

47 Canal

Alisa Baremboym
Conflict (process)
March 1 - April 4, 2015

Conflict begins with the inferring of intent.

In the communication of select information, conflict is a generative process, conflict is a form of corporate creative process.

A grapeshot is an early form of shrapnel and when used at short range, creates maximum impact at minimal distance. Here they are modeled in ceramic and are hollow and porous. Their un-vitrified ceramic boundaries are easily permeated. Resin bases lined in gelled emollient serve as holding containers, suspending fossilized remnants of dispersed rings, anticipating continued fallaway. Soft weapons as internalized machines of war.

Windows are faced with liquid vinyl and accommodate the grape shots that push against them. The hazy filter communicates the select information of the day. Vinyl plasticizers filter a soft media light through the space and materialize the perception of the forces of conflict. The window is a shifting light box highlighting the conflict of selected information, and creating an unstable readability.

A scattershot rests on mangled gel and resin and is locked into the verticality of the steel conduit holding it in place.

A steel patinated ramp holds a stained and fired ceramic.

Conflicting materialities are a process of perception, and the process is the site of production.

Alisa Baremboym is an artist based in New York, USA. She will be in a show at Glasgow Sculpture Studios as part of the Glasgow International in 2016, and is currently participating in a group show at Künstlerhaus KM-, Austria. In 2014, her work was included in the Taipei Biennial, Taiwan; Hessel Museum Bard CCS, Annandale-on-Hudson; UCCA, Beijing; Beaux-arts de Paris, Paris; Fridericianum, Kassel; MoMA PS1, Queens; Sculpture Center, Long Island City as well as in numerous other group exhibitions. This is her 2nd exhibition at 47 Canal.