

## **We Just Fit, You and I**

Oct 19, 2017–Jan 7, 2018

Levels 1 + 0



### **Level 1**

#### **Pamela Rosenkranz**

(b. 1979, lives and works in Zurich, Switzerland)

##### *Anemine from Amazon, 2016*

Acrylic paint and Anemine on aluminum composite, wood, LED lighting strip, Amazon Echo smart speaker

##### *Anemine (A Line is a Line A Green/Blue), 2017*

10 LED lighting strips mounted onto aluminum

##### *Anemine (A Line is a Line A Blue/Green), 2017*

10 LED lighting strips mounted onto aluminum

All work courtesy of the artist and Miguel Abreu Gallery, New York, NY

Pamela Rosenkranz troubles the line between human and non-human, and living and non-living by arguing for a material and even commercially expansive understanding of biological forms. For CCVA, Rosenkranz bathes the first floor in the jarring green and blue light of LED strips. The lights echo the pattern of the Modulor-derived grid in the lobby floor, but use a much earlier unit of human measurement—the Egyptian ulna—as its basis. Fusing this Modernist space with a palpable digital glow, built from ancient systems, Rosenkranz considers the spatialized body over time and technologies.

Rosenkranz's title, *Anemine*, refers to a substance derived from the green-colored blood of annelids (worms) found in the rainforest which the artist mixed into acrylic paint she used to cover the slightly-larger-than-human scale sculpture. With the soundtrack from the Amazon Echo speaker, Rosenkranz conjures a 'living' forest from within the hardscape of the Carpenter Center.

#### **Carpenter Center for the Visual Arts**

Harvard University  
24 Quincy Street  
Cambridge, MA 02138  
United States  
[carpenter.center](http://carpenter.center)

#### **Sondra Perry**

(b. 1986, lives and works in Perth Amboy, New Jersey)

##### *Untitled, 2017*

Modeling Clay, video, monitor

##### *April 8, 1937, 2017*

Plastic, clay, 3D rendered video projection mapping

##### *April 15, 1990, 2017*

Used couch, S Curl Activator, spray paint, vinyl cover, cinder blocks

All work courtesy of the artist

Sondra Perry presents a new "skin wall", an animation of her family member's skin mapped onto a sculptural screen and scaled to the Modulor proportions of the lobby's large, plate-glass windows. Perry's animation is paired with a small video of YouTube tutorials for creating explosions in 3D programs overlaid with audio of the artist's family singing "Feel the Fire" as sung by Stephanie Mills. Screened through an installation of plastic, clay, and used furniture, the two works explore digital technology's capacity to

shape and encompasses visual representation, and how one's identity is depicted through literal and abstracted media spaces.

## Michael E. Smith

(b. 1977, lives and works in Providence, Rhode Island)

### *Untitled, 2016*

found footage 16:9 color, sound 6:43 loop

### *Untitled, 2017*

ventricular assist device, sprinkler head

## Level 0

### *Untitled, 2017*

plate, shorts

### *Untitled, 2016*

found footage 16:9 color, sound 9:58 loop

### *Untitled, 2017*

plate, shorts

All work courtesy of the artist and Andrew Kreps Gallery, New York, NY

Michael E. Smith's sculptures and videos are installed throughout the lobby and basement level, evoking a fragmented body with traces of itself scattered about like dirty laundry. Set on a white slab, at the start of the exhibition, is Smith's proposition for the institutional body—a fusion of a mechanical heart and sprinkler that is functional and terrifying at once. Sensory-driven videos of wet shoes and clashing-textural assemblages of fused clothing and dishware dot the concrete, metal, and glass surfaces of the Carpenter Center, fusing with the building's own material presence.

## Michelle Lopez

(b. 1970, lives and works in Philadelphia, Pennsylvania)

### *Fictitious Pivot, 2017*

Live performance, ramp and stairwell

Courtesy of the artist and Simon Preston Gallery, New York, NY

"An architecture must be walked through and traversed. ...our man has two eyes set in the front of his head, and he stands six feet above the ground and looks ahead. These biological facts are enough to damn the whole batch of plans that have the wheel revolving around a **fictitious pivot.**" Le Corbusier, *Le Corbusier Talks with Students*, Corbusier's explanation of architectural promenade, 1942. The Orion Press, pp. 44-45, 1961.

Michelle Lopez presents *Fictitious Pivot*, a sound performance, developed in collaboration with composer Anna Weesner, that reimagines the building's circulation pattern as a breathing structure. Performed twice, *Fictitious Pivot* uses the elasticity of the female voice and the flute to activate the elevation, ascension, and descent of the Carpenter Center's ramp and stairwell, through compositions of inhalation and exhalation. The project creates sonic gestures that sculpturally weave through the architectural structure, and activate the building as a potential figure of resistance.

## Performances

Oct 19, 6:30 pm

Nov 3, 11:30 am



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