

LUHRING AUGUSTINE

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JANINE ANTONI

Born 1964, Freeport, Bahamas
Lives and works in New York, NY

EDUCATION

1989, MFA Sculpture (Honors), Rhode Island School of Design, Providence, RI
1986, BA, Sarah Lawrence College, Bronxville, NY

AWARDS

2014, Anonymous Was a Woman Award, New York, NY
2014, Project Grant (in collaboration with the Fabric Workshop and Museum), Pew Center for Arts and Heritage, Philadelphia, PA
2012, Creative Capital Grant
2011, John Simon Guggenheim Memorial Foundation Award
2004, Artes Mundi, Wales International Visual Art Prize (nominee)
1999, New Media Award, Institute for Contemporary Art/Boston, Boston, MA
1999, Larry Aldrich Foundation Award
1998, MacArthur Fellowship
1998, Painting and Sculpture Grant, Joan Mitchell Foundation, Inc.
1996, Glen Dimplex Artists Award, Irish Museum of Modern Art, Dublin, Ireland

SELECTED SOLO EXHIBITIONS

2020-2021

Janine Antoni and Stephen Petronio: Honey Baby, Locust Projects, Miami, FL

2019

Janine Antoni and Anna Halprin: Paper Dance, The Contemporary, Austin, TX
Janine Antoni: I am fertile ground, Green-Wood Cemetery Catacombs, Brooklyn, NY [temporary installation]

2018

Janine Antoni: Moor and Touch, Accelerator, Stockholm University, Stockholm, Sweden

2017

Janine Antoni and Stephen Petronio: Entangle, Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, NY

2016

Ally, The Fabric Workshop and Museum, Philadelphia, PA*
Janine Antoni and Stephen Petronio: Honey Baby, Sheppard Contemporary Art Gallery, University of

* A catalogue was published with this exhibition.

Nevada, Reno, Nevada

2015

Incubator: Janine Antoni & Stephen Petronio, testsite, The Contemporary Austin, a project of Fluent-Collaborative, Austin, TX

Janine Antoni: Turn, Anthony Meier Fine Arts, San Francisco, CA

Janine Antoni: From the Vow Made, Luhring Augustine, New York, NY

2014

Touch, Magasin 3 Handelshögskolan, Stockholm, Sweden

2013–2014

Janine Antoni: Within, Mattress Factory, Pittsburgh, PA

2013

Short Notice: Janine Antoni—Touch, Brandts, Odense, Denmark

2011

Touch, Museum Kunst der Westküste, Alkersum/Föhr, Germany

2010

At Home in the Body, Fralin Museum of Art at the University of Virginia, Charlottesville, VA

2009

Up Against, Luhring Augustine, New York, NY

2007

Janine Antoni, Weatherspoon Art Museum, University of North Carolina, Greensboro, NC

2006

Lore and Other Convergences, Iniva (Institute of International Visual Arts), London, England

2005

Ready or Not Here I Come, Iniva (Institute of International Visual Arts), London, England

2004

Touch, Magasin 3 Stockholm Konsthall, Stockholm, Sweden

2003

To Draw a Line, Luhring Augustine, New York, NY

2002

taught, tether, teeter, SITE Santa Fe, Santa Fe, NM

2001

The Girl Made of Butter, Aldrich Museum of Contemporary Art, Ridgefield, CT*

1999

Imbed, Luhring Augustine, New York, NY

1998

Swoon, Whitney Museum of American Art, New York, NY

1997

Swoon, Capp Street Project, San Francisco, CA

1996

Activitats escultural, Sala Montcada de Fundació “la Caixa,” Barcelona, Spain*

Art at the Edge, High Museum of Art, Atlanta, GA

Janine Antoni/Matrix 129, Wadsworth Atheneum Museum of Art, Hartford, CT

1995

Slip of the Tongue, Centre for Contemporary Arts, Glasgow, Scotland; Irish Museum of Modern Art, Dublin, Ireland*

1994

Hide and Seek, Anders Tornberg Gallery, Lund, Sweden

Lick and Lather, Sandra Gering Gallery, New York, NY

Slumber, Anthony d’Offay Gallery, London, England

1992

Gnaw, Sandra Gering Gallery, New York, NY

SELECTED GROUP EXHIBITIONS**2022-2023**

Camiños III, Centro Galego de Arte Contemporánea, Santiago de Compostela, Spain

Crosscurrents: Contemporary Art from the Speed Art Museum Collection and Beyond, Speed Art Museum, Louisville, KY

Walking the Crack, Taipei Fine Arts Museum, Taipei, Taiwan

2022

Distress Tolerance, Hessel Museum of Art, Bard College, Annandale-on-Hudson, NY

The Double: Identity and Difference in Art Since 1900, National Gallery of Art, Washington, D.C.*

Infinite Reminders, Nature Morte, New Delhi, India

2021-2022

Corpus Domini: Dal corpo glorioso alle rovine dell'anima, Palazzo Reale, Milan, Italy*

New Time: Art and Feminisms in the 21st Century, Berkeley Art Museum & Pacific Film Archive, University of California, Berkeley, CA*

2021

The Eyes Have It, Lehman College Art Gallery, City University of New York, Bronx, NY*

Frida Love and Pain, High Line Nine, New York, NY

Hand-in-Hand, Bienvenu Steinberg & Partner, New York, NY

Plus One, Luhring Augustine, New York, NY

This Mortal Coil, Zuckerman Museum of Art, Kennesaw State University, Kennesaw, GA*

2020-2021

For a Dreamer of Houses, Dallas Museum of Art, Dallas, TX

Ghosts from the Recent Past, Irish Museum of Modern Art, Dublin, Ireland

New Time: Art and Feminisms in the 21st Century, Berkeley Art Museum, Berkeley, CA

2020

All of Them Witches, Jeffrey Deitch, Los Angeles, CA

Amuse-bouche: The Taste of Art, Museum Tinguely, Basel, Switzerland*

The Artist and the Self, James Fuentes, New York, NY (online exhibition)

Body of Water, Magasin III Jaffa, Tel Aviv-Yafo, Israel

Bodyscapes, Israel Museum, Jerusalem, Israel*

Permanent Collection, National Museum of Contemporary Art Athens (EMST), Athens, Greece

Reactional Aesthetics: Art of the 1990s from the Robert J. Shiffler Collection & Archive, Clay Street Press Gallery, Cincinnati, OH

Temporary installation in Gorelik Gallery, Palm Springs Art Museum, Palm Springs, CA

2019-2020

How We Live: Selections from the Marc and Livia Straus Family Collection, Hudson Valley MOCA, Peekskill, NY*

Raid the Icebox Now, Museum of Art, Rhode Island School of Design, Providence, RI

2019

Alvaro Barrington: Artists I Steal From, Galerie Thaddaeus Ropac, London, England*

Don't Touch Me: Acts of Faith, Robert Grunenberg, Berlin, Germany

The Last Supper, Faena Festival, Miami, FL

Nomen: American Women Artists from 1945 to Today, Phillips, New York, NY

Passages in Modern Sculpture, The Warehouse, Dallas, TX

Temporary installation in Gorelik Gallery, Palm Springs Art Museum, Palm Spring, CA

2018-2019

The Domestic Plane: New Perspectives on Tabletop Art Objects, Aldrich Contemporary Art Museum, Ridgefield, CT*

2018

Bodies of Work, National Gallery of Art, Washington, DC

Frankenstein's Birthday Party, Hosfelt Gallery, San Francisco, CA

Like Life: Sculpture, Color, and the Body (1300-Now), Met Breuer, New York, NY*

Selves and Others: Gifts to the Collection from Carla Emil and Rich Silverstein, San Francisco Museum of Modern Art, San Francisco, CA

Topologies, The Warehouse, Dallas, TX*

2017-2018

Birthing Bodies, Tang Teaching Museum and Art Gallery, Skidmore College, Saratoga Springs, NY

Look at Me ! Portraits and Other Fictions from the "la Caixa" Contemporary Art Collection, Pera Museum, Istanbul, Turkey; Museo de arte Contemporáneo de la Fundación Gas Natural Fenosa, A Coruña, Spain*

No Place Like Home, Israel Museum, Jerusalem, Israel; Museu Coleção Berardo, Lisbon, Portugal*

Relational Undercurrents: Contemporary Art of the Caribbean Archipelago, Museum of Latin American Art, Los Angeles, CA*

Process and Practice: 40 Years of Experimentation, Fabric Workshop and Museum, Philadelphia, PA*

Wanderlust: Actions, Traces, Journeys 1967-2017, University at Buffalo Art Galleries, Buffalo, NY; Des Moines Art Center, Des Moines, IA*

2017

Antidoron: The EMST Collection, documenta 14, Fridericianum, Kassel, Germany*

DOUBLES, DOBROS, PLIEGUES, PARES, TWINS, MITADES, The Warehouse, Dallas, TX*

Give Voice Postcard Project, LMAK books + design, New York, NY

The Intersectional Self, The 8th Floor, New York, NY*

States of Presence, CCS Bard Galleries, Bard College, Annandale-on-Hudson, NY

2016-2017

Anguish, Institute of Contemporary Art, Maine College of Art, Portland, ME

2016

Identity Revisited, The Warehouse, Dallas, TX

Introspective: A Show of Artists' Self-portraits, BravinLee, New York, NY

Invisible Adversaries, Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY*

Performing the Landscape, Contemporary Calgary, Calgary, Canada

This is a Portrait if I Say So: Reimagining Representation in American Art, 1912-Today, Bowdoin College Museum of Art, Brunswick, ME*

Unfinished: Thoughts Left Visible, The Metropolitan Museum of Art, New York, NY*

2015–2016

Come as You Are: Art of the 1990s, Montclair Art Museum, Montclair, NJ; Telfair Museums, Savannah, GA; University of Michigan Museum of Art, Ann Arbor, MI; Blanton Museum of Art, University of Texas at Austin, Austin, TX*

Museum of Stones, The Noguchi Museum, Long Island City, NY*

My Brother is a Liar, 601 Artspace, New York, NY

No Man's Land: Women Artists from the Rubell Family Collection, Rubell Family Collection, Miami, FL*

Where the Day Begins/La ou commence le jour, Lille Métropole Musée d'art modern, d'art contemporain et d'art brut (LaM), Villeneuve d'Ascq, France*

The World is Made of Stories: Works from the Astrup Fearnley Collection, Astrup Fearnley Museet, Oslo, Norway

2015

7 women 7 sins, Kunstraum LLC, Brooklyn, NY

Carte Blanche to Luhring Augustine, Galerie Patrick Seguin, Paris, France

Dancing Mama, Coreana Museum of Art, Space*C, Seoul, Korea*

E. O. Hoppé: Society, Studio, and Street Photography, Douglas F. Cooley Memorial Art Gallery, Reed College, Portland, OR

Mirror Effect, The Box, Los Angeles, CA

Moves & Countermoves, Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY

The Omnivore's Dilemma: Visualized, Contemporary Art Galleries, University of Connecticut, Storrs, CT*

Organic Sculpture, Alison Jacques Gallery, London, England

Start by Asking Questions: Works from the Falconer and Rachofsky Collections, Dallas, Falconer Gallery, Grinnell College, Grinnell, IA*

Wave and Particle: A Group Exhibition to Celebrate Creative Capital's 15th Anniversary, Ronald Feldman Fine Arts, New York, NY

2014

Dick Polich: Transforming Metal into Art, Samuel Dorsky Museum of Art, State University of New York at New Paltz, New Paltz, NY*

Crossing Brooklyn: Art from Bushwick, Bed-Stuy, and Beyond, Brooklyn Museum, Brooklyn, NY*

Decade: Contemporary Collecting 2002–2012, Albright-Knox Art Gallery, Buffalo, NY*

Footnotes, Center for Curatorial Studies—Hessel Museum of Art, Annandale-on-Hudson, NY

Gorgeous, Asian Art Museum, San Francisco, CA*

The Hub of Things: New Views of the Collection, Hirshhorn Museum and Sculpture Garden, Washington, DC

One Another: Spiderlike, I Spin Mirrors, Albright-Knox Art Gallery, Buffalo, NY

Room by Room: Monographic Presentations from the Falconer and Rachofsky Collections, The Warehouse, Dallas, TX

Whorled Explorations – Kochi-Muziris Biennale, Aspinwall House, Fort Kochi, Kerala, India*

2013-2014

Explosion! Painting as Action, Fundació Joan Miró, Barcelona, Spain
Home Truths: Photography, Motherhood and Identity, The Photographers' Gallery, London, England;
Museum of Contemporary Photography Chicago, Chicago, IL*
Magasin < 3 Handelshögskolan, Handelshögskolan, Stockholm, Sweden

2013

Beyond Belief: 100 Years of the Spiritual in Modern Art, Contemporary Jewish Museum, San Francisco, CA
Disembodied: Portrait Miniatures and Their Contemporary Relatives, Cleveland Museum of Art, Cleveland, OH*
Like Lazarus Did, visual presentation and performance for Stephen Petronio Dance Company, Joyce Theater, New York, NY; River to River Festival, St. Paul's Chapel, 209 Broadway, New York
More Love: Art, Politics, and Sharing since the 1990s, Ackland Art Museum, Chapel Hill, NC; Cheekwood Botanical Garden and Museum of Art, Nashville, TN*
NYC 1993: Experimental Jet Set, Trash and No Star, New Museum, New York, NY*
Qué pensar, qué desear, qué hacer: Colección de Arte Contemporáneo, Fundación la Caixa, Barcelona, Spain*
The System of Objects: The Dakis Joannou Collection Reloaded, DESTE Foundation, Neo Ionia, Athens, Greece

2012-2013

Something Turned into a Thing, Magasin 3 Stockholm Konsthall, Stockholm, Sweden

2012-2014

Caribbean: Crossroads of the World, Queens Museum of Art, Queens, NY; El Museo del Barrio, New York, NY; Studio Museum in Harlem, New York, NY; Jorge M. Pérez Art Museum Miami-Dade County, Miami, FL*

2012

Beasts of Revelation, DC Moore Gallery, New York, NY
Conversation with Contemporary Works, Bass Museum of Art, Miami, FL
Decade: Contemporary Collecting 2002-2012, Albright-Knox Art Gallery, Buffalo, NY
Explosion! Painting as Action, Moderna Museet, Stockholm, Sweden
Into the Mix, Kentucky Museum of Art and Craft, Louisville, KY
The Kids Are All Right: An Exhibition, John Michael Kohler Arts Center, Sheboygan, WI; Weatherspoon Art Museum, University of North Carolina, Greensboro, NC; Addison Gallery of American Art, Andover, MA*
Liverpool Biennial, Liverpool, England
New Territories, International Festival of Live Art, Glasgow, Scotland
Once Removed, Yale University Art Gallery, New Haven, CT
The Persistence of Pollock, Pollock-Krasner House and Study Center, East Hampton, NY
Room in My Head: Staging Psychological Spaces, Gutstein Gallery, Savannah College of Art and Design, Savannah, NC
Semi-Permeable, Hosfelt Gallery, New York, NY
Something Turned into a Thing, Magasin 3 Stockholm Konsthall, Stockholm, Sweden
Wedge, Albright-Knox Art Gallery, Buffalo, NY
What to Desire, Caixa Forum, Barcelona, Spain

2011

Adrift, Hyde Gallery at the Nesin Graduate School, Memphis College of Art, Memphis, TN
Battlefields, Bitforms Gallery, New York, NY
Creative Time, Park Avenue Café, New York, NY

Dance/Draw, Institute for Contemporary Art/Boston, Boston, MA; Tang Teaching Museum and Art Gallery, Skidmore College, Saratoga Springs, NY*
Heroínas/Heroines, Museo Thyssen-Bornemisza, Madrid, Spain; Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany*
Move: Art and Dance since the 60's, Haus der Kunst, Munich, Germany; National Museum of Modern and Contemporary Art, Gwacheon, Korea
Move: Choreographing You, Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany
Photomusée de la danse, Festival d'Avignon, Utrecht, France; Musée de la Danse, Rennes, France; Dance Umbrella, London, England
Resident Alien, Queens Museum of Art, Queens, New York
Touched: A Space of Relations, Bitforms Gallery, New York, NY
TRA—Edge of Becoming, Palazzo Fortuny, Venice, Italy
Untitled, Memphis College of Art, Memphis, TN
Wishing and Praying, CRG Gallery, New York, NY

2010-2011

The Nameless Hour: Places of Reverie, Paths of Reflection, Anderson Gallery, Virginia Commonwealth University, Richmond, VA*

2010

Artist's Body, Coreana Museum of Art, Seoul, South Korea*
Behind the Green Door, Harris Lieberman, New York, NY
Duetto, Australian Experimental Art Foundation, Adelaide, Australia
Living Under the Same Roof, Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY
Move: Choreographing You, Hayward Gallery, London, England*
Other than Beauty, Friedman Benda, New York, NY
Selections from the Donna and Howard Stone Collection, Art Institute of Chicago, Chicago, IL
Skin Fruit: Selections from the Dakis Joannou Collection, New Museum, New York, NY
Thrice upon a Time, Magasin 3 Stockholm Konsthall, Stockholm, Sweden
Twenty Five, Luhring Augustine, New York, NY*

2009

Bad Habits, Albright-Knox Art Gallery, Buffalo, NY
British Subjects: Identity and Self-Fashioning 1967–2009, Neuberger Museum of Art, Purchase, NY*
Carnival Within—An Exhibition Made in America, Uferhallen Berlin-Wedding Uferstraße, Berlin, Germany*
Collect with Us, Armand Bartos Fine Art, New York, NY
In a Room Anything Can Happen, Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY
Materials and Meanings, Dallas Museum of Art, Dallas, TX
Mercosul Biennial, Mercosul, Brazil
Portrait of the Artist as a Biker, Le Magasin—Centre National d'Art Contemporain, Grenoble, France
PS: Parsing Spirituality, Affirmation Arts, New York, NY

2008–2009

Objects of Value, Miami Art Museum, Miami, FL

2008

Cancelled, Erased and Removed, Sean Kelly Gallery, New York, NY
In Repose, Galleries at Moore, Moore College of Art and Design, Philadelphia, PA*
NeoHooDoo: Art for a Forgotten Faith, Menil Collection, Houston, TX; P.S. 1 Contemporary Art Center, Long Island City, NY; Miami Art Museum, Miami, FL*

On the Body: Selected Work from the Rachofsky Collection, UNT Art Gallery, University of North Texas, Denton, TX
Prospect1, New Orleans, LA*
The Morning After: Videoworks from the Goetz Collection, Weserburg | Museum für Moderne Kunst, Bremen, Germany*

2007

2 x 4, Luhring Augustine, New York, NY
Facades, Krannert Art Museum and Kinkead Pavilion, University of Illinois at Urbana-Champaign, Champaign, IL
Family Pictures, Solomon R. Guggenheim Museum, New York, NY*
Fast Forward, Dallas Museum of Art, Dallas, TX*
Fractured Figure, DESTE Foundation for Contemporary Art, Athens, Greece
Going, Staying: Movement, Body, Place in Contemporary Art, Kunstmuseum Bonn, Bonn, Germany
Role Exchange, Sean Kelly Gallery, New York, NY
Stop Look Listen: An Exhibition of Video Works, Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY*
Take 2: Women Revisiting Art History, Mills College Art Museum, Oakland, CA*

2006-2007

The Quiet in the Land: Art, Spirituality, and Everyday Life, Luang Prabang National Museum, Luang Prabang, Laos
Wrestle, Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY*

2006

At Home in the World, Armory Center for the Arts, Pasadena, CA
FATAMORGANA: Illusion and Deception in Contemporary Art, Haifa Museums, Haifa, Israel*
Got Cow? Cattle in American Art, 1820–2000, Hudson River Museum, Yonkers, NY
Having New Eyes, Aspen Art Museum, Aspen, CO
Horizon, Bradbury Gallery, Arkansas State University, Jonesboro, AR
Hypervision, Westport Arts Center, Westport, CT
Into Me/Out of Me, P.S. 1 Contemporary Art Center, Long Island City, NY; Museo d'Arte Contemporanea di Roma, Rome, Italy; Kunst-Werke Institute for Contemporary Art, Berlin, Germany*
More than the World: Works from the Astrup Fearnley Collection, Astrup Fearnley Museet, Oslo, Norway
Out of Time, Museum of Modern Art, New York, NY
Portraits of Artists: A Selection of Photographic Works from the Collection of Rex Capital, Rhode Island In Collaboration with Olivier Renaud-Clement, Luhring Augustine, New York, NY
Tales of Places, Center for Curatorial Studies—Bard Galleries, Annandale-on-Hudson, NY
Touch My Shadows: New Media Works from the Goetz Collection, Centrum Sztuki Współczesnej Zamek Ujazdowski, Warsaw, Poland

2005

Centre of Gravity, Istanbul Modern Sanat Müzesi, Istanbul, Turkey*
The Divine Body: God, Gender and the Diversity of Early Christianity, Columbia University School of the Arts, Union Theological Seminary, and the Cathedral of St. John the Divine, New York, NY
Empreinte moi, Galerie Perrotin, Paris, France
Greater than the Sum: Selections from the Craig Robins Collection of Contemporary Art, University Gallery, University of Florida, Gainesville, FL
Monuments for the USA, CCA Wattis Institute for Contemporary Art, San Francisco, CA; White Columns, New York, NY
Post Modern Portraiture, Logan Collection, Vail, CO*

2004-2005

Monument to Now – The Dakis Joannou Collection, DESTE Foundation for Contemporary Art, Athens, Greece

2004

Artes Mundi Prize Wales International Visual Art Prize, National Museum and Gallery of Wales, Cardiff, Wales*

Bodily Space: New Obsessions in Figurative Sculpture, Albright Knox Art Gallery, Buffalo, NY

Infinitely Specific, Montserrat College of Art Gallery, Beverly, MA

Speaking with Hands: Photographs from the Buhl Collection, Solomon R. Guggenheim Museum, New York, NY*

Treasure Maps, apexart, New York, NY

Walk Ways, Portland Institute for Contemporary Art, Portland, OR; Western Gallery, Western Washington University, Bellingham, WA; Dalhousie Art Gallery, Dalhousie University, Halifax, NS; Freedman Gallery, Albright College, Reading, PA

2003-2007

The Paper Sculpture Show, SculptureCenter, Long Island City, NY; Miller Gallery, Carnegie Mellon University, Pittsburgh, PA; DiverseWorks, Houston TX; Contemporary Art Center of Virginia, Virginia Beach, VA; Hunter Museum of American Art, Chattanooga, TN; Salina Art Center, Salina, KS; Gallery 400, University of Illinois at Chicago, Chicago, IL; The Ballroom, Marfa, TX; Southeastern Center for Contemporary Art, Winston-Salem, NC; Orange County Museum of Art, Newport Beach, CA; Dunlop Art Gallery, Regina, Canada; Contemporary Art Museum, St. Louis, MO; Memorial Art Gallery, University of Rochester, Rochester, NY; Art Interactive, Boston, MA; Legion Arts, Cedar Rapids, IA; Coral Springs Museum of Art, Coral Springs, FL; University of Virginia Art Museum, Charlottesville, VA; Purdue University Galleries, West Lafayette, IN; Atlanta Contemporary Art Center, Atlanta, GA; Contemporary Arts Center Cincinnati, Cincinnati, OH; Austin Museum of Art, Austin, TX; Kresge Art Museum, East Lansing, MI*

2003

Air, James Cohan Gallery, New York, NY

Everyday Aesthetics, Astrup Fearnley Museet, Oslo, Norway

Family Ties: A Contemporary Perspective, Peabody Essex Museum, Salem, MA*

H2O, Western Gallery, Western Washington University Bellingham, WA; Elaine L. Jacob Gallery, Wayne State University, Detroit, MI*

Imperfect Innocence: The Debra and Dennis Scholl Collection, Palm Beach Institute for Contemporary Art, Palm Beach, FL

Janine Antoni and Paul Ramirez Jonas, Miami Art Museum, Miami, FL

Picture, Patents, Monkeys, and More on Collecting, Institute of Contemporary Art, Philadelphia, PA

Pictured, Bjorkholmen Gallery, Stockholm, Sweden

Plets kud: Værker fra Astrup Fearnley samlingen, ARKEN Museum of Moderne Kunst, Ishøj, Denmark*

Undomesticated Interiors, Smith College Museum of Art, Northampton, MA*

2002-2004

Walk Ways, Portland Institute for Contemporary Art, Portland, OR; Dalhousie Art Gallery, Halifax, Canada; Oakcille Galleries, Oakville, Canada; Arthouse at the Jones Center, Austin, TX; USF Contemporary Art Museum, Tampa, FL; Freedman Art Gallery, Albright College Center for the Arts, Reading PA; Surrey Art Gallery, Surrey, Canada*

2002

The Arch of Desire: Women in the Marieluise Hessel Collection, Center for Curatorial Studies—Bard Galleries, Annandale-on-Hudson, NY

Continuous Play, Luhring Augustine, New York, NY
*Dangerous Beauty, Jewish Community Center in Manhattan, New York, NY**
*Fusion Cuisine, DESTE Foundation for Contemporary Art, Athens, Greece**
*Masquerade, John Michael Kohler Arts Center, Sheboygan, WI**
Moving Pictures, Solomon R. Guggenheim Museum, New York, NY
Shortcuts, Nicosia Municipal Arts Centre, Nicosia, Cyprus
*To Eat or Not to Eat: or, Relationship of Art with Food in the 20th Century, CASA, Centro de Arte de Salamanca, Salamanca, Spain**
*Vision from America: Photographs from the Whitney Museum of American Art, 1940–2001, Whitney Museum of American Art, New York, NY**

2001, 2006-2007

*Shoot the Family, Cranbrook Art Museum, Bloomfield Hills, MI; Knoxville Museum of Art, Knoxville, TN; Western Gallery, Western Washington University, Bellingham, WA; David and Sandra Bakalar Gallery, Massachusetts College of Art, Boston, MA; Contemporary Art Museum St. Louis, St. Louis, MO; Canzani Center Gallery, Columbus College of Art and Design, Columbus, OH**

2001-2002

*Trans Sexual Express: A Classic for the Third Millennium, Centre d'Art Santa Mònica, Barcelona, Spain; Kunsthalle Mücsarnok, Budapest, Hungary; Kiosco Alfonso, A Coruña, Spain**

2001

*Art at the Edge of the Law, The Aldrich Museum of Contemporary Art, Ridgefield, CT**
Against the Wall: Painting against the Grid, Surface and Frames, Institute of Contemporary Art, Philadelphia, PA
ARCO 2001, Project Room, Madrid, Spain
Forever, Nicosia Municipal Arts Center, Cyprus, Greece
*Free Port, Magasin 3 Stockholm Konsthall, Stockholm, Sweden**
Globe>Miami>Island, Bass Museum of Art, Miami, FL
Helle Nächte, Projektionen in Bottmingen, Bottmingen, Switzerland
New to the Modern: Recent Acquisitions from the Department of Drawings, Museum of Modern Art, New York, NY
*Public Offerings, Museum of Contemporary Art, Los Angeles, CA**
Shaker Design and Recent Art, Tang Teaching Museum and Art Gallery, Skidmore College, Saratoga Springs, NY
*The Silk Purse Procedure, Arnolfini, Bristol, England**

2000

Art at MoMA since 1980, Museum of Modern Art, New York, NY
Beauty Now, Haus der Kunst, Munich, Germany
The End, Exit Art, New York, NY
Friends and Neighbors: EV + A 2000, Limerick City Gallery of Art, Limerick, Ireland
Full Serve, Mixed Greens, New York, NY
Janine Antoni, Paul Ramirez Jonas, IASPIS Galleri, Stockholm, Sweden
Kwangju Biennale 2000, Kwangju, Korea
Open Ends: Minimalism and After, Museum of Modern Art, New York, NY
*Outbound: Passages from the 90s, Contemporary Arts Museum Houston, Houston, TX**
Projects 70, Janine Antoni, Shazia Sikander, Kara Walker, banners for the Museum of Modern Art, New York, NY
*Quiet in the Land, Museu de Arte Moderna da Bahia, Salvador, Brazil**
*Unnatural Science, Massachusetts Museum of Contemporary Art, North Adams, MA**

Walking, University Galleries of Illinois State University, Normal, IL; Samek Art Museum, Bucknell University, Lewisburg, PA
WANAS 2000, Wanås Foundation, Knislinge, Sweden

1999-2000

Who's That Girl?, Sandra Gering Gallery, New York; Fondazione Teseco per l'arte, Pisa, Italy*

1999

1999 Drawings, Alexander and Bonin, New York, NY

The American Century: Art and Culture 1950–2000, Part II, Whitney Museum of American Art, New York, NY*

Art Lovers, Liverpool Biennial, Liverpool, England

Chronos & Kairos – Die Zeit in der zeitgenössischen Kunst, Museum Fridericianum, Kassel, Germany

Best of the Season: Selected Work from the 1988–99 Manhattan Exhibition Season, Aldrich Museum of Contemporary Art, Ridgefield, CT

Head to Toe, Impressing the Body, University Gallery, University of Massachusetts, Amherst, MA

Looking at Ourselves: Works by Women Artists from the Logan Collection, San Francisco Museum of Modern Art, San Francisco, CA*

Looking for a Place, 3rd Site Santa Fe International Biennial, Santa Fe, NM

Regarding Beauty: A View of the Late Twentieth Century, Hirshhorn Museum and Sculpture Garden, Washington, DC*

The Viewing Room, H&R Block Artspace at the Kansas City Art Institute, Kansas City, MO

1998

Corpus Virtu, Sean Kelly Gallery, New York, NY

Janine Antoni, Wim Delvoye, Christian Lemmerz, Zbigniew Libera, Marc Quinn, Galleri Faurschou, Copenhagen, Denmark*

In the Polka Dot Kitchen, Armory Center for the Arts, Pasadena, CA; Otis Gallery, Otis College of Art and Design, Los Angeles, CA*

Opening Exhibition, Luhring Augustine, New York, NY

Veronica's Revenge, Stedelijk Museum, Sittard, The Netherlands*

1997

De-genderism, Setagaya Art Museum, Tokyo, Japan

Family and Friends, Museum of Contemporary Photography, Chicago, IL

Identity Crisis: Self-Portraiture at the End of the Century, Milwaukee Art Museum, Milwaukee, WI*

Mirror Enough: Self-Portraits, Nolan/Eckman Gallery, New York, NY

On Life, Beauty, Translations and Other Difficulties, 5th International Istanbul Biennial, Istanbul, Turkey

Paper Trail, Pierogi 2000, Brooklyn, NY

Quiet in the Land, Institute of Contemporary Art at Maine College of Art, Portland, ME; Institute for Contemporary Art/Boston, Boston, MA

Rose is a Rose is a Rose, Solomon R. Guggenheim Museum, New York, NY; Andy Warhol Museum, Pittsburgh, PA*

Short Cuts: Links to the Body, Deutsche Arbeitsschutzausstellung der Bundesanstalt für Arbeitsschutz und Arbeitsmedizin, Dortmund, Germany

1996

3 Legged Race: Janine Antoni, Marcel Odenbach and Nari Ward, Harlem Fire House, New York, NY

Burning in Hell, Franklin Furnace, New York, NY

Defining the Nineties: Consensus-Making in New York, Miami, and Los Angeles, Museum of Contemporary Art, North Miami, Miami, FL

Everything That's Interesting is New, The Factory, Athens School of Fine Arts, Athens, Greece

Exposure, Luhring Augustine, New York, NY

Hugo Boss Prize: 1996, Guggenheim Museum SoHo, New York, NY
Warp and Woof: Comfort and Dissent, Artists Space, New York, NY

1995

Cocido y crudo, Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain*

1992-1993

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Art Institute of Chicago, Chicago, IL
Astrup Fearnley Museet, Oslo, Norway
Blanton Museum of Art, University of Texas at Austin, Austin, TX
Broad Art Foundation
Brooklyn Museum, Brooklyn, NY
Center for Curatorial Studies, Hessel Museum of Art, Bard College, Annandale-on-Hudson, NY
Cornell Fine Arts Museum, Rollins College, Winter Park, FL
Dakis Joannou Collection Foundation, Athens, Greece
Dallas Museum of Art, Dallas, TX
DESTE Foundation for Contemporary Art, Athens, Greece
Glenstone, Potomac, MD
Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY
Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY
Hirshhorn Museum and Sculpture Garden, Washington, DC
Israel Museum, Jerusalem, Israel
Magasin III Stockholm Konsthall, Stockholm, Sweden
Milwaukee Art Museum, Milwaukee, WI
Musée des Beaux-Arts, La Chaux-de-Fonds, Switzerland
Museum of Contemporary Art, Los Angeles, CA
Museum of Modern Art, New York, NY
National Gallery of Art, Washington, D.C.
National Museum of Contemporary Art Athens (EMST), Athens, Greece
New Museum, New York, NY
Palm Springs Art Museum, Palm Springs, CA
Progressive Corporation, Mayfield Village, OH
Rachofsky Collection, Dallas, TX

RISD Museum, Providence, RI
Rubell Family Collection and Contemporary Arts Foundation, Miami, FL
Sammlung Goetz, Munich, Germany
San Francisco Museum of Modern Art, San Francisco, CA
Solomon R. Guggenheim Museum, New York, NY
Speed Art Museum, Louisville, KY
Walker Art Center, Minneapolis, MN
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"Janine Antoni: 'I am fertile ground'"
The Brooklyn Rail.
November 2019.

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CRITICAL PERSPECTIVES
ON ARTS, POLITICS,
AND CULTURE
**THE
BROOKLYN
RAIL**

Janine Antoni: I am fertile ground

By [Nolan Kelly](#)



Installation view: *Janine Antoni: I am fertile ground* the Catacombs at The Green-Wood Cemetery, Brooklyn, 2019.
© Janine Antoni. Courtesy the artist, Luhring Augustine, New York, and Anthony Meier Fine Arts, San Francisco.

Photo: Christopher Burke.

On balmy days in the 19th century many New Yorkers would take their carriages to Green-Wood for a picnic and some artistic viewing. The famous Brooklyn graveyard predates both Central Park and the Metropolitan Museum by several decades, and was one of the largest public spaces in the city at the time to also be filled with

On View

Green-Wood Cemetery
Saturdays & Sundays, September
21 – November 17, 2019
Brooklyn

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art—sculptures and sepulchers in every style. In the intervening years, as generations changed hands and the city encroached around it, Green-Wood began to face the unique problem of having more residents and fewer visitors. One solution to this, a nod to the Victorian Era fascination with life among death, is the cemetery’s renewed vigor as a site of artistic presentation.

In 2017, French artist Sophie Calle installed a tombstone with a mail slot in it, and the inscription “Here Lie the Secrets of the Visitors of Green-Wood Cemetery” (2017). For the next 25 years, visitors can go and deposit their secrets at the site, which will periodically be exhumed by Calle and burned. This, on top of periodic poetry readings, concertos, and trolley tours, have brought a crowd to Green-Wood for more than just mourning, and the expanding attractions tell of a legitimate interest on the part of the cemetery to become a space for artists’ work.

The latest addition to this work is *I am fertile ground*, a site-specific project by the Bahamian-American sculptor and performance artist Janine Antoni. The piece is located in Green-Wood’s catacombs, one of the oldest standing structures in the 478-acre cemetery. Normally closed to the public, the catacombs house the remains of some of New York’s earliest wealthy families, and are now being opened for the first time as a site of installation.

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Janine Antoni, *I conjure up*, 2019. Mixed media gilded with 24 karat gold leaf. © Janine Antoni. Courtesy the artist, Luhring Augustine, New York, and Anthony Meier Fine Arts, San Francisco. Photo: Christopher Burke.

In 10 sepulchers zig-zagging across the subterranean catacombs, Antoni has installed a series of mixed-media works evocative of gestures both healing and consuming. Ornately framed and covered in gold leaf, they appear at first as something out of the Medieval period, and indeed many of them follow a layout reminiscent of devotional panel paintings from that era.

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But look closer and you will see that the images are actually photographs, many of Antoni’s parents and the artist herself, which show hands clasped or grasping at other body parts, and which, when put in the context of the artist’s life, signify a shocking intimacy.

More shocking are the frames themselves, which pass at first glance as ornate gilding, but on closer inspection are revealed to be crafted in styles deeply evocative of the gesture they contain. A diptych of hands clasping breasts is fused together by the frame of a golden spinal cord, and the piece itself becomes a ribcage, pulled open in exhalation. Another depicts a hand (Antoni’s mother’s) curling around an ear (her father’s) and is inlaid with pointillist protrusions which turn out to be moldings from the bones of the ear themselves, the smallest bones in our body. Antoni created the frames using casts from actual bones as tools, and, apart from providing a delirious medium specificity with the images inlaid, it creates an effect within the mausoleum that is both haunting and vivid.

I am fertile ground is a piece imbued with the themes of Antoni’s work—the body as an artistic tool, both for making and meaning-making, which corresponds to the art objects that will inevitably outlast it. Her work as a product hinges upon her physical form in the time she makes it, a period sometimes as specific and short as the instant of a photograph. These images, framed in gold and placed under the oculi within each sepulcher, give these moments a cast of spiritual eternity.

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Janine Antoni, *I unfold, I infold*, 2019. Mixed media gilded with 24 karat gold leaf, 12 3/4 x 24 3/4 x 7/8 inches. Commissioned by The Green-Wood Cemetery in Brooklyn, NY. © Janine Antoni. Courtesy the artist, Luhring Augustine, New York, and Anthony Meier Fine Arts, San Francisco. Photo: Christopher Burke.

This effect was compounded on the night of the installation’s grand opening earlier this fall, when Antoni conducted a live performance in conjunction with the initial viewing. Visitors entered the catacombs following a troupe of 10 ecstatic dancers—dressed idiosyncratically in all black—who each took up a position in a room opposite an installation and delivered a gestural movement and corresponding mantra. Facing the ribcage piece, with visitors passing between, a performer with a chronic spinal condition delivered an incantation, and mimicked the gesture of the painting across her. Later, tea was served, the leaves of which had all been culled from the flora of Green-Wood, which had bloomed from the soil of the dead.

This seemed in some ways to be the thesis of Antoni’s work, at the intersection of physical and mystical, what a short film screened at the

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grand opening described eponymously as “spiritual labor.” It is the type of labor which is made all the more significant by its installation at Green-Wood. It’s a shame that the performance was a one-off, given the beautiful enactment of the works, but *I am fertile ground* is free and open to the public every weekend through November 17th. There are sure to be visitors paying their respects.

Contributor

Nolan Kelly

Nolan Kelly is a writer and filmmaker based in Brooklyn, NY.

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sculpture

Janine Antoni
Michael Jones McKean
Peter Randall-Page

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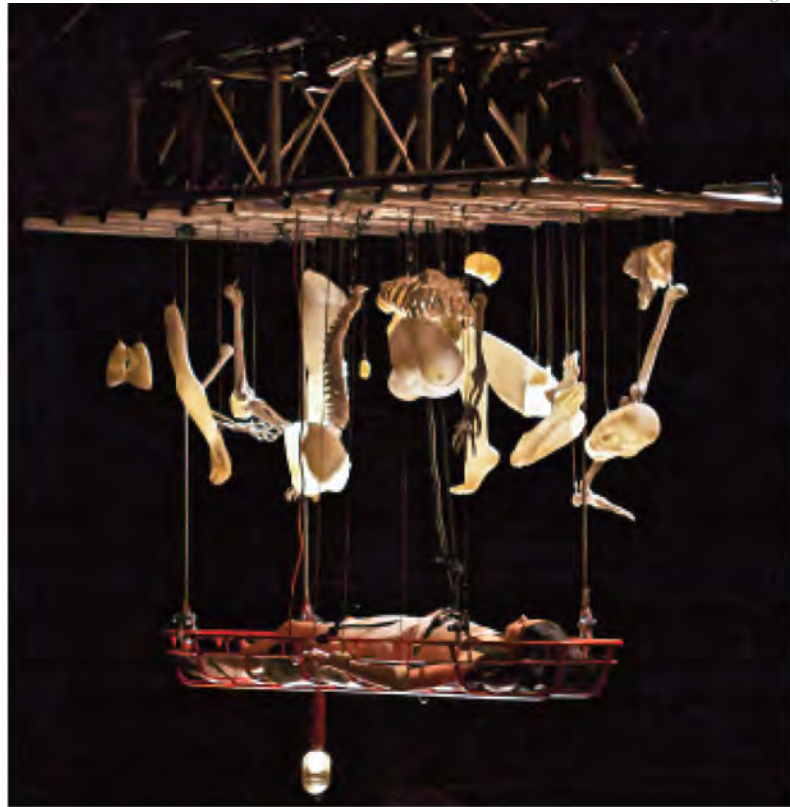
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My Body Is Your Vehicle



A Conversation with

Janine Antoni

BY JOSHUA REIMAN

Opposite: *to long*, 2014. Polyurethane resin, 65 x 26 x 21 in. Above: *Living set for Stephen Petronio Company's "Like Lazarus Did,"* 2013. Documentation of performance with helicopter stretcher and urethane resin.

Is it possible to touch something with sight, to feel something deeply in a total state of awareness? For Janine Antoni, creative process takes on a psychological disposition. She creates objects with an intense admiration of life, in which her body is your vehicle, a fulcrum of perception, in which senses are enabled through corporeal textures. Phenomenologically speaking, Antoni would like you to feel her body and to understand where your body is in relation to gestures frozen into forms of loving care. To speak with Antoni about her work and the root of sculptural presence is to be present and aware in one's own body and mind. She does not see the body as a mere vehicle for the mind; instead, she hopes the body feels before the mind takes over. Listening to her, I felt more in tune with the dance of what it really means to appreciate sculpture.

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to return, 2014. Polyurethane resin, 24 x 24 x 35 in.

JR: *That sounds like a spiritual meditation, although instead of trying to block out life, you are accepting it.*

JA: Yes, I watch, I wait, and then I see how things resolve themselves. When I move, I have revelations: I don't know if this will sound like a revelation to you, but my ankle is actually connected to my cheek. When we walk around the world, we are not really aware of this. We are usually in our heads, and our bodies are just vehicles to move our thinking minds. I was not walking around the world in an embodied way. So, dance has been a way to integrate my body with my experience of the world. This was something I had been trying to do with the work since the beginning, where the edges of my body are more permeable and the distinction between my inside and my outside world merge. I want to make sculptures that describe that kind of embodiment.

Like the sculpture of the hand holding the sacrum. It allows the outside of the body to come in contact with the inside of the body. Your sacrum is the root of your spine. It's the thickest bone in your body, and it's the last bone to disintegrate. Some cultures believe that when you resurrect, you resurrect up through the sacrum, which is a beautiful idea. The coccyx, at the base of the sacrum, is the place where our tail once was. In this sculpture, the hand cups the sacrum, holding on to our severed past. Locating this meeting on the stool connects the body to its environment. When you see a stool, you're already sitting on it in your mind.

JR: *That makes me think of phenomenology related to the viewer's body within a space that you have created. I am curious to know your perspective on that.*

JA: Well, in that regard, I have high hopes. It's one thing for me to describe the feeling I want you to have, but it is another thing for you to have the feeling. If you feel my sculpture in your body and therefore experience your body differently, then I've accomplished a lot.

JR: *Within that, what was the most meaningful reaction you have ever heard about one of your works, and which piece was it?*

Joshua Reiman: *What are your current obsessions?*

Janine Antoni: My current obsession is improvisational dance, and it has transformed my way of creating sculpture. I am interested in what comes to me in the moment. Committing to being open to that has allowed things to flow out of me in a way that I could not achieve in the studio alone. Dance pushes me into a whole new territory.

My obsession has always been the body, and I have always had some physical activity that inspires my sculpture. For instance, I learned to walk on a tightrope and became obsessed with balance. I did it every day, waiting to learn something that I could bring back to my sculpture. Then before I knew it, the tightrope itself became part of the work.

JR: *When you are dancing, what are you finding out about the body, and how does that relate to an object that you have made?*

JA: I've been exploring forms of somatic movement for seven years now. This has been fun and enlightening, and I surprise myself again and again. As I move, I receive visions of potential artworks. It is very curious, as though my ideas are lodged in my body, and through movement, they come out.

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Lick and Lather, 1993. Chocolate and soap, 24 x 16 x 13 in.

JA: Believe it or not, people have actually bit into the chocolate self-portrait bust in *Lick and Lather*. When I made that work, I wanted to have an experience with my own image, and the viewer was to witness that relationship.

I make the work as an antidote to my loneliness; it allows me to feel connected to the viewer. I have great fantasies about the viewer. The objects act as surrogates for my own body and my desire to be in contact. I am trying to elicit desire within the viewer, so if someone succumbs to that desire and bites the chocolate image of me, how can I be upset?

Then there is *Hearth*, which is inspired by the birthing process. The painful part of giving birth is that the sacrum and coccyx have to move back for the head of the baby to come through. Three vessels articulate this process in a Muybridge kind of way. To make the work, I dragged the sacrum along the clay bowl, while it was still wet and on the wheel, shaping the vessel. The

final forms are further articulated by the lift of the sacrum. Viewing this work, mothers like to tell me their birth stories.

JR: *Have you had many direct conversations with viewers?*

JA: This is something I pay a lot of attention to. Communication is a driving force for me—I am constantly watching people and in conversation. I’ve had some of my most important information relayed to me through the guards in museums. They spend the most amount of time with the work, and they see how people respond to it.

Right now, I have a work up at the Brooklyn Museum called *Yours truly*, which experiments with an unusual way of communicating. I originally showed it at London’s Hayward Gallery in “Move: Choreographing You,” and it was a beautiful idea of how sculpture choreographs the way you move around it. Instinctively, I have always been thinking about this relationship. Especially when you put several works together, how do viewers move through those works? How does your movement uncover the meaning of the object while you walk around it? I just fell in love with this idea.

So, I suggested to Stephanie Rosenthal, the curator, that I would like to write a love letter to the viewer, as if the object could see them walking around it. The letter was printed on the floor plan in the gallery guide. It appeared to be handwritten hastily and ripped as if torn from the gallery guide. It was slipped into people’s coat pockets by the coat check to be discovered after they left the museum. On first read, it feels like it was written by a secret admirer. But on closer inspection, you notice the language is a bit strange, revealing that it was written from the perspective of an artwork seen at the museum.

Preparing for this work, I spent a lot of time in the Greek and Roman galleries at the Met, watching bodies look at bodies. It is totally fascinating to observe how people see and perceive. What are the physical things that we do when we are looking at an artwork?

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Above: *Mary*, 2013. Pit-fired ceramic, 6.5 x 13 in. diameter. Below: *Martha*, 2013. Pit-fired ceramic, 7 x 16 in. diameter.



The first thing I noticed is that we don't really look directly. Most people go straight to the wall tag. And, these days, people see first through their iPhones, photographing before they've looked at the work directly.

JR: *So, did you hear back from the unsuspecting viewers?*

JA: Yes, and there has been a huge variety of responses. Some people are tickled, some people are confused, and some people are upset. I witnessed the whole gamut of emotion. The piece fools its viewer for a little while.

Sometimes art makes us uncomfortable, just like love.

JR: *How many of these did you make and distribute?*

JA: Thousands. It's not my usual form of making, which has surprised people. But it gets down to the root of where my art comes from. I want to express my desire for the viewer.

JR: *To hold something so intimate in your hands is a personal experience.*

JA: Yes, and to find it in your stuff.

JR: *That crosses some very interesting lines in an art experience.*

JA: Well, what happens when we walk away from a sculpture? If my ideas come from inside my body,

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***Crowned*, 2013. Plaster molding with plaster hip bones, dimensions variable.**

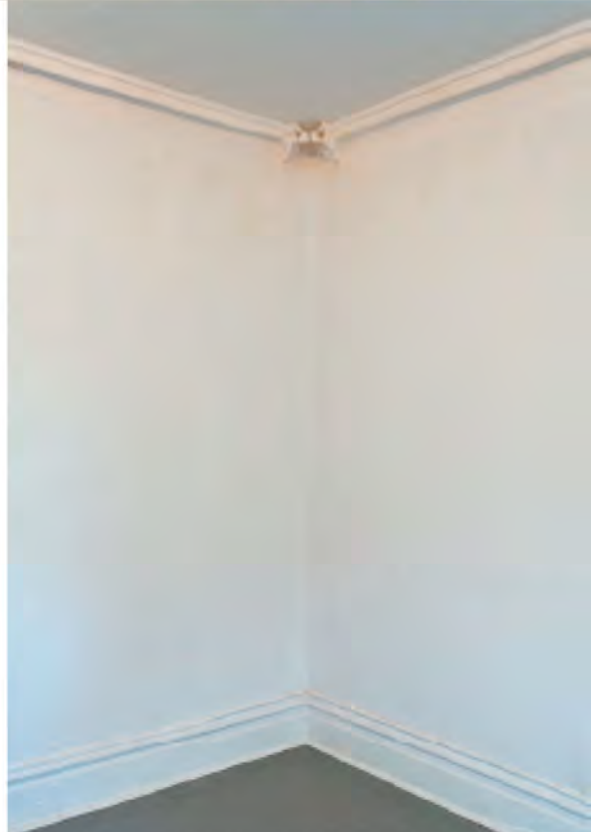
then how can my sculpture enter your body? Why would it enter your body, and what are the repercussions of this experience? In *Yours truly*, you receive my letter after you've seen everyone else's artwork. It references whichever work you formed a memorable relationship with that day. This is why I did not write it from the perspective of a specific work.

JR: *What do you hope that your current materials offer the viewer?*

JA: I came to resin because of my interest in milagros. They are religious folk charms from Spain, Portugal, Brazil, and Mexico. They can be made out of wax, resin, metal, and even carved wood. When you have an ailment, for instance a bad foot, you go to the store and buy a replica of a foot. Then, you bring it to the church and hang it from the ceiling as a prayer for healing.

The choreographer, Stephen Petronio, who was working on a dance called *Like Lazarus Did*, asked me to create visuals for the performance. This was the start of what has become a nearly three-year collaboration. I was riveted during rehearsals. I noticed that certain movements jumped into my body. The next day, I would replay these movements over and over again. I asked myself, why? What is it about these movements that makes my unconscious want to bring them back?

I asked the dancers to send me images of the gestures that psychologically resonated for them. They sent me iPhone pictures, and I reproduced them with my own body. During the performance, I hung my body parts from the ceiling of the Joyce Theater



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Graft, 2013. Maple tree, maple table, and urethane resin, 2 details of site-specific installation at the Mattress Factory, Pittsburgh.

and suspended my live body in a helicopter stretcher beneath them. In contrast to the exuberant dance, I remained still, contemplating these gestures while the dance unfolded beneath me. I identified with the stillness of the audience. I spent 35 hours meditating on this constellation of body parts. During this time, these works came to me.

JR: *You mentioned earlier that the outside of the body meets the inside of the body, and I understand how plastics are used with the body in medical circumstances, such as splinting, but I am wondering how they relate to your new work when it comes to materiality.*

JA: Casting both the body and its environment in the same material allowed me to talk about their merging. I have made impossible scenarios—the inside of the body is meeting the outside of the body, and the body itself is literally grafted to its environment. The irony here is that to describe an embodied experience, an experience I can only know through a felt sense, I’ve had to use a synthetic material. I’m removing it from life to bring it back to life.

These objects have been sanded for days and days. They take on light. There is a luminosity in the mate-

rial. What intrigues me about traditional milagros is how they generalize the body. All the details have been lost. I found this sculpturally appealing. Inspired by this generalization, I decided to sand down the details of my sculptures. This creates a blurring, almost like worn sea glass. Both the body and the object it’s grafted to share the same surface quality.

In one work, I located the sacrum on the stool exactly where your bone would meet the architecture of the furniture. How has the stool been shaped to receive the body? How does the body shape itself by sitting? These types of furniture mold our skeletal structure and muscles. It’s a very symbiotic relationship.

JR: *But what about the mind/body relationship?*

JA: I am saying these words to you right now: Where are you feeling these words in your body? You register them in your body first, and then your brain takes over. It either listens to your body or not. At times, your brain drowns out what your body knows. If you reside primarily in your head, you exploit your body for the sake of where your ideas are taking you. If we exploit our own bodies, then it stands to reason, we have no problem exploiting other bodies and exploiting our environment. The more we cut off, the more we cut off.

JR: *So, you are really interested in the present moment, in being aware?*

JA: Yes, being present and aware is being embodied.

JR: *I get a sense that you really love what you do. You love these materials; you have an affinity to touch and the tangible aspects of the body in space. In a sense, you are also loving your viewers because you are trying to connect*

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Graft, 2013. Maple tree, maple table, and urethane resin, detail of site-specific installation at the Mattress Factory, Pittsburgh.

with them. How does the word “love” and thinking about objects make you feel?

JA: It’s funny, we don’t really talk about love in the art world. There’s work that’s about being in love, and loving, and then there’s making as a loving act. But, what does it mean to make with love?

JR: *There’s also the gesture. I am thinking about Rodin, and about the gesture that is captured within the material, within a moment.*

JA: Rodin knew how to capture emotion in a gesture. I think it is because his figures are in motion; they are alive. With craft, we feel that love is captured in the attention given to the material and its surface. Contemporary art often posits its love in another location. Where does love exhibit itself in the marrying of form and content? Which brings us to the idea of intention and art as an offering. What fascinates me about the milagros is that when people cannot afford to buy one, they will make it themselves. To make as a prayer is a particular kind of love. My show at Luhring Augustine was called “From the Vow Made.” For me, there is a relationship between love and my desire for intimacy. I try to put myself on the surface of an object so I can touch the viewer. I want viewers to feel me there.

JR: *Like they are touching with sight?*

JA: Yes, but I am also exposing something intimate about myself in the object, so that’s a way of being touched, of being moved.

JR: *But what about the idea of love and transformation?*

JA: I am glad you said “transformation.” Because I was thinking, how does making change me? There’s a mutual relationship between me and the object: the object is changed by me, and I am changed by the object. If this relationship occurs, then maybe I could hope to have some effect on you as the viewer. But if I am not changed, then how can the viewer ever be changed?

When making, there is always a question about when to stop. It’s complicated, to know when to let go. I have come to wait for this transformation as a signal that the object is ready to go into the world. It’s so intangible to know what makes an object really powerful. How do we figure that out? There may be times that things flow out, or there may be times that things need to be bled out. It can take a long time, and a lot of pain. But I think that in general, artists have a rhythm to their creative process, and the unconscious will continue to reveal itself at a certain rate. It is good to let go.



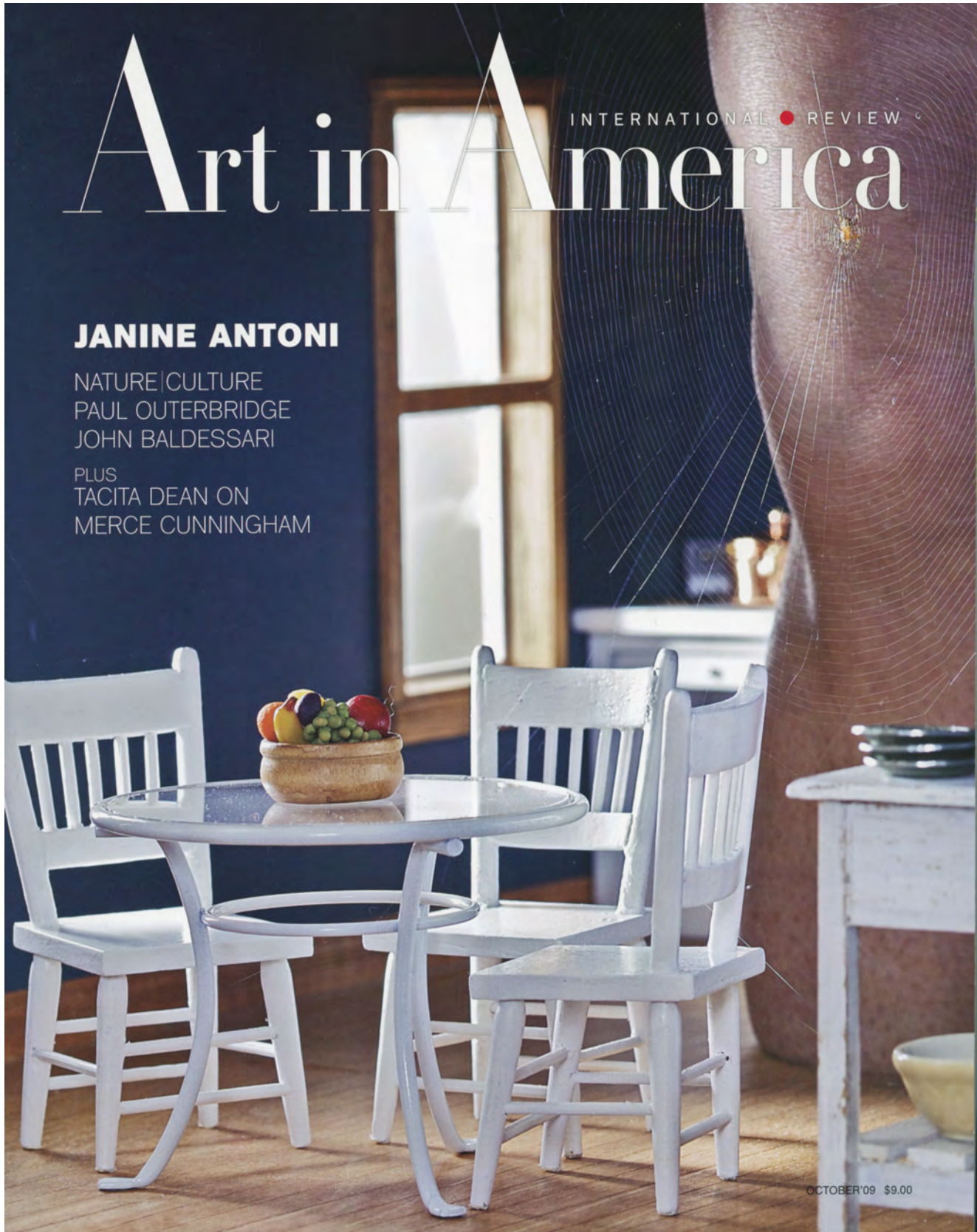
Improvisational dance has taught me how to let go. When I’m dancing, the content of all my prior works resurfaces. There’s a freedom to knowing that everything you have ever done has accumulated within. I think sculpturally, whether it takes on a three-dimensional form or not. For better or worse, this is the way I think about the world.

Joshua Reiman is an artist living and working in Pittsburgh, where he is a visiting professor of art at Carnegie Mellon University.

Janine Antoni in Conversation with Douglas Dreishpoon.
"Escape Hatch"
Art in America.
No.9, October 2009, pp. cover, 122-129. (excerpt)

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JANINE ANTONI IN CONVERSATION WITH DOUGLAS DREISHPOON



SOME CONVERSATIONS NEVER GET *beyond an introduction*. Others endure, gaining momentum and interest as time goes on. I began a conversation with Janine Antoni in 2003, when she came to speak at the Albright-Knox Art Gallery in Buffalo. Over the past six years we have continued to converse about many matters, from specific projects to existential themes to more general topics.

Born in Freeport, Bahamas, in 1964, Antoni moved to Florida in 1977 to attend boarding school, and graduated from the Rhode Island School of Design in 1989. Since then she has mounted major exhibitions throughout the U.S. and Europe and won prestigious awards (most notably a MacArthur Fellowship in 1998). Some of her earliest works—*Gnaw* (1992), *Loving Care* and *Slumber* (both 1993), for example—transformed daily rituals of eating, sleeping and washing into extreme acts: in *Gnaw*, chewing on two 600-pound cubes, one made of chocolate and the other of lard, until she was exhausted; in *Loving Care*, mopping a gallery floor with her hair saturated in dye; and in *Slumber*, sleeping on a bed in public, at night registering her brain waves on an electroencephalograph and, during the day, duplicating the patterns by weaving them into an expansive blanket. For *To Draw a Line* (2003), she tightrope-walked her way 8 feet off the ground along a 100-foot-long rope (which she made by hand) coiled around two giant steel reels and stretched taut; she eventually fell into a billowy heap of hemp. The one-time performance, which took place at Luhring Augustine, her New York gallery, required almost 16 months of intense preparation.

Antoni sometimes takes years to conceive and execute her installations, thriving on interdisciplinary research, and constantly developing new processes and methodologies. Striving to make her work accessible, she is nonetheless careful not to compromise its metaphorical complexity, balancing intimacy and universality, destruction and transformation.

I met with Antoni at her Brooklyn studio on Apr. 28, 2009, as she was preparing for her exhibition “Up Against” at Luhring Augustine. In that and subsequent conversations, we talked about ritual and performance, motherhood, the notion of the witness, how to prime the creative process and what it means to think with the body.

DOUGLAS DREISHPOON Let's start with a flashback. I imagine you growing up on the pristine beaches of Freeport surrounded by sand and sky. And with this image comes another you mentioned in an earlier conversation but didn't elaborate on, of you building sandcastles. Obviously, the Bahamas wasn't a place with a lot of fine art. But there was, not to sound biblical, this primal material. As a metaphor for the performative art you eventually made, your childhood sandcastles seem significant.

CURRENTLY ON VIEW
Janine Antoni's solo show “Up Against,” at Luhring Augustine in New York, through Oct. 24.

JANINE ANTONI There are three things that come to mind when I think about my

“Escape Hatch”

Art in America.

October 2009, pp.122-129. (excerpt)

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sandcastle-making days. First there is my love for process. The ephemeral just comes with the territory. Second is the miniature, which I was obsessed with as a little girl. And I like the idea that one thing can stand for another: a shell, for example, can be a door. I see my daughter playing the same imaginative games. Finally, you mention a primal material, which makes me think of Robert Smithson. I imagine that my relationship to materials is why I relate to him so much. I had a very sensual, physical, visceral childhood. This influence is certainly reflected in my creative process, in some of the ideas and materials I gravitate to.

DD We tend to internalize earlier experiences as memories that may resurface years later in some other form.

JA *Touch* [a video produced in the Bahamas in 2002] is one of the few pieces that directly addresses my relationship to both the landscape and my childhood home. The video was filmed

on the seashore in front of that home on the island of Grand Bahama. In it, I walk back and forth across a wire that is parallel to but slightly above the horizon. As I walk, the wire dips to touch the horizon. I balance there for a brief moment. This ocean's horizon was what I looked out at through most of my childhood, and the image is deeply imprinted in my memory. I can still hear my mother saying, "Janine, you must go out and see the world, because this place that we come from is behind God's back." The horizon seemed to be the edge between our forgotten island and the world out there. I always thought of the horizon as a line that could not be pinpointed or in any way fixed; as you move toward it, it constantly recedes. I was drawn back to this impossible place. I wanted to walk along this line, which was essentially the line of my vision, the edge of my imagination.

DD It reminds me of Courbet's painting *The Edge of the Sea at Palavas* [1854],

Above, *Touch*, 2002, video installation, 132 by 178 inches, approx. 9½ minute loop.

Opposite, top and bottom, *Cônduit*, 2009, digital C-print, 28 by 33 inches, and copper sculpture, 2 by 7¼ by 2½ inches.

All photos this article, unless otherwise noted, courtesy Luhring Augustine Gallery, New York.

in which the artist contemplates the ocean as he salutes it from the shoreline. The painting captures a sublime moment. A mere speck at the ocean's edge, the human being seems dwarfed and insignificant, but also elevated and somehow enlightened.

JA In *Touch*, rather than being dwarfed, I am a giant. I enter the frame like an apparition, walking along the horizon.

I'm presently working on a piece that creates a similar scale shift, and which also happens to be triggered by a childhood memory. As a child in the Bahamas, I heard pirate stories that were more reality than fantasy. . . .

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“COMING FROM THE CARIBBEAN ISLANDS, I WAS PAINFULLY AWARE THAT, BY AMERICAN STANDARDS, I ALWAYS GET TOO CLOSE TO OTHER PEOPLE.”

DD We debated the pros and cons of humor in art at our panel at the 2007 College Art Association conference, where we were joined by Jeanne Silverthorne, Jane Hammond, Fred Tomaselli and Charles Long. Jane’s remark, that “it’s important for a woman to appear serious, so as to be taken seriously,” and Jeanne’s equally astute observation, that “humor is inherently political, anarchistic, and irreverent,” still feel right, as does your comment at the time that “humor has never been a goal, but something you side-step into.”

JA I agree with Jane. I was concerned at the beginning of my career, particularly given the extreme nature of my early works, about being taken seriously. I was consciously challenging art historical canons and engaging in cultural critique. It was my '80s art school education coming through. But at the center of all of that seriousness, I would be licking a representation of myself in chocolate or something equally absurd. There was something consistent in the work, a kind of intentional misunderstanding. Contrary to most people’s perception of *Gnaw*, my interaction with huge cubes of chocolate and lard was a playful gesture.

DD Which brings up the corporeal dimension of the work. You have said that when you moved from the Bahamas to Florida to attend school, you noticed that your body language was not the body language of someone raised in the United States. Has that translated at all into your work?

JA Coming from the Caribbean Islands, I was painfully aware that, by American standards, I always get too close to other people. I really can’t make a point without touching someone. It’s a form of emphasis that transcends words. In the work it’s more extreme. I long for connection and see my objects as occupying the space between the viewer and myself. To be intimate with the object is to touch the viewer. It’s always a profound experience for me to sit down in the subway and feel the warmth of the person who sat there before me. Some people might be repelled, but for me, it’s really comforting that, on some basic level, we all produce warmth. I make art because it



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Above, *Inhabit*, 2009, digital C-print, 116½ by 72 inches.

Opposite top, *Inhabit (Kitchen 2)*, 2009, C-print, diptych, 22 by 34 inches overall.

Opposite bottom, *One Another*, 2008, digital C-print, 15 inches square.

centers me in my body, and by doing so I hope to offer that experience to someone else. This direct physical experience is one of the rare things that art can offer in a culture of mediation.

It's through the body that I reach my unconscious—through dance, meditation and yoga. The body holds memory differently than the mind. For me, creativity is about unlocking memories within the body. It's also about thinking with the body.

I wonder sometimes whether our bodies are our own. If our bodies are made up of ancestral DNA, then memory could be vast, especially if our bodies recapitulate the genetic fabric of, say, our great-grandmothers. So when we speak about the unconscious, we should consider the collective unconscious and the memories we share when looking at an artwork, which could be the site of confluence between the artist and the viewer.

DD Given that most of your performances happen in real time, control is relative and surprises inevitable.

JA Sometimes I have to get out of the way. It's beyond letting go of control. It's about waiting and following one's intuition. The creative process is a mystery, something that seems to happen on the periphery of thought. When conceiving a work, I don't try to home in on it too quickly. In fact, I do the opposite. I try to stay as open as possible for as long as I can. This state is full of potential, but it's a terrifying place, too, because all I really want is for my ideas to solidify. I have so much doubt and fear, and yet the more I can just watch the unfolding with a light touch, the more the piece seems to make itself. At a certain unexpected point, something comes to the forefront.

The work I'm making at the moment—a photographic series called “Inhabit”—is an example of the circuitous route my creative process often takes. It came to me first as a very simple image. I imagined that a spider had created its web between my legs. As I started to research the process of actualizing this image, things became complicated. Would a spider actually cooperate? How would I remain still in order to facilitate its weaving? After speaking with several entomologists, and learning about the extreme sensitivity of spiders to motion, I looked into getting a harness that would immobilize me. That led me to the world of harnesses, where I found a particular design that enabled me to be attached to a structure from many points on my torso. I realized that my body could be suspended in a way similar to a spider in its web. But I would need to build a cage around my legs in order to keep the spider in that particular area of my body. And it also became apparent that the spider would be too sensitive to build directly on my body due to body heat.

It's worth mentioning that, from the beginning, I equated the spider and its web with my daughter, and myself, the mother, with the support structure.

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Suddenly I thought of turning the spider's cage into a doll's house, as a way of incorporating the spider into the photograph. I now have an image that is a web within a web, a house within a house.

DD After years of exploring your relationship to your original nuclear family, particularly to your mother, you now seem to be focusing on your own maternal role. You now have a daughter, who's five.

JA In my mind it is no leap to imagine the womb as primordial architecture. I'm structured so that I have room for another to dwell inside me: a quintessentially female experience. I was also thinking about the dollhouse, with its open wings, in relation to the design of religious altarpieces, which can mirror church architecture. And one of the sources for “Inhabit” is the Madonna della Misericordia, or the Virgin of Mercy. In paintings, she is depicted as enveloping her followers in her mantle, creating a space that resembles the apse of a church.

I intentionally create an ambiguous image that reflects the complex reality of motherhood, and I embrace the necessity of shape-shifting in order to fulfill this role. The elastic scale-shifting in the photograph acknowledges the mother's required flexibility. She's a ubiquitous presence, and yet her role requires a degree of withdrawal. A mother has to clear space for the development of the child's imagination. This is a conscious desire, a willful decision: to be a point of stillness whose function is to nurture. In *Inhabit* I depict myself as half-hermit crab, because I'm carrying my house on my body, and half-spider, because I'm still at the center of the converging ropes. At the same time I want to be unclear about whether my body is suspended or ascending, entrapped or the structure of support. In the end, the substitution of the house for the skirt allows the mother to wear the family drama.

DD Images that incorporate a house and a spider clearly evoke earlier works by Louise Bourgeois.

JA I'd be the first to admit that Bourgeois is a very strong influence on my work. When asked about the spider in her own work, Bourgeois

said, “She is my mother.” Well, Louise is my art mother.

DD Another recent work references the family.

JA Yes. Another piece that is linked directly to my experience with my daughter is *One Another*, a photograph that captures her attempting to feed me through my belly button. She's acting like an umbilical cord, returning me to my fetal memory. The photograph isn't staged. I fell in love with her uncanny instinct and tender gesture of reciprocity. It's like an image from a dream.

DD You spoke earlier about the unconscious. It looms large in your work.

JA There's something I call the escape hatch. Every project needs one. It's the one part of an installation that doesn't add up. And that escape hatch leads to the unconscious. To liberate the unconscious might be to let go of the ego, or the notion of authorship. I always come back to the word “conduit,” because I feel like an open channel when I'm making art. I often imagine my body as a funnel through which the world is poured. And yet I always anticipate the audience at the other end of that funnel, because without them, half of the picture is missing. I need someone to fantasize about!

DD Your notion of sculpture has constructive affinities with work by Hannah Wilke, Lygia Clark, Carolee Schneemann and Joseph Beuys, and shares with Beuys and Ana Mendieta a ritualistic bent.

JA My work occupies the territory between object, performance and relic. For each piece, I ask myself what the piece needs, how much I should tell and how much I should leave to the viewer's imagination. With earlier projects, I spoke through the work in a very direct way, and I thought that was a generous gesture. Now, I'm more interested in leaving a space for the viewer's imagination.

DD Performance can have an afterlife in sculpture, with the challenge being, as you once put it, “How can an object tell you its history on its surface?”

JA In *Tear*, which I initially proposed for the 2007 Venice Biennale and subsequently showed in New Orleans at the Prospect.1 Biennial [2008], I tried to tell the history of a wrecking ball through its

surface. I did this by casting the wrecking ball in lead, a soft metal, and then using it to demolish a building. Unlike an industrial wrecking ball, the lead ball was vulnerable; each strike left it permanently scarred. The sound of the ball crashing against the building was synchronized with the blinking of my eyelid.

The installation of *Tear* at Luhring Augustine includes, just as it did in New Orleans, the video projection of my eye and the actual lead ball used in the demolition, but excludes what has been seen and hit. I intentionally create a gap at the center of the work. The viewer is left to consider whether the closing of the eye is an instinctive reaction against danger, or the willful avoidance of something one doesn't want to see.

DD After the performance, whose narrative is it?

JA When I performed *To Draw a Line* at Luhring Augustine in 2003, I chose my audience, knowing that they would become the storytellers, the ones who would perpetuate the narrative, and that over time the narrative would inevitably change. So I enlisted good storytellers. I think in the end I'm a storyteller with many stories to tell: the story of the material and its cultural meaning; the story of how the object is made and its life in the world; and the story of my body in relation to the object—often a stand-in for the viewer's body. With each of the artists you mention, I experienced their performances through anecdotal stories as much as through images. Of great interest to me is how stories and myths change over time, according to our needs. ○

Opposite, *Tear*, 2008, 11-foot-square HD video projection, steel and 4,182-pound lead wrecking ball, 33 inches in diameter. Photo John d'Addario.

Janine Antoni's exhibition “Up Against” is on view at Luhring Augustine in New York through Oct. 24. She is also included in “British Subjects: Identity and Self-Fashioning, 1966-2008,” at the Neuberger Museum, SUNY Purchase, through Dec. 13.

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