and affected by in contemporary settings.

Projects planned with the environment often yield surprising results because the process of making the work is as integral to the piece as the object itself on display. Quick moments and gestures may create sleek presentations that appear otherworldly, as is the case with Bobby Davidson’s “It’s You We’re After,” or recall the battle between man and nature, as seen in the brightly colored wired weavings found on side streets in Ruben Millares’ project, “Mending the Void.” The work of E. Brady Robinson hovers between public and private as she creates intimate, voyeuristic images of personal office spaces of individuals in the DC Art World. Jenny Odell’s “Re-enactments” not only identifies modern technological advances, but also functions as a reminder of everyday routines and the impossibility of recreating a specific moment in time. Antonia Wright abuses her body by rolling through the back alleys of Miami, calling attention to the destruction of war and the 2010 Deepwater Horizon oil spill. And the sculptural work of Patrick McDonough, Antoine Lefebvre, and Rebecca Hackemann directly engages the public while simultaneously utilizing unused space, creating a place and moment for the public to experience.

SITE95 is an alternative non-profit organization established to present exhibitions for emerging and established artists in temporary urban locations. Drawing upon available space in major cities, SITE95 will present over five projects per year, each extending up to two months. The impermanent sites create a platform for artists and curators to present innovative ideas in different contexts and allow viewers to experience new work not native to their location. Exhibitions will offer openings, educational talks and tours, screenings, and performances. SITE95 also features the online Journal with contributions by writers, curators, and artists. site95.org

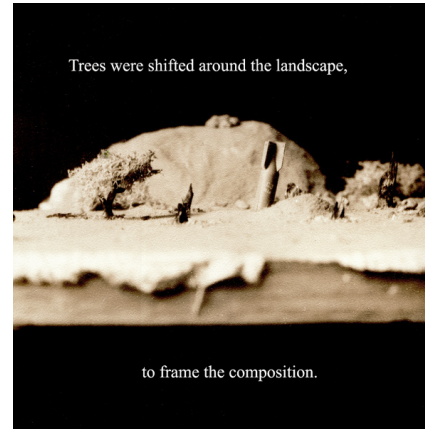
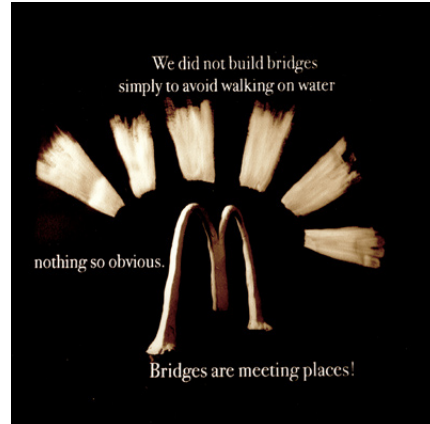
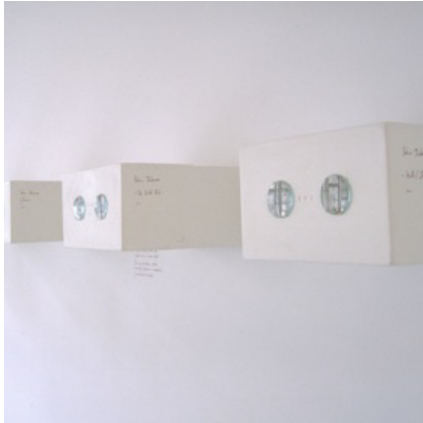
Thank you to Hillyer Art Space and International Arts & Artists, Allie Frazier, Allison Nance, Elizabeth Rubando, Eden Cho, Jaclyn Butler, Samantha May, David Furchgott, Susan and Howard Hunt, Laura Krey, Lina Hargrett, Beth Maycumber, and Jon and Elaine Kent.



Bobby Davidson, (left) "Untitled #1, from the series It's You We're After" (2010), (right) "Untitled #2, from the series It's You We're After" (2010)

Davidson's mysterious and cinematic images are presented without answers, and leaving the viewer to fill in the blanks. "The essence of this work surrounds the idea of transforming an everyday action or gesture into something otherworldly. The ending result is an unrecognizable motion devoid of any utilitarian purpose. The images are not staged and the subjects are completely unaware of what is taking place."

Bobby Davidson received his MFA from Parsons the New School for Design 2010. His interdisciplinary practice deals with humor, photographic discourse, and consumer culture. Davidson's work has been exhibited with The Center for Photography at Woodstock, The Humble Arts Foundation, The Philadelphia Photo Arts Center, Cirrus Gallery in Los Angeles and the Aperture Foundation. In 2013, Davidson was selected for PDN's The Curator. He currently resides in Brooklyn, New York.
untitledproof.com



Rebecca Hackemann (from left): Exhibition view, The Whitney Museum ISP Installation (2004), "The Rhetoric" (2004, 2013), "Framing the Shot" (2009), "The Black Gold, or Tribute to Ed Ruscha" (2009). Special thanks to Kourtney Klinger (Drexel University) and Nicolas Baran (Kansas State University) for Fabrication Assistance.

Hackemann's stereoscopes combines appropriated imagery with text that create political, satirical, or whimsical connections for the viewer. "I do not endeavour to control the meaning of my work. In these images then I am attempting to do the opposite, namely infuse as many variables into the image/text combinations as I can, without the message becoming too arbitrary, surrealist, or random."

The text either derives from old literary sources that become displaced to create new meanings and readings or are created by the artist to shape context. "Trees were shifted around the landscape to frame the composition" is a satirical remark to a model of a missile stricken landscape. "Black gold" derives from the metaphor that was used in America during the oil boom that took place after the gold rush. Hackemann plays on this metaphor, by raining down on a gas station, to question our use of oil. The image also tributes Ed Ruscha's book project of American gas stations.

Rebecca Hackemann is a British/German conceptual artist who works in many media that are concerned with perception and space. Hackemann's art practice challenges existing media categories, such as the flat photographic image on the wall. Her interest in philosophy and theory have always influenced the themes contained within her work, which are mostly concerned with issues of perception, representation, and the intersection between language and image. Hackemann's photographs were recently exhibited at Paul Roebeson Gallery, Rutgers University, NJ. Her recent "Urban Field Glass Project" - steel binoculars in New York were installed on sidewalks until August 2012 (a NYFA/LMCC/DOT project). In 2014 her work will be exhibited at The California Museum of Photography. Hackemann holds an MFA from Stanford University, CA (1996) and received her BFA (Hons) from the University of Westminster, London, UK. (1994) In 2000/2001 she was a Whitney Museum of American Art ISP Program studio fellow in New York. rebeccahackemann.com



Antoine Lefebvre, "Public Bench" (2010)

This piece is part of a series of public interventions held in NYC. Lefebvre makes objects that specifically fit "anti-sit" devices, allowing people to use these devices as benches. The work may be installed temporarily or left on the site.

Antoine Lefebvre was born in France in 1979 and studied city planning and cinema before moving to New York in 2007. Lefebvre received his Masters in Fine Art at Parsons the New School for Design in 2009. His work has been shown in several New York institutions including: Eye Level Gallery, Envoy Gallery, and The Kitchen. Artist residencies include: The Fountainhead Residency, The Sculpture Space, NY, The Vermont Studio Center, and Artists Unlimited, Germany. Recent solo shows include: NURTUREart, NY, SITE95/Dimensions Variable, Miami, and NrzP Gallery in Bielefeld, Germany. antoinelefebvestudio.com



Patrick McDonough, "133009-awning" (2013)

McDonough's awning is part of a series of Awning Studies where the artist explores the architectural form as a key domestic vernacular adornment of the northeastern United States. The site specific awning is reflective of the surrounding architecture and neighborhood and its usage as a decorative and utilitarian object intended to create new leisurely space. The imagery on 133009-awning is borrowed from futuristic architectural renderings from local real estate billboards.

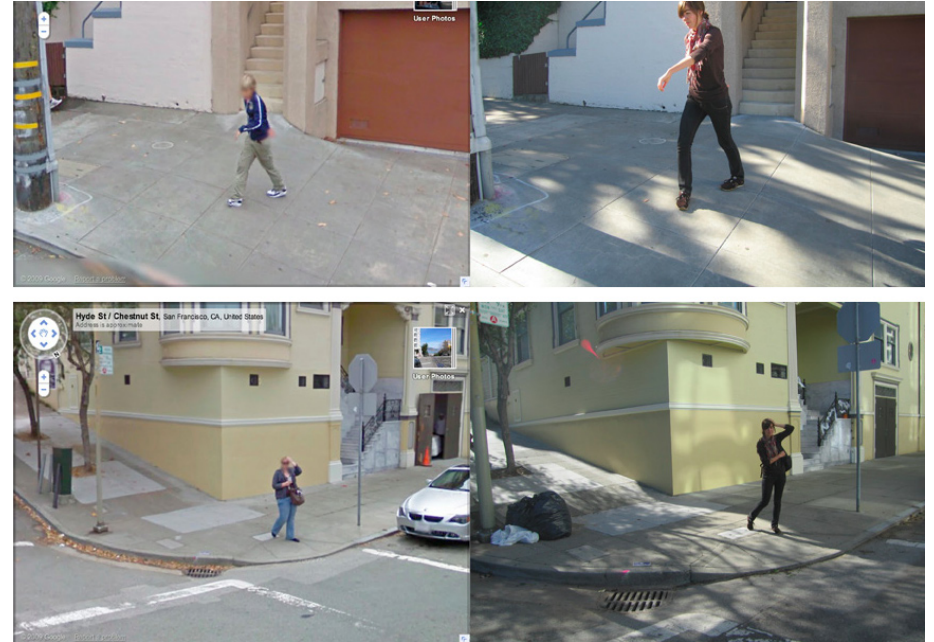
DC based artist Patrick McDonough creates work that examines the relationship between sustainability and aesthetics. The Awning Studies series has been installed at Marvin Gaye Park, Washington DC, SOCRATES Sculpture Park, NY, and Florida Ave NE, *gogo art projects, Conner Contemporary Art, Washington DC. Recent exhibitions include: "all i want is to be a happy man," G Fine Art, Washington DC and "5x5," curated by Laura Roulet in association with the DCCAH, Washington DC. McDonough currently has a solo exhibition at American University through October 20 and is included in "Love to Love You" at MassMOCA, North Adams, MA through January 5. pkmcDonough.com



Ruben Millares, "Mending the Void" (2011)

"I am intrigued by the instances where a tree grows through a chain link fence and ultimately the tree dies and so does the fence. There is a battle. A strong exchange of energies. The wood takes form in many ways, a trunk, a branch, I cut them out. I present them in a different context, preserving the struggle of Man, Nature and Time. After I remove the tree, I return with red, white and blue left over computer wire to repair the damage, the hole, the void created by this conflict. I am taking matters in to my own hands and repairing the problems we have all created. The discarded technology that was intended to improve quality of life is brought back to serve a different purpose rather than end up in another landfill. Are we waiting for a messiah bureaucrat to appear and fix everything like unemployment, hunger and corruption? Or do we change things ourselves, with our own effort, with our own determination? The sculptural intervention on the street brings these issues directly to the public eye searching for accountability."

Ruben Millares was born in Miami, Florida in 1980. As a visual artist he explores an array of mediums including Sumi Ink drawing, sculpture, installation, performance and video in an attempt to define balance as a concept in everyday life. Millares' work has been included in two shows at The Margulies Collection at the Warehouse, the Wynwood Art Fair and Art Live Fair. Recent exhibits include shows at The Tampa Museum of Art, Spinello Projects, Philadelphia City Hall, Dorsch Gallery, David Castillo Gallery, Fountain Art Fair New York, The Invisible Dog Art Space in Brooklyn, Art & Culture Center of Hollywood, Crane Art Space Philadelphia and a solo show at WDNA Gallery. Millares has been featured in articles in the *Miami Herald*, *Miami New Times*, *St. Petersburg Times* and *El Nuevo Herald*. Recently he was an invited blogger on the Venice Biennale for the Miami New Times. rubenmillares.com



Jenny Odell, "Re-enactments" (2009)

"Though it presents itself as a navigable present, Google Street View is in fact a disjointed record of our recent past— specifically, the moment in which it drove past the place it recorded. I reenacted those moments, and in the process I and my photographers learned the hard way that because of the angle of the Google Street View camera (atop a car) and because of the distorting effects of its lens, it is absolutely impossible to take a picture that matches Street View. (This is to say nothing of the time, erosion, and growth that had taken place since the photo was taken.) Sides of buildings were newly visible while parts of sidewalks had disappeared, the horizon had moved, and vanishing points had morphed to an unnerving degree."

Jenny Odell received an MFA in Design from the San Francisco Art Institute and a BA in English Literature from UC Berkeley. Odell's work has been featured at the Yerba Buena Center for the Arts, the Google Headquarters, and Les Rencontres D'Arles in France. It's also been featured in *TIME* Magazine, *the Atlantic*, the NPR Picture Show, *Pop-up Magazine*, *Rhizome*, *Guernica*, *ESPN Magazine*, *Die Zeit*, *European Photography*, *NEON Magazine*, *Le Soir*, and *Elephant Magazine*. As a recipient of the San Francisco Arts Commission individual artist grant, she is working on a new large-scale body of work to be exhibited in February 2014. She is currently a lecturer at Stanford University and lives in San Francisco. jennyodell.com



E. Brady Robinson, "Art Desks: DC: Kristina Bilonick, Artist and Founder of Pleasant Plains Workshop" (2012)

Art Desks: DC by E. Brady Robinson documents the desks of curators, collectors, writers, art critics, dealers, museum directors, artists and tastemakers in the District. This project has become a "six degrees of separation" in the DC Art World. One photo shoot leads to another in which Robinson asks for recommendations and names of possible subjects. Further introductions are made and invitations accepted which allows her private access to people who are making significant contributions to contemporary art and photography in DC. This series explores the concept of desk as portrait combined with the social experiment of navigating the DC art world. This series premiered in the 2011 Lishui Photography Festival in China and won Grand Prize in the "American Life" exhibition curated by Larissa Leclair and produced by Yan Li of High Noon Culture & Art Beijing. Robinson is currently producing a book titled Art Desks to be published by Daylights Books next fall.

E. Brady Robinson received her BFA in photography from The Maryland Institute, College of Art in Baltimore, Maryland and her MFA in photography from Cranbrook Art Academy in Bloomfield Hills, Michigan. Select museum exhibitions include: Orlando Museum of Art, Cornell Fine Arts Museum and Florida State University Art Museum. Recent exhibits include: Atlanta Celebrates Photography 2013 Auction "Ones to Watch" curated by Jennifer Schwartz and American Life exhibit, ShiJiaZhuang Art Museum in China curated by Yan Li and the 2013 Dali Photo Festival in China. Upcoming exhibits include Discover Uncover 2013 at National Geographic during FotoWeekDC curated by George Hemphill and Margaret Heiner. Robinson maintains a studio in Washington, DC and Orlando, Florida. ebradyrobinson.com



Antonia Wright, "Deep Water Horizon" (2011)

"The naked project started when the war in Iraq started. I was living in New York and rolled naked around the dirtiest parts of the city- I'd roll over rooftops, along highway gutters, slam into cars. I wanted to feel the equivalent of something that seemed so far away. Then the BP oil spill started and the project was back. Responsibility coupled with guilt, coupled with penance. Shouldn't we all be suffering the same? That relentless brown trickle of liquid floating away felt like the earth's soul finally giving up.

I go to the dirtiest alley in South Beach- by Washington and 17th street- two blocks from the bling bling club scene at 2 am on a Tuesday. I take my clothes off, lay my back on the cool black concrete, take a deep breath, and roll over. One by one, shoulder by hip, leg, I roll like when you are a little kid down hillsides. I roll over BP, and this war. I roll and wipe over all those poor oily birds. Roll over and push all those families in the gulf. I roll over and detonate all the cluster bombs in Laos, Vietnam, and Afghanistan. I scrape against Obama's poor popularity rating, explode Halliburton. I roll over the news that is a placebo into thinking we are somehow involved or compassionate. I roll over all the haters, and all the people not hating, thinking, feeling, I roll into and feel all the apathy in the world. I roll and breathe in all the pain, it seeps in my eyes, down my throat, I scream and roll into the silence. I roll over them and into them and through them. I can't stop this rolling, and thumping, and scraping. I can't stop this rolling- someone else threw the dice.

That night in the shower I have different kinds of cuts all over my body- strawberries, boxer cuts, skinned knees, hickies, stings, gashes, slashes, and iv, a concussion. Three days later I have a black eye. They say when you hit your head blood pools to the softest fleshiest part of the skull. The eyes. At least I feel something."

Antonia Wright was born in Miami, Florida in 1979. She graduated from the New School University in New York City with an MFA in Poetry as well as at the International Center of Photography. Recent exhibitions include "Trading Places 2" at The Museum of Contemporary Art North Miami, "Perfect Lovers" (a Frieze New York special project) at the White Box Gallery in New York and Areoplastics in Brussels, Belgium. Other venues in South Florida include Primary Projects, David Castillo Gallery, Dorsch Gallery, The Tampa Museum of Art, The Art and Culture Center of Hollywood, The Frost Museum at Florida International University and The Cisneros-Fontanals Foundation (CIFO). In April 2012, she became the first artist-in-residence at the Lotus House Shelter for women and children in Overtown, Miami. Wright and her work have been featured in publications including *Art In America*, *New York Magazine*, *The Miami Herald*, *El Nuevo Herald*, *The Art Newspaper*, *The Sun-Sentinel*, *ArtSlant* and *Miami Art Guide*. Wright lives and works in Miami. antoniawright.com