

4 RU Exhibitions

## RU Exhibition: *The Space In Between* Jul 7 - 14 2019



Anthony Ragucci, Flaneurin Brooklyn no3, 2019, Watercolor and ink on paper on board

**Opening reception: Sunday, July 7th, 3 - 8 PM**

**Exhibition dates: July 8 - July 14, 2019**

**Gallery hours: Tues - Sunday, 2-6 pm**

**Location: Compère Collective, 351 Van Brunt St, Brooklyn**

**Curated by Iara Pimenta for Residency Unlimited**

The Space In Between brings together works guided by reflections on notions of spatial perception and memory, proposing ways to (re)discover the spaces we inhabit. From the body

to the territory, works by **Colleen Merrill, Alex Nowak, Anthony Ragucci, and Emanuel Rossetti** – participants of Residency Unlimited's artist residency program—engage with spaces in their physical as well as their social and cultural aspects. These works also establish a dialogue with the process and history related to each artist's practice addressing issues such as representation and visibility.

Colleen Merrill transforms domestic textiles into installations that address the constant changes in the female body and the impact of tensions in relationships, examining the perception of gendered roles and issues of dominance in different social domains. Going from the private to the public space, Emanuel Rossetti explores the fish-eye effect and notions of expansion and continuity of what's on view, creating images that relate to his research about visual systems and interest in exploring the context and transformations of urban spaces. In Alex Nowak's wall objects, the combination of architecture and forms inspired by nature alludes to ambiguous and even disrupting connections between organic and man-made elements, questioning the social implications of the relationship between built and natural environments. Extending to a territorial scale with an accumulation of layers of painting and drawing, Anthony Ragucci's works propose a subjective perspective on map making and speculate on how we relate to the places we inhabit intersecting notions of belonging, memory, and representation.

Please find a wonderful online exhibition catalog put together by curator, Iara Pimenta, below.



## Compère Collective's Mission

Compère Collective's mission is to nurture and host diverse artistic practice and thoughtful dialogue; understanding that art should be used as a catalyst for critical thinking. We are not just hosts, but connectors. We place great significance and value on the human interaction and connection that art makes possible, and see our role not just to provide space, but also to help establish connections between people, art, and ideas. Similarly, we value the integrity of the artistic process and the link that personal expression has to a broader understanding and respect of social contexts. The exhibition space is intimate and capable of showcasing a rich variety of media, which have included all the traditional formats, from painting and performance to facilitate discussion and dance. We relish the freedom this space provides for artists, collaborators, and curators— to reinvent what “gallery” can mean, artistically, conceptually and as a force within the community.

Compère Collective was founded by Victoria Alexander, owner of Red Hook's Realty Collective. Victoria's boutique real estate firm in Brooklyn celebrates the borough's rich history, architecture, culture, and people. You will often see the word “passionate” when describing the way her collective of real estate agents feels towards the place they live and work. Located in the culturally and artistically rich neighborhood of Red Hook Brooklyn, Compère Collective strives to do the same and has hosted a diverse set of exhibitions, events, and artists since opening its doors in 2011.

## About Realty Collective

tRealty Collective is a local woman-owned company that works to transform people's experience of what is possible in Brooklyn real estate. They believe every rental or sales transaction should bring connection, confidence, and prosperity to individuals that live, work, and create in the diverse communities of Brooklyn facing the future together. Realty Collective agents are not only professional neighborhood experts but also designers, artists, dancers, producers, photographers, musicians, filmmakers, and writers. They understand a home is more than just square footage but a place to create, reflect and support who we are. Their team of talented women and men are proud to work for a company that is passionate about Brooklyn and actively engages within their neighborhoods.

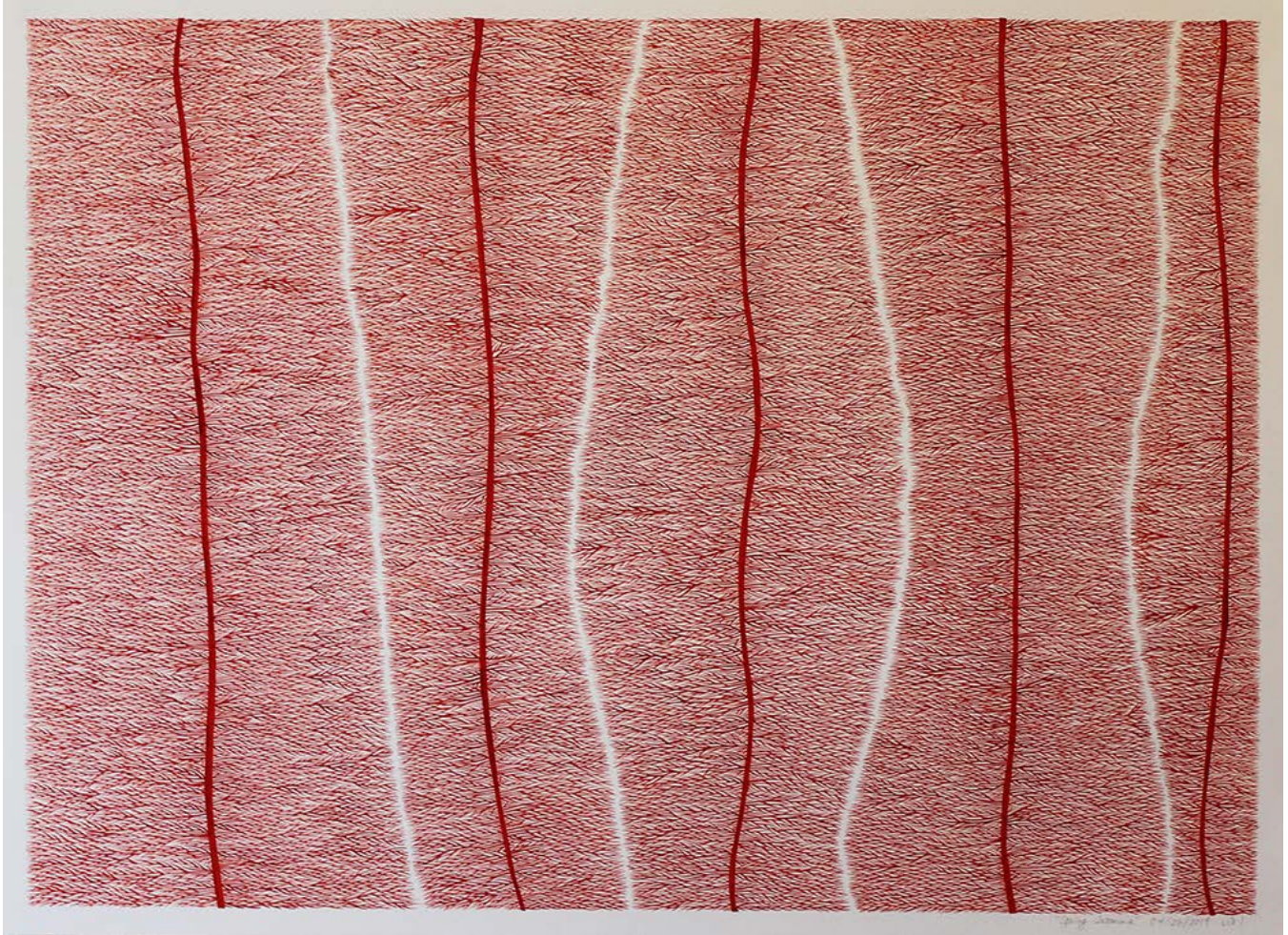
**This exhibition is made possible with generous support from the Cultural Development Fund, NYC Department of Cultural Affairs, the Great Meadows Foundation, Atelier Mondial Basel (Christoph Merian Stiftung Basel), the Georg-Meistermann-Scholarship, and the Massachusetts Cultural Council.**



## **RU Exhibition:**

***In distinction from the material world***

**Aug 2 - Sep 1 2019**



Shihori Yamamoto. Bloom (04/26/2019, Spring Insomnia) 2019, ink on paper, 30 in. x 22 in.

**Opening Reception: Friday, August 2 from 6-8 pm**

**Exhibition dates: August 2 - September 1, 2019**

**Gallery Hours: Tuesday through Sunday, 12-6 pm**

**Cuchifritos Gallery + Project Space**

**88 Essex Street (inside Essex Street Market), New York, NY 10002**

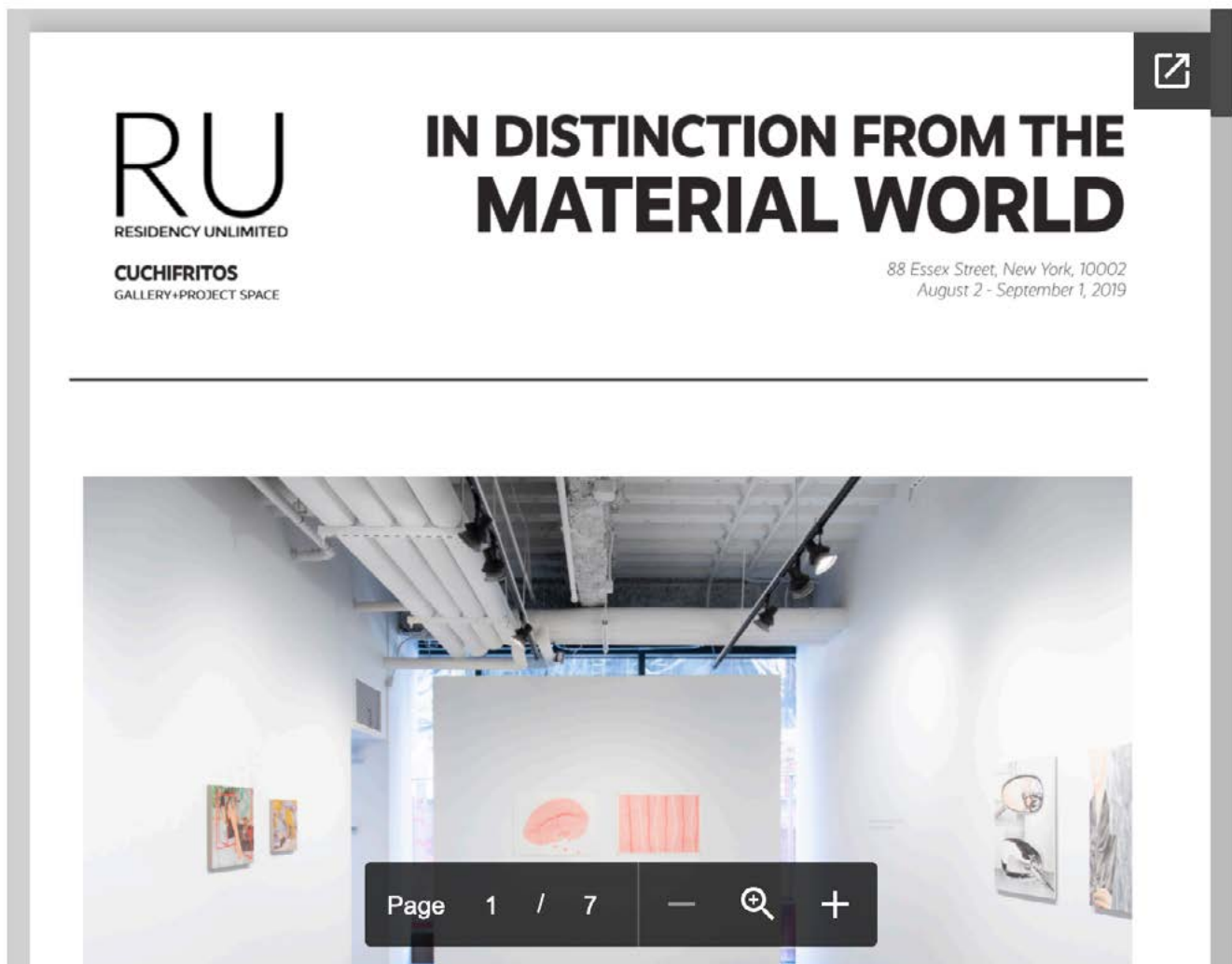
**Curated by Jodi Waynberg of Artists Alliance Inc. and presented in collaboration with RU.**

Cuchifritos Gallery and Residency Unlimited are pleased to present their ninth annual col-

laboration, In distinction from the material world, featuring new work from artists **Sebastian Burger, Arghavan Khosravi, Zita Schüpferling, Serge Serum, and Shihori Yamamoto.**

Though distinct in their practices, each artist's work negotiates the complex boundaries between an interior reality and the tangible world. Rendering the surreal, disembodied, and imperceptible, the work on view transforms fiction into a direct experience of the present.

For an online catalog of the exhibition please see below:



[Download \(PDF, 1.83MB\)](#)

**Sebastian Burger** explores the integrity of the human body, its physicalness and the construction of identity through materiality and surfaces in his painting practice. Often described as sediments of meaning derived from a multitude of references, Burger's work looks back at its observers drawing them in with delicate textures and gradients, while creating distance through the harshness of shapes, forms and colors.

**Arghavan Khosravi** grounds her practice in her perspective as an Iranian now living in the

U.S. Having witnessed her country's transformation from a Western-friendly monarchy into a suppressive theocratic republic, Khosravi recasts childhood memories to demonstrate paradoxes embedded within the tensions between her public life, adhering to Islamic Law, and the freedoms of her private life. Influenced by Persian miniature painting, Khosravi complicates the picture with traditional Islamic motifs and surrealist and contemporary visual metaphors that relate to themes of freedom of expression, power dynamics, and self-censorship. This blending of past and present, religious and secular, reality and fantasy, is representative of her deeply felt psychological tension.

In her site-responsive situational and architectural interventions, **Zita Schüpferling** transforms the space of the audience through performance, subtle intrusion, or the manipulation of form.

On the evening of the exhibition opening, Schüpferling has arranged for there to be visitors among the visitors, who are playing visitors. As with much of her recent work, the performance is staged to evade conscious perception; a constructed reality intended to embed itself into the surrounding atmosphere. Indistinguishable from the real, the image of the piece only occurs in the viewer's imagination.

**Serge Serum** portrays different personas and identities rooted in past traumas, lingering memories and the vices of human behavior. Employing an extensive layering process, Serum's mixed-media portraiture and figurative paintings reveal heavy textures and delicate details. What ultimately becomes a palimpsest of writing and overwriting, Serum's paintings serve as a metaphor for the struggles and frustrations that lay dormant beneath his experiences; scars hiding just below the surface.

**Shihori Yamaoto's** work explores the complexity of human emotions through the fragile, yet remarkably beautiful, moments found in daily life. From delightful laughter to dreadful sorrows, her meditative work transcends verbal constraints, poetically asking viewers to share and embrace the graceful simplicity of their emotional experiences. Her work distances the audience from everyday aggressions and confusions, instead focusing on the universality of the human condition. As if a diary, Yamamoto's Bloom series documents the artist's relationship with her surroundings over time. Using intricate brush strokes reminiscent of Japanese calligraphy, her compositions of flowers, branches, blood vessels, synapses and scars attempt to convey the potential of direct communication without the use of words.

**Artists Alliance Inc.** is 501c3 not for profit organization located on the Lower East Side of New York City within the Clemente Soto Vélaz Cultural and Educational Center. Cuchifritos Gallery is supported in part by the New York City Department of Cultural Affairs in partnership with the City Council. Exhibition programming is made possible by public funds from the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature and the National Endowment for the Arts. We thank the New York City Economic Development Corporation and individual supporters of Artists Alliance Inc for

their continued support. Special thanks go to our team of dedicated volunteers and interns, without whom this program would not be possible

**This exhibition is made possible with generous support from the Cultural Development Fund, NYC Department of Cultural Affairs and National Endowment for the Arts /Art-works Grant, Brandenburgisches Landesmuseum fuer Moderne Kunst – Frankfurt / Oder, DAAD - Deutscher Akademischer Austauschdienst and the Pola Art Foundation in Japan.**



**RU Exhibition:**  
***RECLAMATION***  
**Nov 3 - 10 2019**



Judith Leinen Watch the Gap (2019 ongoing) Sculpture/Installation Judith Leinen and VG Bildkunst

**Opening reception: Sunday, November 3, 2 - 7 pm**

**On view: November 6 - 10, 2019**

**Location: Compère Collective, 351 Van Brunt St, Brooklyn**

**Hours: 12 - 6pm**

**Curated by Anna Cahn for Residency Unlimited**

Reclamation is a group exhibition of works by Residency Unlimited's artists in residence, **Ahmed Alasad, Mariam Alnoaimi, Elsie Kagan, Judith Leinen, and Ran Zhou**. This group of international artists presents a range of multi-media practices including painting, photography, collage, video, and installation. The artists are united by their use of reclaimed images, spaces, and materials, empowering them to speak to larger questions of identity, urbanization, and public and private spaces.

For an online catalog of the exhibition please see below:



[Download \(PDF, 1.07MB\)](#)

**Ahmed Alasad** and **Elsie Kagan**'s practices are rooted in painting. Although their works are grounded in a language of tradition and symbolism, they reclaim various art histories -- connecting them with contemporary ideas of identity and politics. For the show, Alasad has created new paintings, continuing in the style of his dark and deeply saturated portraits of archetypal figures of war and corruption. Kagan's monumental, yet intimate, religious imagery (such as her mother and child figures), abstracts and extends the idea of contemporary motherhood. She has included new paintings, decreation, has-been, is-being, and will-be, which continue her exploration of this theme. Both artists reclaim images of horror and beauty, while resisting the art historical canons of normality, symmetry, and formalism.

**Mariam Alnoaimi, Judith Leinen, and Ran Zhou** have created new installations for the show which question various systems of public and private order. Alnoaimi's multi-media practice considers ideas of urbanization, privatization, and public space. With a series of collages and videos, she has extended her investigation of restrictive spaces from her native country of

Bahrain to New York City.

Leinen similarly constructs a dialogue that challenges systems of order. Materiality is a key concept in her practice and is presented in her new project, *Watch the Gap* (2019 ongoing). Throughout her work, she uses reclaimed materials, objects, and images to examine and disrupt the binary systems of communication that we encounter every day.

Zhou presents a new series of work entitled, *Ant-bed*, which explores ideas of homogeny and consumerism in educational systems. Using reclaimed factory-made dolls and furniture, her installation continues her practice of rethinking regulated institutions and cognitive spaces such as factories, classrooms, maps, and the internet.

These artists are shown together for the first time as part of Residency Unlimited's ongoing devotion to emerging international artists.

**Anna Cahn** is a curator and writer based in New York City. She is particularly interested in the intersection of performance and interdisciplinary media in contemporary artistic practice. She is currently a curatorial assistant at the Rubin Museum of Art where she has curated performances and artists' talks such as the *Refiguring the Future* series. Her writing has appeared in *Hyperallergic*, and *Spiral Magazine*. She received her BA from Clark University and an MA in Art History from the City College of New York.

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**This exhibition is made possible with generous support from the Cultural Development Fund, NYC Department of Cultural Affairs, Stiftung Rheinland-Pfalz für Kultur, Künstlerhaus Schloss Balmoral and Art Select, a Bahrain based art advisory dealing in consulting and creating artist platforms, art events, and investor art portfolios.**



Stiftung  
Rheinland-Pfalz  
für Kultur



Künstlerhaus  Schloss Balmoral

## RU Exhibition:

### *Takayuki Matsuo / Modernology: Restoration*

Mar 6 - Apr 17 2020



Takayuki Matsuo. Document of a concrete block, 2020, Digital C-print. Courtesy of the artist.

On Friday, March 6, during the bustling 2020 Armory Show week in NYC, we celebrated the opening of RU alumnus **Takayuki Matsuo**'s solo exhibition *Modernology: Restoration* at Ace Hotel Gallery. In light of current events, the exhibition has moved online and can be viewed [HERE](#).

RU is pleased to present these images of objects found in the vicinity of Ace Hotel New York together with works from Takayuki Matsuo's Project Ephemeral: #3 RESTORATION (2019), an ongoing archive of found urban sculpture.

Project Ephemeral is a series of exhibitions held in locations such as abandoned buildings, streets, roadsides and vacant lots. Inspired by "modernology," a field of study proposed

by Japanese folklore scholar Wajiro Kon in 1927, Matsuo's examination of found objects is informed by a combination of archaeological research methods, criminal investigation and museum conservation techniques, geographic coordinate systems, and historical and site research. Central to Matsuo's practice is the Japanese aesthetic sensibility of wabi-sabi and the concept of "the usefulness of the useless" in the writings of the ancient Chinese philosopher Chuang Tzu. The wabi-sabi respect of transience and imperfection is informed by Buddhist teaching, in particular the three marks of existence: impermanence, suffering, and emptiness.

Honoring the beauty inherent in an aesthetic that values imperfection and impermanence and following a set of self-assigned rules and guiding principles, Matsuo processes each found object through a four-tiered treatment of investigation, cleaning, restoration, and preservation in order to archive "the modest thing that is already in there."

## Alumni News | Mar, 2020

# Takayuki Matsuo's Modernology: Restoration mentioned in The New York Times

RU alum [Takayuki Matsuo](#)'s solo exhibition *Modernology: Restoration* at Ace Hotel Gallery was mentioned in the *New York Times*' March 6 digital edition highlighting events around the city.

*Modernology: Restoration* presents objects found around the vicinity of Ace Hotel New York in conversation with works from Takayuki Matsuo's *Project Ephemeral: #3 RESTORATION* (2019), an ongoing archive of found urban sculpture. The exhibition is on view through April 17, 2020.

For more information, [click here](#).



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[click here](#)

**This exhibition is made possible with generous support from the Cultural Development Fund, NYC Department of Cultural Affairs and ACE Hotel New York.**

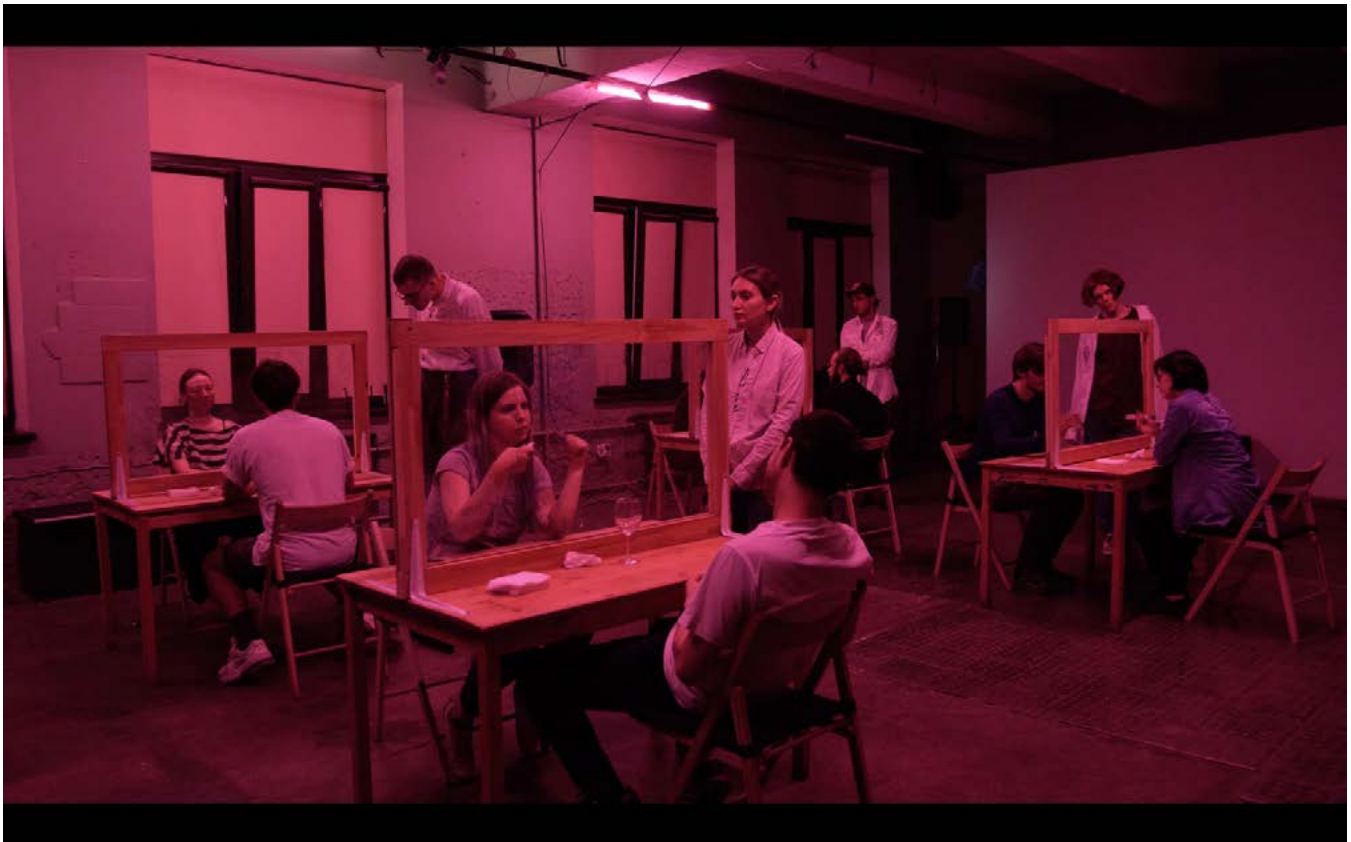
**NYC** Cultural  
Affairs

**ACE HOTEL  
NEW YORK**

8 RU TALKS are recorded and available for further consultation online.  
The following RU artists discuss their practice with curators of their choice.

## RU Talk: Elena Ishchenko in Conversation with Amanda Parmer

Jul 19 2019 1:00pm



"League of the tender", Typography Center for contemporary art, Krasnodar, 2019

**Friday, July 19, 2019**

**1pm (free and open to the public)**

**Residency Unlimited (RU)**

**360 Court Street (enter the Church through the main entrance), Brooklyn, NY 11231**

**Elena Ishchenko** and **Amanda Parmer** will discuss self-organized art initiatives in Russia which create an original landscape of art production, representation, distribution, and discussion in the situation of lack of state and private art institutions. As a curator, writer, and editor, Elena is involved in a number of self-organized non-profit initiatives — from her work with the online magazine, aroundart, her research project, Open Systems. Self-Organized Art Initiatives in Russia: 2000–2015, to her work as a curator for the Typography Center for Contemporary Art in Krasnodar. During the talk, she will share her experience of creating and devel-

oping these spaces and the impact that self-organized art initiatives have had on the Russian Contemporary Art landscape.

**Elena Ishchenko** is an independent writer, editor, and curator interested in self-organized art initiatives, diverse forms of collectivities, social imagination, and ecology. Chief curator of Typography Center for Contemporary Art in Krasnodar, the only institution in Krasnodar that consistently supports and promotes contemporary art in the region since 2012. She founded and is a chief editor of [aroundart.org](http://aroundart.org) — a self-organized online mag on contemporary art and culture in Russia. She is a frequent contributor to many contemporary art publications: *Calvert Journal*, [colta.ru](http://colta.ru), [openspace.ru](http://openspace.ru), [theoryandpractice.ru](http://theoryandpractice.ru), *Winzavod Art Review*, etc.; worked previously in the research department of the Garage Museum of Contemporary Art.

**Amanda Parmer** is the Director of Programs at Independent Curators International. She previously worked as the Curator of the Vera List Center for Art and Politics and is a 2009-10 Whitney Independent Study Program Helena Rubenstein Curatorial Fellow. She has organized diverse exhibitions, programs and events with artists, collectives, curators and thinkers at Abrons Art Center, Brooklyn Academy of Music, Cleopatra's Brooklyn and Berlin, The Cooper Union, e-flux, High Line, The Kitchen, New Museum, The New School, The New York Armory and Volta Shows and Sunview Luncheonette. She was a co-organizer of the LEGACY and PERSONA New Museum Seminars: (Temporary) Collection of Ideas and has taught at Eugene Lang College of Liberal Arts at The New School and Rhode Island School of Design. In 2014 she initiated Parmer, a curatorial platform for exhibiting, programming and writing based in New York that focuses on queer and feminist strategies and post-colonial analysis.

Independent Curators International (ICI) produces exhibitions, events, publications, research and training opportunities for curators and diverse audiences around the world. Established in 1975 and headquartered in New York, ICI is a hub that connects emerging and established curators, artists, and art spaces, forging international networks and generating new forms of collaborations. ICI provides access to the people and practices that are key to current developments in the field, inspiring fresh ways of seeing and contextualizing contemporary art.

**We are grateful to the Moscow Museum of Modern Art for putting together a panel of experts that selected Elena Ishchenko for a residency at RU.**

**This program is made possible with generous support from the Cultural Development Fund, NYC Department of Cultural Affairs.**



## **RU Talk:**

### **Ahaad Alamoudi in Conversation with Lilly Wei**

**Aug 28 2019 6:30 pm**



Ahaad Alamoudi, *Those who don't know falcons grill them*, 2018 (still). HD video, sound, color; 7:01 min. Courtesy the artist and Athr Gallery, Jeddah

**Wednesday, August 28, 2019**

**6:30 pm (free and open to the public)**

**Residency Unlimited (RU)**

**360 Court Street (enter the Church through the main entrance), Brooklyn, NY 11231**

Join us as RU artist, **Ahaad Alamoudi**, and **Lilly Wei**, curator and writer, discuss how Alamoudi's videos and performance practice is shaped by her research on Saudi Arabia's reforming ethnography through the active engagement of traditional symbols and images.

Traversing between southeastern England and Jeddah, where she currently lives, Alamoudi often uses the desert landscape as a backdrop for constructed and vividly charged scenarios that reveal the complexities of a changing social landscape. As a female director, Alamoudi subverts conventional gender roles by focusing her lens primarily on male actors and performers.

**Lilly Wei** is a New York-based independent curator, writer, journalist and critic whose area of interest is global contemporary art and emerging art and artists, reporting frequently on

international exhibitions and biennials. She has written for dozens of publications here and abroad and is a longtime contributor to Art in America and a contributing editor at ARTnews. She is the author of numerous artists' catalogues and monographs and has curated exhibitions in the United States, Europe and Asia. Wei lectures frequently on critical and curatorial practices and sits on the board of several non-profit art institutions and organizations including AICA/USA (the International Association of Art Critics), Bowery Arts & Sciences, and Art Omi International. She was a former board member of Art in General, and is a fellow of the CUE Foundation. Wei was born in Chengdu, China and has an MA in art history from Columbia University, New York.

**Ahadd Alamoudi's residency is made possible with support from the Athr Gallery.**

**This program is made possible with generous support from the Cultural Development Fund, NYC Department of Cultural Affairs.**



# **RU Talk (Sept 18) and Open Studio (Sept 19-22): Inti Hernandez**



Propia Iniciativa (photo documentation) Photo Courtesy of CAB Contemporary Art Center Brussels

**RU Talk, Wednesday, September 18**

**6:30 pm (free and open to the public)**

**Residency Unlimited (RU)**

**360 Court Street (enter the Church through the main entrance)**

**Brooklyn, NY 11231**

**Open Studio Schedule:**

**Thursday 19 through Sunday 22 September.**

**208 E 51st and 3rd Ave., Manhattan Midtown, NYC, 2nd floor**

**- Thursday 19th by appointment**

**(email: [intihernandez@gmail.com](mailto:intihernandez@gmail.com) or call: +1 347.278.4130)**

**- Friday 20th, 11 am - 9 pm**

**- Saturday 21st, 11 pm - 4 pm**

**- Sunday 22nd, 1 pm - 6 pm**

On **Sept 18**, RU artist **Inti Hernandez** will give an overview of his artistic vision, his relationship to architecture and how in his projects architecture can conjure connections with the community. Works presented include: The Encounter Place Series, realized over the course of twenty years between Havana and Amsterdam, with drawings, sculptures, public space interventions, performances. video installations. The audience will also find out about a new version of the artist's floor piece '**Propia Iniciativa**' (Self/Proper Initiative) realized over the course of his residency in his current studio space in Midtown Manhattan (\*). The process of creating this piece requires an act of cleaning made with gentle patience. Hernandez transforms a "dirty floor" into an exquisite piece of organized reality. In his words, the evocation of chaos opens the way to an 'area of opportunity', where beauty prevails over ugliness.

\* From **Sept 19-22**, Hernandez invites the public to visit the floor piece in his studio, as well as sketches and drawings of dreamt up squares designed by the artist; a selection of his notebooks and a new model from the body of work '**Sendero de vida**'.

**This program is supported by the Rockefeller Brothers Fund & the Cuban Artists Fund and the Cultural Development Fund, NYC Department of Cultural Affairs.**



# **RU Talk: Shanice Smith, The Tropics Bite Back**

**Sep 25 2019 6:30 pm**



Portrait of the artist. courtesy of Shanice Smith.

**Wednesday, September 25, 2019**

**6:30 pm (free and open to the public)**

**Residency Unlimited (RU)**

**360 Court Street (enter the Church through the main entrance), `Brooklyn, NY 11231**

**Moderated by Aisha Shillingford and Livia Alexander, explorers of the power of food and art.**

## **The Tropics Bite Back**

(after Valerie Loichot's book of the same name. "The Tropics Bite Back: Culinary Coups in Caribbean Literature")

Over the course of the evening, RU artist, **Shanice Smith**, will discuss her thoughts and ideas around food as a form of therapy, with a focus on Caribbean women of color. Food can be a safe space/a form of trauma bonding and is a token and signifier of communicative exchange. Food can also be used as a method of building community and belonging within a

Caribbean context. At this occasion, the artist will invite the audience to taste a few dishes from her country, Trinidad & Tobago, that she will prepare while inviting the public to discuss issues affecting women within their societal circles. Guests will include the moderators Livia Alexander and Aisha Shillingford of intelligent mischief.

Currently, in residency at RU, Shanice 's work explores gender-based issues. She uses "deceptively soft and light pieces" to deconstruct violence faced by women and children in our societies with a focus on the objectification and commodification of women's bodies, and the role of the media in this process. Through visual representations, Shanice creates awareness by exploring the 'why' factor and probing "the things that are hardest to talk about, but in a delicate, and beautiful way." Her artistic inspiration comes from her own journey of self-discovery—a confrontation of the self, more importantly, from her mother's battle with her own past and the traumas survived. These stories not only serve as inspiration and motivation for the current work but also bring about the transformation of silence into a language of action.

**Aisha Shillingford** has a passion for working with others to develop innovative solutions to complex social problems. She combines her interests in organizational development, strategy, innovation, entrepreneurship, creativity, cooperative development, community organizing, and social justice in her own work as well as her work with clients. Aisha is a member of the Intelligent Mischief creative collective and is working on ways to build capacity amongst emerging leaders in the Movement for Black Lives.

**Livia Alexander** is a curator, writer, and Assistant Professor of Global Contemporary Cultures at Montclair State University. Her work is focused on examining the relationship between art infrastructure and artistic production, urbanity, cultural politics of food and art, and contemporary art from the Middle East and Southeast Asia. She has curated and produced numerous art and film programs, exhibitions and events, showcased at the MoMA New York, Tate Modern, Sharjah Art Foundation, Queens Museum, The Film Society of Lincoln Center, Cinematheque Tangier, and many more. Alexander is co-producer of the research-based interactive documentary, *Jerusalem, We Are Here* (Canada/Palestine/Israel, 2016), directed by Dorit Naaman. Her award-winning scholarly writing and criticism have appeared in the *Journal of Visual Anthropology*, *Framework*, *MERIP*, *Hyperallergic*, *Art Africa*, and *Harpers Bazaar Art Arabia* and as book chapters and catalog essays.

**This program is made possible with support from the Caribbean Art Initiative and the Cultural Development Fund, NYC Department of Cultural Affairs.**



# **RU Talk: Joanna Borkowska in conversation with Raphael Rubinstein**

**Sep 26 2019 6:30 pm**

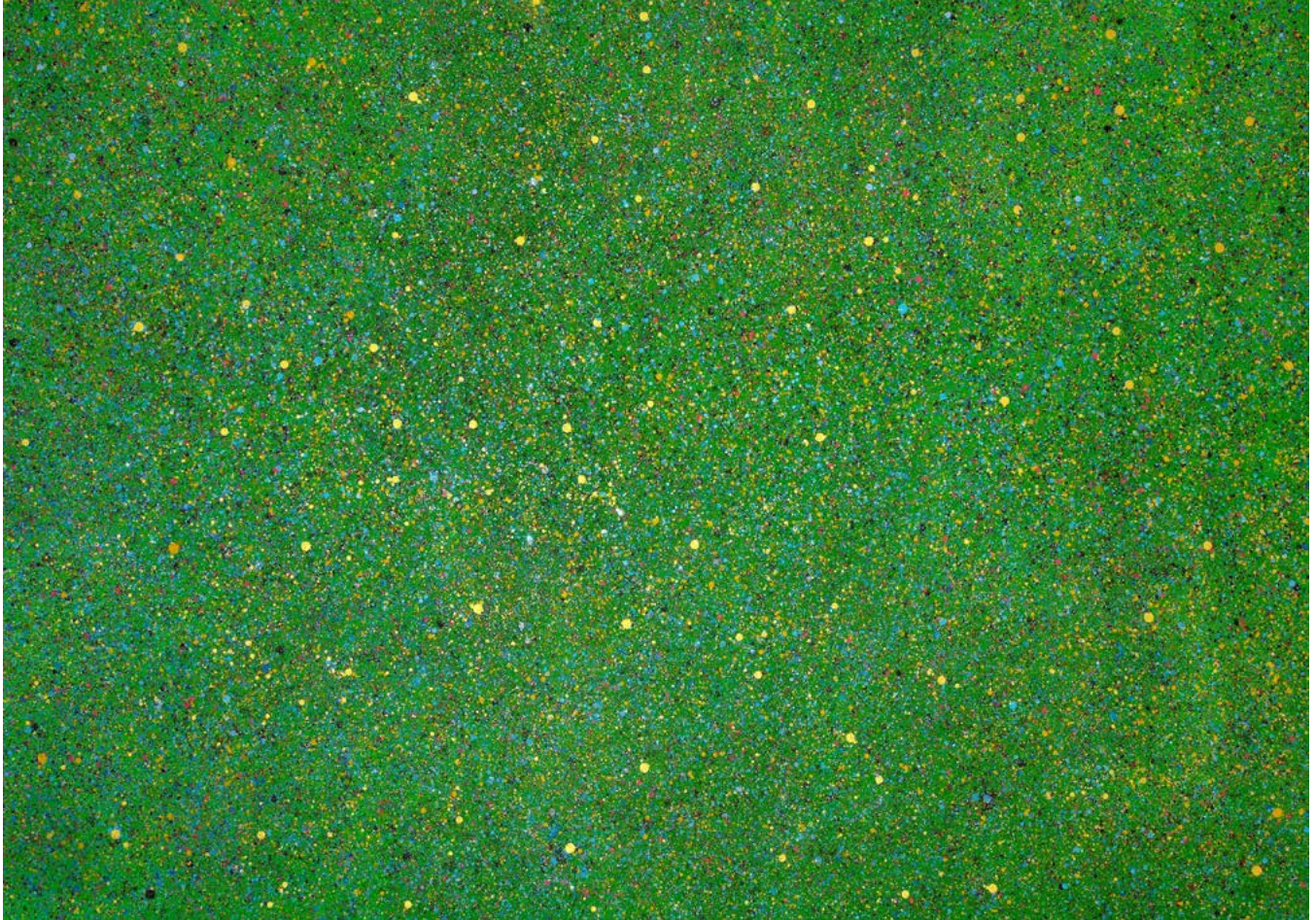


Image: Elements II, Oil, Gold Pigment and Glitter on Linen, 180 x 340 cm

**Thursday, September 26, 2019**

**6:30 pm (free and open to the public)**

**Residency Unlimited (RU)**

**360 Court Street (enter the Church through the main entrance), Brooklyn, NY 11231**

RU artist, **Joanna Borkowska**, an abstract painter born in Poland, lives and works in New York and Warsaw. The source of Borkowska's inspiration is Nature, which she understands as everything that is, from the molecular to the cosmic, with all its forces and processes. She is particularly interested in the beginning and the end of the Universe, ideas related to the concepts of Nothingness and Absolute Nothingness in both philosophy and science and the "resonance theory of consciousness," which describes how the vibrating frequencies of discrete entities experience moments of synchronization when they come in contact with each

other. In her work, she translates these ideas and the invisible, vibrational aspects of Nature onto the canvas. Working mainly with oils, Borkowska is constantly experimenting with traditional materials so that her paintings interact with light and the movement of the viewer.

**Raphael Rubinstein** is a New York-based poet and art critic whose numerous books include *Polychrome Profusion: Selected Art Criticism 1990-2002*, *The Afterglow of Minor Pop Masterpieces* and *The Miraculous*. He edited the anthology *Critical Mess: Art Critics on the State of their Practice* and is widely known for his articles on “provisional painting.” His poetry has appeared in, among other places, *Grand Street*, *Fence* and *Harper’s Magazine* and in *Best American Poetry 2015*. From 1997 to 2007 he was a senior editor at *Art in America*, where he continues to be a contributing editor. He is currently a professor of critical studies at the University of Houston. In 2002, the French government presented him with the award of Chevalier in the Order of Arts and Letters. In 2010, his blog *The Silo* won a Creative Capital/Warhol Foundation Arts, Writers Grant. In 2014 *The Silo* was given a Best Blog Award of Excellence by the International Association of Art Critics. In April 2017, *The Miraculous: Houston*, a public art installation by artist and wife Heather Bause Rubinstein, based on his book *The Miraculous*, debuted as part of the CounterCurrent Festival.

**This program is made possible with support from The Adam Mickiewicz Institute and the Cultural Development Fund, NYC Department of Cultural Affairs.**



# **RU Talk: Vedran Kopljar, Plank Communication Center: Quarterly Report**

**Oct 30 2019 6:30 pm**



Meeting Untitled & Untitled, photo courtesy of the artist

**Wednesday, October 30, 2019**

**6:30 pm (free and open to the public)**

**Residency Unlimited (RU)**

**360 Court Street (enter the Church through the main entrance), Brooklyn, NY 11231**

Please join RU for a lecture by resident artist **Vedran Kopljar** (Born in Croatia; lives & works in Belgium). The artist will present a state of affairs of the Plank Communication Center including the vision of the facility, archival materials, and fieldwork that explores modes of communication with the signature plank works of American artist John McCracken (1934-2011). Kopljar met the first plank in May of 2019 and has visited with numerous McCracken planks since, a case study for the purposes of investigating an ongoing relationship with an object

of art, the possibility of communication with the object and the generation of meaning. The Plank Communication Center serves as a metaphorical method for the investigation of object/viewer relations in general. Kopljar's work often explores the relationship between the art object and the viewer through an artistic practice that aims to construct mental, visual and physical obstructions in an attempt to shape new spaces for communication and possibilities of meaning. The lecture will be followed by a Q & A and conversation with the artist.

Thanks to The Estate of John McCracken and David Zwirner Gallery

**This program is made possible with support from the Government of Flanders and the Cultural Development Fund, NYC Department of Cultural Affairs.**



**Meet Over Lunch:**  
**The Third Body, by Roey Victoria Heifetz**  
**May 31 2018 1pm**



Roey Victoria Heifetz. Photo credit: Emill Salman

**Thursday, May 31, 2018**  
**1pm (free and open to the public)**  
**Residency Unlimited (RU)**  
**360 Court Street (enter the Church through the main entrance), Brooklyn, NY 11231**

**Roey Victoria Heifetz** presents her ongoing project *The Third Body*. *The Third body* is a video and drawing installation of confessions / conversations/ with women, friends and acquaintances from the transgender communities in Berlin and Israel interviewed by the artist, as well as her own. The artist will address issues ranging from the transgender body and the body in general, gender change, anxieties, old age, regret, femininity, motherhood, pain, and fear of yourself and of society. The video in *The Third Body* reveals layers of body and emotion; it directly presents and exposes to the camera the ways in which we cope with ourselves, our bodies, and our surrounding. This intimate work undermines the familiar, accepted, "pleasant" faces, the common appearance of the transgender community. Roey Victoria Heifetz also exposes her own intimate moments in front of the camera, in front of her body and the

large scale drawings created in her studio that follow her gender change and the process she has been undergoing in the last few years.

**Roey Victoria Heifetz**, an artist from Jerusalem, lives and works in Berlin. She was recently invited to do a residency at 18th Street Arts Center in Los Angeles. Heifetz has already exhibited in numerous international groups and solo exhibitions around the world, which include: Sehnsucht / Longing, Beit Hair Museum, Tel Aviv (2010); The End of History, Gängeviertel Galerie, Hamburg; The Teacher's Nap, Künstlerhaus Bethanien, Berlin; Based on paper, Jiri Svestka Gallery, Berlin (2013); Dark Times, Genia Schreiber University Art Gallery, Tel Aviv; Confessions, St. Johannes Evangelist Church, Berlin; and Queertopia – it takes a village, Kornfeld Gallery, Berlin. Heifetz had a solo exhibition in The Israel Museum, Jerusalem from November – March 2017. Heifetz also finished one-year residency at Künstlerhaus Bethanien, and the Fountainhead residency, Miami.

Heifetz is a grant and scholarship recipient from Lotto Stiftung, Berlin; Mifal Hapais Art Scholarship, Israel; Rudolf Augstein Stiftung, Germany; Künstlerhaus Bethanien Artist Residency, Berlin, Germany; Artis organization, New York, USA; Artist-Teacher Award, Culture Ministry, Government of Israel; Award of Achievements, M.F.A. studies, Bezalel Academy, Jerusalem, Israel; Award of Achievements in the 11th Da Dun Art Exhibition of Taichung City, Taiwan; Award of Achievements, B.F.A studies, Bezalel Academy, Jerusalem, Israel. Additionally, in 2018 Heifetz was awarded the Ann and Ari Rosenblatt Award, and was nominated among the finalist for Marianne Werefkin Award for women artist.

Heifetz studied at the Bezalel Academy for Arts and Design in Jerusalem (BFA, MFA) and at the School of the Museum of Fine Art in Boston, USA.

**The Meet Over Lunch series is a monthly invitation to local and visiting curators to present their practice and projects over lunch to the RU residents and public.**

**This program is made possible with generous support from the Cultural Development Fund, NYC Department of Cultural Affairs.**



# RU Talk: Avoiding Architecture with Tezontle

Nov 26 2019 6:30 pm



Tenaza (2019) Photo Courtesy of Tezontle

**Tuesday, November 26**

**6:30 pm (free and open to the public)**

**Residency Unlimited (RU)**

**360 Court Street (enter the Church through the main entrance), Brooklyn, NY 11231**

**Tezontle**, a sculpture practice from Mexico City, will present on their work and experience in NYC in a lecture titled *Avoiding Architecture*. Identifying with Mexico's Pre-Hispanic heritage and the abstract work of the Mexican modernists of the mid-20th Century, Tezontle curates found and self-made objects in the process of generating innovative, formal, and material

narratives. Tezontle was founded in 2014 by **Carlos H. Matos** and **Lucas Cantú**.

**This program is made possible with support from The Rockefeller Brothers Fund, PEANA and the Cultural Development Fund, NYC Department of Cultural Affairs.**



**PEANA**

