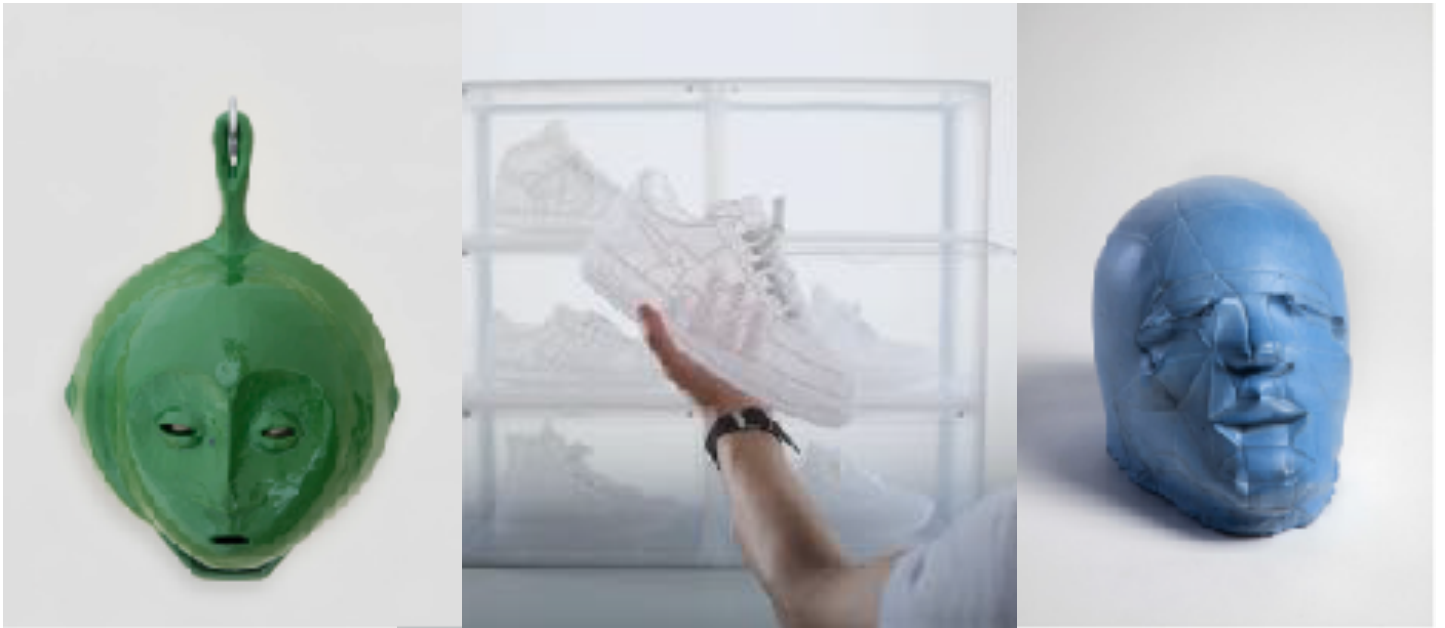


Future Fossils



Hugh Hayden, *Pan-African*, 2020, enameled cast iron; Izaak Brandt; *Deadstock Archive (The Classics)*, 2021, Hand-drawn PLA; Jean-Luc Moulène; *Iron Mask (Mexico City)*, 2017, synthetic concrete (Rokam)

Exhibition Description

The 19 artists whose work comprise this exhibition, living in the Anthropocene, make resonant objects that appear as if glimpsed in a review mirror, from some time in the future. These artists are creating a physical presence of a view of what will be a disappeared past. "Fossils are the preserved remains, or traces of remains, of ancient organisms. Fossils are not the remains of the organism itself!" according to [National Geographic](#)--the exclamation point is theirs. The works the artists create are conduits for assessment and critique of today's culture.

These retrospective views of our present from an imagined future can be seen as effigies, and like Paleolithic relics, are cast—in glass, metal, plaster and resins. And some are reenactments of their sources, constructed in fabric and cardboard. The works in the exhibition can be organized into two divisions with some artists working in both, and some creating hybrid works: Corporal/Effigies and Cultural/Fossils.

Artists under consideration include

Ai Weiwei
Izaak Brandt
Jedediah Caesar
Julian Charrière
Tania Pérez Córdoba
Liz Glynn
Lauren Halsey
Matthew Angelo Harrison
Hugh Hayden
William Lamson
James Lewis
Jean-Luc Moulène
Reynier Leyva Novo
Studio Drift
Do Ho Suh
Clarissa Tossin
Marion Verboom
Nari Ward
Rachel Whiteread

Curators c², a curatorial partnership between Ginger Gregg Duggan and Judith Hoos Fox, develops exhibitions of international, cross-media contemporary art and design that explore current issues in culture.

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Ai Weiwei

born in Beijing, China, 1957; lives in Berlin, Germany



Study of Perspective in Glass, 2018

Glass

4 3/4 x 3 7/8 x 4 1/8 inches; 12.1 x 9.8 x 10.5 cm

Ed. 5 of 100

Courtesy Lisson Gallery

Ai Weiwei's signature gesture, a raised finger, which he has photographed in front of many of the world's most iconic monuments, is his emphatic expression of opposition to politics. Here, in three dimensions, the gesture proliferates, and cast in glass, indicates endurance.

Isaak Brandt

born in Bristol, United Kingdom, xxxx; lives in London



'Deadstock Archive: The Classics

The piece takes six of the most famous and recognizable classic sneakers: the Air Jordan 1, BAPESTA, adidas Superstar, Nike Air Force 1, Converse Chuck Taylor and the Reebok Classic. But each of them has been transformed into a semi-transparent, skeletal sculpture, which now exists only as a decorative object. What remains are a kind of 'ghost' of the sneaker that was there before, preserved in a powder-coated steel frame.

<https://hypebeast.com/2021/8/izaak-brandt-deadstock-archive-exhibition>

Jedediah Caesar

born in Oakland, California, 1973; lives in London, UK and Berlin, Germany

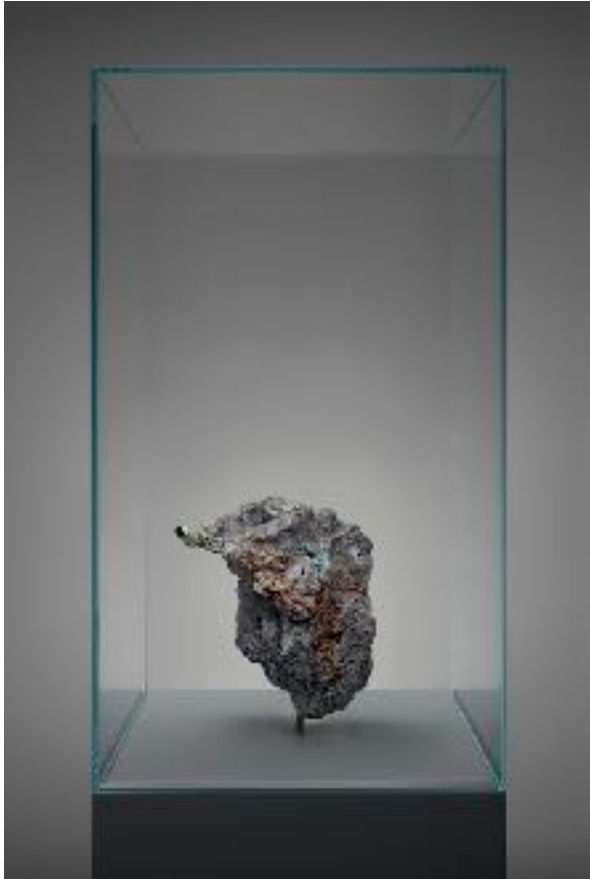


Roman Kitchen, 2005, 6 parts
Polystyrene, Detritus, resin

The detritus that the artist collected from one year of living, cast into resin, and sliced and broken becomes a diary of daily life, just as organisms and found items get captured in geological events, keys to de-coding a past.

Julian Charrière

born in 1987 in Morges, Switzerland; lives in Berlin, Germany



Metamorphism, XVII, 2016

Displayed in vitrines like topological fragments from a futuristic natural history museum, Metamorphism is an amalgam of cultural memories incorporated into a geological matrix. For this piece internal elements from various technological devices (main boards, hard drives, CPUs, RAMs, etc. from laptop computers and smartphones) have been molten in an artificial lava, returning them to their geological origins. Beautiful aesthetic objects in their own right, these magnificent polychromatic sculptures reflect upon the mining and use of raw materials and the future of our civilization's artificial by-products. Berlin, Germany, 2016

<https://www.julian-charriere.net/projects/metamorphism>

Tania Pérez Córdova

born in Mexico City, Mexico in 1979 ; lives in Mexico City



Person A, Person B, 2014
Ceramic, borrowed sim cards

In the series 'Things in Pause' presented at the New Museum Triennial in 2015, the artist embedded the SIM card of a friend into a slab of porcelain. Throughout the duration of the exhibition, his calls were diverted to a temporary number. In later iterations, Pérez Córdova discovered that she was addressing other temporal dimensions as the work naturally entered the 'electronic ageing timeline', with the assigned space for the SIM card becoming too large.

www.galerieartconcept.com

A sim card, embedded in plaster—separated from its function as an engine of communication, becomes some kind of precious and mysterious jewel.

Liz Glynn

born in Boston, Massachusetts, 1981; lives in Los Angeles, California



detail

Unfinished Business, 2019

Tee shirts with resin and steel armature

42 x 42 x 68 inches; 106.68 x 106.68 x 172.72 cm overall dimensions

Inventory #GLY150

Courtesy of the artist and Vielmetter Los Angeles

Photo credit: Robert Wedemeyer

Glynn has conjured a garment made entirely of t-shirts, some emblazoned with sayings and logos, that she casts over a steel armature. The artist has transmuted the ubiquitous uniform of today into a statuesque effigy. Just as the everyday implements used in Pompeii now hold revered places in museums, this casual garment has accrued importance beyond its origin.

Glynn has a continuing interest in archaeology. The Corbu Cab chairs that she reimagined made from the rubble from the renovation of Harvard's Fogg Museum, and then presented in Carpenter Center, Corbusier's only project in the US, took on the complex issues surrounding modernism's place in history, for example.

[The artist's monumental multi-part *Terra-Techné*, a musing on the Anthropocene, is mounted on the ceiling of the Harvey Milk Terminal in the San Francisco Airport.]

Lauren Halsey

born in Los Angeles, California 1987; lives in Los Angeles



Untitled, 2020

hand-carved gypsum on wood

71 3/4 x 3 inches; 241.9 x 182.2 x 7.6 cm

95 1/4 x

Harvested from posters slapped on walls, graffiti and found signs of the South Central neighborhood of Los Angeles, inscribed in gypsum on wood, evoking the bas reliefs that lined the walls of tombs in Ancient Egypt, these images tell stories of gentrification and resulting displacement, of the lives of the residents—people of color, LGBTQ populations, those struggling to make a living. Lauren Halsey captures their concerns captured for future generations to understand the cultural and economic context of today.

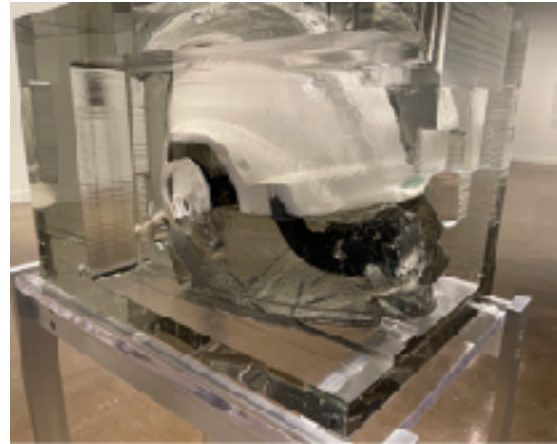
Matthew Angelo Harrison

born in Detroit, Michigan, 1989; lives in Detroit, Michigan



Seer: Peering through Aurora, 2020

Headlight, tinted polyurethane resin, anodized aluminum, acrylic
20 5/8 x 10 3/8 6 1/2 inches; 52.4 x 26.4 x 16.5 cm



Helmet, 2021

Polyurethane resin, plastic hardhat, anodized aluminum, acrylic

A graduate of the School of the Art Institute of Chicago, Harrison worked as a model builder for Ford Motor Company, making prototypes of cars models and parts in clay. In his artistic practice he brings these disparate experiences together in conjoining "auto industry ephemera encased in resin blocks. Frozen and entombed, these sculptures appear as strangely haunted minimalist objects, both ancient and futuristic," as noted in the [monograph](#) by Natalie Bell et al. The car as we now know it will be a relic, like a horse drawn buggy, in a not so distant future. His objects will hold the histories of industry and environmental concerns.

Hugh Hayden

born in Dallas, Texas, 1983; lives in New York, New York



cast by hand iron, 2020
photo credit: Emma Lee/WHYY

On the occasion of Princeton University's 18th century Bainbridge House opening as a contemporary art space, Hugh Hayden created a house-wide installation. For the kitchen, Hayden departed from his customary wood, and worked with the form of the ubiquitous cast iron skillet. He embeds these everyday objects with the history of art, a narrative parallel to a study of colonialism, of cultural dominance. The reliefs on the skillets are conflated forms of African masks on one side, and on the other with the visages of European artists who found inspiration and imagery in African and other indigenous arts, such as Amedeo Modigliani and Paul Gauguin. Future generations will have the task of de-coding the pairings.

William Lamson

born in Arlington, Virginia in 1977; lives in Brooklyn, New York



Thermal Fountain, 2024
refrigerator compressor

In *Thermal Fountain* the inner parts of a refrigerator are exposed directly to the air within the gallery. As the compressor pushes refrigerant through the copper lines, moisture in the air condenses on the super cooled metal surface and immediately forms a thin layer of frost. When the timer controlling the compressor turns off, the frost melts in matter of seconds producing droplets of water that drip down the copper lines. This accelerated process of freezing and thawing produces a slow fountain, a stream of water collected in part by every viewer that enters the room and breathes the air.

Though not a fossil, strictly, this mesmerizing sculpture speaks to the remnants of a culture where controlled climate is considered a necessity, and is contributing to the demise of the environment.

James Lewis

born in London, 1986; lives in Vienna and London



Dusk Slug IV, 2021

wood, plaster bandage, concrete, glass, whiskey, strip light, clay, acrylic paint
35 1/2 x 33 1/2 x 33 1/2 inches; 90 x 85 x 85 cm

The day-after-the-night-before — not the best moment for our culture to be summed up by future generations.

Jean-Luc Moulène

born 1955, Reims, France; lives in Normandy



Iron Mask (Mexico City 2017), 2017

Synthetic Concrete (Rokam)

7 1/2 x 11 x 6 5/16 inches; 19 x 28 x 16 cm

Moulène made a group of some 24 objects by pouring concrete into the cavities of silicone masks, his *Tronche (Face)* series. Filled to the point of testing the concrete's strength, the mask falls to the ground if the balance is broken, smashing the face. These ghostly heads run counter to the manipulations and seductions of artistic representation, recalling both archaic and robotic portraiture.

Reynier Leyva Novo

born in La Habana, Cuba, 1983; lives in La Habana, Cuba



The Desire to Die for Others, 2012

cast in polyester resin from original objects

various sizes—8 fossils of weapons

In this 2012 series, the cavities within the blocks of polyester resin are the negative forms of the signature weapons used by Cuban leaders in the long struggles that define the history of Cuban: pistols, swords, machetes, for example. Rather than the cool mute resin blocks that we know from minimal sculpture, these hollowed cubes, fossils, are loaded with multiple readings: historical, politicalize, humanitarian.

Bala Francisco (Panchito) Gómez Toro

Revólver Carlos Manuel de Céspedes

Revólver Calixto García Iñiguez

Revólver José Martí

Machete Antonia Maceo

Machete Quintín Bandera

Machete Manuel Sanguily

Machete Máximo Gómez

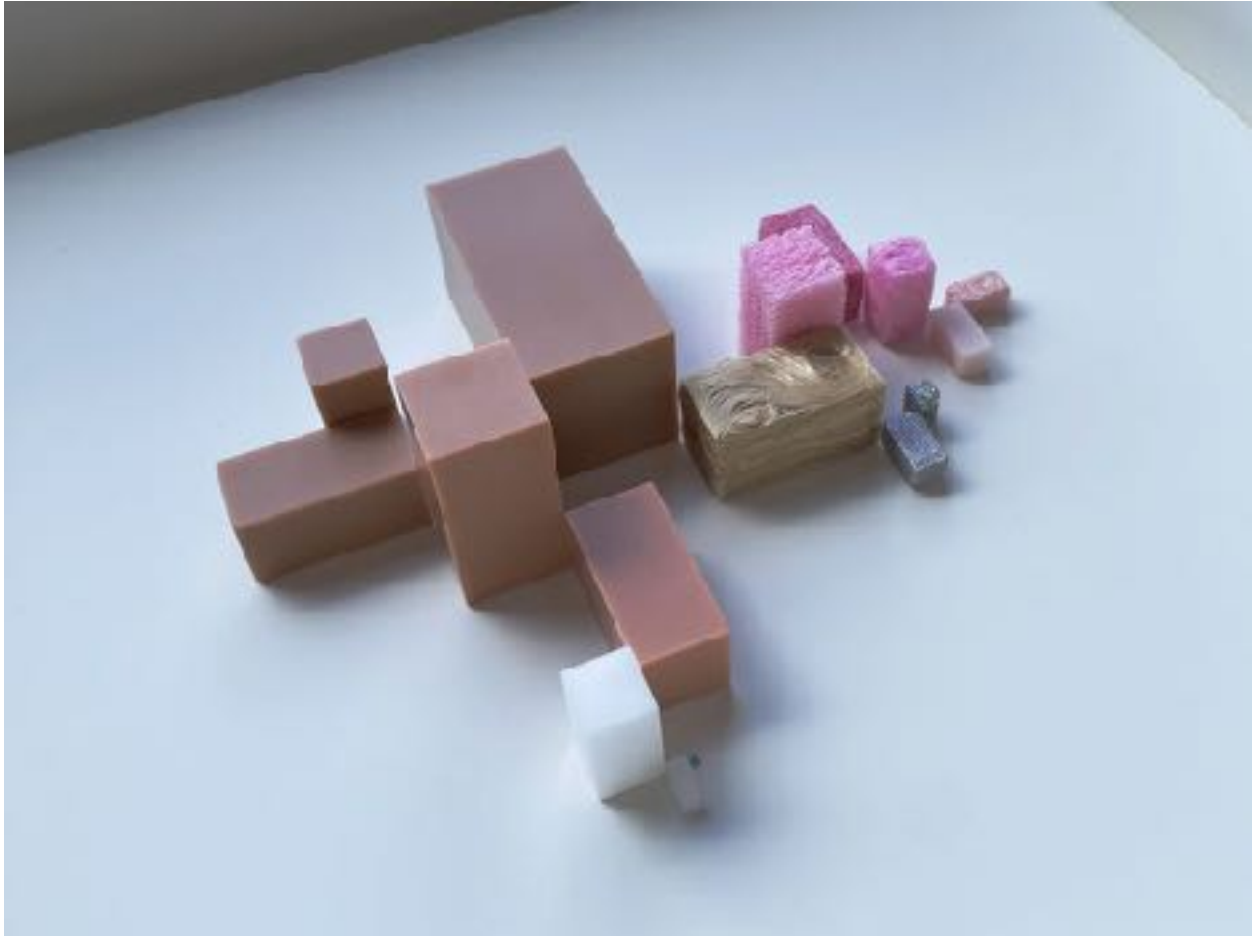
Studio Drift founded 2007

Lonneke Gordijn

born in Netherlands, 1980; lives in Amsterdam

Ralph Nauta

born in Netherlands, 1978; lives in Amsterdam



Materialism Barbie, 2023

PPE, ABS, Saran (PVDC), PP, LDPE, nylon vinyl, PVC, polyester, LDPE, epoxy and solvent-based paints

15 3/4 x 15 3/4 x 3 inches; 400 x 400 x 75 mm

Edition of 5; 2 ap

Materialism confronts the viewer on a very elementary level with the things we surround ourselves with and the materials that comprise them. The work calls for contemplation on how people deal with the raw materials at their disposal. Everyday products such as a vacuum cleaner, Volkswagen Beetle, pencil, or PET bottles, have been reduced to the exact quantity of the specific raw materials from which they are made, shown in the form of rectangular blocks. <https://studiodrift.com/work/materialism/>

Here the duo has melted down the components that together make Barbie, and have created a video of the process. The current Barbie-mania, in advance of the release of Greta Gerwig's film, in just a week, speaks to the dolls iconic place in current culture.

Do Ho Suh

born in Seoul, Korea, 1962; lives in London, United Kingdom



Refrigerator, Apartment A, 348 West 22nd Street, New York, NY 10011, USA, 2013

Polyester fabric, stainless steel wire, and glass display case with LED lighting

65.75 x 28.75 x 29.125 inches; 167 x 73 x 74 cm

(vitrine) 84 x 44.5 x 43.25 inches; 213.4 x 113 x 109.9 cm

Edition of 3

Do Ho Suh works across various media, creating drawings, film, and sculptural works that confront questions of home, physical space, displacement, memory, individuality and collectivity. Suh is best known for his fabric sculptures that reconstruct to scale his former homes in Korea, Rhode Island, Berlin, London, and New York. Suh is interested in the malleability of space in both its physical and metaphorical forms, and examines how the body relates to, inhabits, and interacts with that space. He is particularly interested in domestic space and the way the concept of home can be articulated through architecture that has a specific location, form, and history. For Suh, the spaces we inhabit also contain psychological energy, and in his work he makes visible those markers of memories, personal experiences, and a sense of security, regardless of geographic location.

<https://www.lehmannmaupin.com/artists/do-ho-suh/biography>

Clarissa Tossin

born in Porto Alegre, Brazil, 1973; lives in Los Angeles, California



Nova gramática de formas #2 (New Grammar of Forms #2), 2018

Terracotta, baskets woven from used [Amazon.com](https://www.amazon.com) delivery boxes and archival inkjet prints, thread, wood
Seattle Art Museum

In casting iPhones, soda and water bottles, ink cartridges, routers, and the like—the stuff of industrialized, commercialized global living—in terracotta, the material out of which functioning vessels and utensils have been made through the centuries and across cultures, Clarissa Tossin sets up dialogues about the economy of Brazil, where rubber has had such a defining role in property and poverty, where free trade both has vitalized communities and polluted them. These terracotta shapes echo the lives we are living, holding complex contradictory narratives.

Clarissa Tossin

born in Porto Alegre, Brazil, 1973; lives in Los Angeles, California



Vulneravelmente Humano [Vulnerably Human] no. 2, 2022

Silicone, meteorite powder, pigment

Bodysuit: 70 x 48 x 7 inches; Helmet: 12 x 17 x 15 inches; Gloves: 14 x 9 x 5 inches each; Boots: 13 x 12 x 8 inches, each

Vulnerably Human, a solo exhibition by Clarissa Tossin, proposes a dialogue between contemporary civilizational conflicts and the frontiers of extinction. The works signal the vulnerability of all living organisms as humanity continues to extract resources from the planet without adequate time for replacement.

<https://www.clarissatossin.com/vulnerably-human>

Marion Verboom

born 1983, Nantes, France; lives in Paris



Achronie 37, 2017
colored resin, cement, and plaster
48 to 84 inches; 122 x 213 1/4 cm
photo credit: Nicolas Brasseur

Verboom's colorful columns, pastiches from pre-Columbian artifacts, medieval Christian iconography, fifteenth-century Andalusian architectural details, and contemporary art, become a choral evocation of history itself. Cast and re-scaled to stack neatly, she homogenizes history, as it is often experienced—the Renaissance and the Enlightenment seeming concurrent instead of two centuries apart, for example. Webster's defines "anachronism," the title of this work, as "a chronological misplacing of persons, events, objects, or customs in regard to each other," and "temporal data," the title of the exhibition in which they were premiered, refers to the changing nature of the present, data at a specific moment that changes over time.

Nari Ward

born in St. Andrew, Jamaica in 1963; lives in New York, New York



Swing Low, 2015
bronze, rope

This edition is a cast version of his 2010 sculpture, in the collection of the Smithsonian American Art collection, in which the found tire is studded with parts of shoes: tips, soles, and tongues:

*The materials in *Swing*, a car tire riveted with the tips and tongues of shoes, suggest motor and foot travel, as well as the lives and labors of common people. This artwork powerfully oscillates between extremes, bringing to mind a child's tire swing in a makeshift playground, as well as a fatal violence introduced by its hangman's noose and echoed in its title, which summons the melancholy spiritual "Swing Low, Sweet Chariot."*

<https://americanart.si.edu/artwork/swing-113632>

In this iteration, it can be regarded as fossil rather than relic.

Rachel Whiteread

born in Ilford, Essex, United Kingdom in 1963; lives in London, United Kingdom



Double - Doors II (A + B), 2006–07

plaster with interior aluminum framework, two panels

A (White) 78 11/16 32 11/16 x 7 1/2 inches (199.87 x 83.03 x 19.05 cm)

B (Light gray glazed) 78 x 30 11/16 x 4 11/16 (198.12 x 99.95 x 11.91 cm)

Accession Number: 2008.643.1-2

Museum of Fine Arts, Boston

Whiteread made plaster casts of both sides of two doors, then assembled the casts back to back. The finished work combines the spaces on either side of a threshold—fusing entrance and exit into one solid form. The pale doors suggest the ambiguous emotions attached to coming and going and, in the way they resemble funerary slabs, maybe even the fleeting passage of life.

<https://collections.mfa.org/objects/516136/double--doors-ii-a--b?ctx=84e38768-7bea-477f-bf0d-ebc10b379d4f&idx=0>

Rachel Whiteread captures negative space, making material the echoes, or shadows, of space itself.