

BORTOLAMI

Tom Burr

Appropriating the logic of a portable domestic folding screen, Burr transforms its structural logic into a sculptural monument of lack and reflectivity. *Figure my Fragments (in grey)* (2014), firmly in dialogue with Burr's extant series of accordion sculptures, is the first of its type that is completely black. Reflective on one side, opaque on the other, this piece activates two sculptural vocabularies: material and surface.

John Coplans

One of the founders of *ArtForum*, Coplans began using photographic self-portraiture as means of micro investigation on a macro scale, beginning in the 1980s. Coplans's practice acknowledges the forms, textures and physical realities of an aging body. His deeply personal work encourages viewers to empathize with his corporeal reality and their own physical inevitability.

Nancy Grossman

Using the idea of the self-portrait as a point of departure, Grossman's historic leather-covered wood and porcelain heads, made in the late 60s and early 70s, reflect the difficulty of speech or personal self-expression, either being inhibited by oneself or one's social circumstances. In her litho crayon drawing, *Gunhead* (1975), the gun attached to the mouth speaks to the power of language's potential for destructive force or its ability to be weaponized for social utility.

Frederick Hammersley

The exhibition includes six "computer drawings" Hammersley made in 1969 in a public library using one of the earliest modes of consumer printing. Known for his rigorous hard-edged geometric painting, Hammersley finds a humor in juxtaposing bodily shapes and titles with formally rigid technological characters. The titles *UP DOWN STICK* and *JELLY CENTERS* for example make Hammersley's references to the body explicit.

Dave Hardy

Hardy's anthropomorphic sculptures made of concrete infused industrial foam express a tenuous balance between industrial permanence and corporeal fragility. Marshalling industrial and sometimes found materials, such as plate glass, Hardy emphasizes the fragility and human-ness of architectural building material.

Xylor Jane

Jane's paintings are made up of regimented numerical patterns and spectrums of color. Through compulsive patterning, Jane subverts and queers logical systems as a means of ordering the universe. Jane's works incorporate markers of time that are often autobiographical or based on complex numerical systems.

Wyatt Kahn

Kahn's work operates in the space between abstraction and figuration. Using vintage cotton canvas, *Walker's* (2012) open composition alludes to the vulnerability of its anthropomorphic subject. Configured with multiple handmade components, Kahn's puzzle-like artwork refers to the process of fracturing and re-suturing.

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Michelle Lopez

Lopez's three sculptures, *Paper Angels* (2013), are vertical, folded, powder coated sheets of black and white aluminum. Their form recalls airplane wings dislocated from their cabin after a crash. Manipulating 4x10 foot sheets of industrial metal primarily with her own body, Lopez morphs masculine vehicles of speed into bastions of, what she calls, "failed Minimalism".

Donald Moffett

In *Lot 121213 (query 1)* (2014) Moffett has begun his investigation into the actual internal space of painting. While previous paintings have demonstrated oil paint's imminent ability to hold its shape as a surface extrusion, Moffett's most recent explorations have turned inward, exploring painting's potential for deep space. This piece, the first with a spray-painted corona orbiting the object's perimeter, reveals the intimate and profound space within the painting's compositional structure.

Arcangelo Sassolino

Sassolino's sculpture, *Macroscopic and domestic*, contains a powder-coated air compression tank that rhythmically fills and deflates an empty plastic water bottle. Through his highly sophisticated, yet deceptively low tech sculpture, Sassolino reminds us that, in time, even machines will breathe. *Macroscopic's* tank formally and functionally serves as a respirator, humanizing a seemingly stoic mechanized technology.

Betty Tompkins

Tompkins's censored drawings use her source material and previously censored artworks as their point of departure. These works commemorate paintings that were censored from exhibition, either through a particular country's moral restrictions or through censorship imposed on our own soil. Tompkins stamps the word "censored" over key areas of objection, sometimes even using the stamp itself to form a compositional subject.

Robert Zungu

Formally, Zungu's cocoon sculptures are intended to recall the structures of grids and circuit boards. His use of silk worm cocoons interrupts a minimalist logic with organic material, what the artist considers a natural ready-made. Viewed from afar, Zungu's cocoons appear uniform, but upon close inspection, his practice highlights the individual differences found in serially repeatable forms.