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Gallery Guide

Exhibition:

In Practice: Chance Motives

I could do with a little more chaos myself.

–Sylvère Lotringer, *Hatred of Capitalism*

Guest Curator:

Kari Rittenbach

In the urban environment of New York City, contemporary life is inflected by certain undue elements: a spectacular market economy, an abstract terror of ecological catastrophe, a general indifference to structural inequality, and a fetish for novel modes of digital communication, acculturation, and consumption that codify the same old feelings of alienation. Change, so-called crisis, and other conditions of scant information are avoided with care by the increasingly neurotic subject, who seeks personal assurances of stability in a world governed by impermanence – those natural rhythms of cyclical variation and decay.

Event Date:

Saturday, February 8, 12pm-6pm

Open Rehearsals:

February 5-7, 12pm-6pm Daily

Admission:

\$5 suggested donation

What if the very notion of uncertainty, or precariousness, contained within it some means of escape from the present situation of paranoid social relations and indeterminate futurity? Is there a possibility for constructive rupture and reorganization through the techniques of syncopation, reverberation, hesitation, and other strategic destabilizations of the referential frame? Missteps might create patterns of divergence; in turn inventing new tempos and other beats.

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The diverse thematic content and interdisciplinary program of the time-based works that comprise the exhibition *Chance Motives* respond in different ways to the catalogue of popular anxieties above through processes of collaboration, differentiation, production, and decomposition; and through protracted studies of ritual, rhythm, and routine. On both a micro- and macro-scale, choreography serves as a functional and allegorical device to hazard chance, yield accident and risk failure within the parameters of the exhibition format, which here pragmatically exposes its dynamic configuration through a number of rehearsals that are open to the public. The program culminates in a series of sequential and imprecisely orchestrated presentations on Saturday, February 8, 2014. For this occasion, the main hall of the museum's ground floor – divided into two gallery spaces, or stages, and a third projection room – will alternately host ten newly commissioned live performances that encompass expanded media, dramaturgy, dance, instrumentation, industrial sound, and song.

The works presented in *Chance Motives* are comparable in their distinctive approaches to tempo, and in their parallel reliance on a score or other notational method to drive an action forward without predetermining its result. An audience of ambient viewers is invited to observe this cooperative activity of artistic labor – the work of putting conceptual ideas into practice – but is not, ultimately, its object; such are the Brechtian circumstances of institutional rather than theatrical staging. Other performative installations and interrelated static works that engage time and spectatorship outside the main program of events are also on view through the week.

[12:00pm]

Daniel Neumann's eight-channel apparatus for sound projection, *Untitled Sound Environment* (2014), establishes an aural architecture that is sensitive to the museum's post-industrial fabric, as well as the organization of the exhibition at large. Working with electronic sounds to build an expansive collection of tones and sonic textures through spatialized re-recording and decontextualized re-mixing, Neumann's practice is rooted in the contingencies of a performance site rather than the airtight conceptualisms of the studio. His original compositions for *Chance Motives* use the museum-building-as-rehearsal-space to draw out new sonic variations, even as these energetic flows are redirected and interrupted by the errant motion of bodies through space. His suspended utilitarian system functions as a playback mechanism for the sequential soundscapes of each live performance, and a subtle means of delivery for recorded and re-edited environmental noise that emerges spontaneously in transitional intervals.

[1:00pm]

Vanessa Anspaugh's choreography with **Amber Bemak**, *The Relay Project Part 1: Original Document* (2014), inaugurates a material exercise of contemporary dance that is activated by spatial, sonic, gestural and interpersonal cues. Anspaugh develops passages of skillful and contortionistic motion, mixed with quotidian action, that range in their pacing from unhurried to arduous to exhaustively frenetic. Rather than subjecting dance to rote memorization and the methodical rule of the beat, or prioritizing virtuosic expressionism over somatic effect, the framework of this collaboration with Bemak is constructed through the durational process of being together – a relationally-derived ideal. Construed as a meditation on the notion of the multiple, and enacted by a trio of women, the crisis point of the work is its final, formalized staging on Saturday, February 8th. For this event three additional performers, viewing the piece for the first time, will subsequently execute its choreography to the best of their immediate recollection. The abbreviated transfer of knowledge enacted through *Relay* opens it up to alternative interpretation and improvisation, and embodies a critical response to the demands of productive labor today.

[2:00pm]

Sahra Motalebi's multimedia work, *Intangible Heritages, Belief's Demise* (2014), is a virtual shadow play composed from the shifting shapes of human and non-human sculptural forms that create a series of visual rhythms, projected on screen, which 'score' the vocal performance of an original operetta. Through the multidimensional commingling of a visually flattened, albeit moving image, instrumentation and live harmonization with other pre-recorded voices and verses, Motalebi constructs a layered, first-person narrative for the progression of a single character through a series of epic trials based on historical, if neglected archetypes: the prostitute, the warrior-prisoner, and the elderly householder. Derived from ancient Eastern storytelling traditions, the shadow play presaged early cinema and modern animation techniques. In its digital manifestation for *Intangible Heritages*, Motalebi makes use of abstract and other non-representational methods to transform the articulated figural specificities of the genre into something more ambiguous and spectral.

Laura Vitale's sound settings for *Four Times* (2014) are derived from a found cassette tape recording of a speech given in 1970 by Elsie Sechrist, a student of the nineteenth century American psychic Edgar Cayce, entitled *ESP Behind the Iron Curtain*. Vitale mines the substantive from Sechrist's vintage language of supernatural speculation, constrained by Cold War politics, to explore acoustic, rhythmic, and other nonverbal properties that contain or modify human expression in situations of obstructed communication – due to diplomatic impasse, historical separation, technological breakdown, or sheer obstinacy. A repeated passage of choreography performed by **Rebecca Warner** registers both the dissonance and coincidence of Vitale's sonic compositions with intuitive, virtuosic syncopation. The energetic interplay between sound and dance draws new subjective relations between the isolated string of Sechrist's ordinary nouns, ultimately reflecting the slippages of sense in such seemingly concrete notions as: man, information, destruction.

[3:00 pm]

As part of his larger project *The Forest And The School* (2013–present), **Pedro Neves Marques'** expanded cinema presentation of the short film *Where to sit at the dinner table?* (2014) dramatizes some of the sociological and technocratic theories of the evolving – yet always symbiotic – relationship between organisms and their environment. Considering the metabolic processes of plants as precursor to the operations of information distribution performed by network servers, *Where to sit at the dinner table?* underlines the role of ecosystems, both materially and metaphorically, in a global economy that trades energy as currency. Neves Marques makes a case study of the cultural context of Brazil and the poetic notion of *Antropofagia* (anthropophagy, or cannibalism) as a local, post-colonial, and potentially practical means of subverting capital flows through the integrated systems that reinforce the structures of neoliberalism.

An orchestrated ensemble of vocalists, and acoustic and digital instrumentalists perform a live set of soothing yet invigorating musical selections excerpted from the original score of **Essex Olivares'** smartphone application, *Incorporate*, for the beta-version release launch event on Saturday, February 8, 2014. When installed on a mobile handheld device, this objective-free guided meditation encourages its users to practice self-reflection through a series of specially tailored activities intended to reestablish (or rather, generate) tangible connections between an individual and his or her actual surroundings. Posing questions that cannot be earnestly answered by algorithm or automated machine (Are you feeling irritable? . . . lonely? . . . disoriented?) Essex Olivares's unproductive and therapeutically uncertified script for overcoming Cartesian dualism promotes uncomfortable interactions that stimulate internal balance by ultimately dissolving the solipsism of contemporary life – via the selfsame social media channels that valorize consumer satisfaction through instant (and only ever temporary) gratification.

[4:00pm]

Hayley Silverman's tripartite dramatic musical work, *Bluebirds ft. 'Make Believe'* (2014), adapts the lyrically opposing melodies of two popular Hollywood films produced during the Depression Era that each rhapsodize class difference: 'We're in the Money' (*Gold Diggers of 1933*, 1933) and 'Hallelujah, I'm a Bum!' (*Hallelujah I'm a Bum*, 1933). Sung live by performers whose remote voices are carried on transceivers worn by a small cast of local, untrained dogs, Silverman's staging unlooses the pathos and mirth of these narrativistic industry standards through chaotically undirected canine movement. The musical dialogue is transformed by the performative agency, attitude, and attention span of her animal-actors, who themselves reflect the rarefied character and breeding of New York City pet owners. An original song written and performed by New Yorker Nettie Smith comprises the work's third act; concluding on a note of contemporary optimism that endorses the power of imagination and personal expression even despite hardship.

[5:00pm]

Ben Thorp Brown's *After Outcry* (2014) builds on the eponymous, functionally obsolete gestural language deciphered in his previous video work *Open Outcry* (2013), a system of hand signals used to communicate buy and sell orders from the trading floor of futures and options exchanges. The frustrated repetition of certain motions directed in open market auctions once raucously embodied the financial intentions of commodities traders on a visibly human scale. Brown's work focuses on the regional specificities of the outcry system developed for the grain traders, merchants and analysts of the Chicago Mercantile Exchange, which has since been replaced by more efficient electronic trading platforms that side-step the potential for somatic perversion implied by imperfect human labor. Four dancers, prodigiously enacting choreography developed in collaboration with **Ethan Philbrick**, reactivate these quasi-familiar hand signals in abstract phrases that draw attention to the emptiness of their expression, and ultimately perform the body of the trader as yet another cast-off, 'conscious linkage' of the automated economy's mechanical and intellectual organs.

Brendan Fernandes' stoically paced circuit through the museum galleries for *Closing Line* (2014), executed by a group of twelve performers, takes its cue from the generally unremarkable spatial control of institutional premises through the managerially coordinated bodies of security guards, who are traditionally cast for their peculiarly imperceptible, yet authoritative-when-necessary demeanor. Fernandes's interpretive work tests the subtle and even banal ways in which cultural property is politely defended by an ideal class of employees who are often sympathetically portrayed, or humanized, in contemporary performance works presented in a museum setting. By purposefully shifting his emphasis to the audience, who is subject to the formalized actions of these ephemeral exhibition guardians, Fernandes stresses the privileged complicity of the viewer in normative modes of cultural consumption.

[Ongoing]

Conrad Ventur's kinetic sculptural installation, *GEOPS* (2014), reconfigures the cumulative geo-locational data captured by widely available consumer-grade technologies, typically for navigational and other purposes ranging from the prosaic to nefarious. Considering the difference in topographical and emotional scale between various pedestrian activities, such as preparing espresso on a Brooklyn morning, wandering the course of the ancient Roman Circus Maximus, or spending a rare afternoon with an old friend, the technical means of statistical modeling Ventur uses yields surprisingly abstracted, sometimes error-prone, yet often formally consonant results. The 'accuracy' of mapping systems – both territorial and experiential – is easily called into question even despite the aid of ever advancing technologies. By reanimating and shading in the uncharted regions of events practically equated by electronic measures – through means of projection, chiaroscuro, animation, and 3-D printing techniques – Ventur constructs a deeply metaphysical itinerary tied to the passage of time and other real events.

Rachel Rose's peripatetic video installation, *Palisades in Palisades* (2014), deconstructs the conventional plot device of the cliffhanger in and around the site of its migration into film. At the end of one episode of the popular silent cinema vignettes, *The Perils of Pauline* (1914), the damsel-in-distress is literally left to dangle over the Hudson River – suspended from the rock face of the New Jersey Palisades. Rose's roving lens (affixed to a remote motion control camera rig) locates a less frail female figure in the scenic environs of this geologically scaled landscape, once a battleground for the American Revolutionary War, and now host to a network of public hiking trails that interconnect the nineteenth century park lands of previously privately owned domestic estates. While some of the foundational basalt rock was conceptually recycled as a portable Smithsonian non-site in the 1960s, Rose rather casts the human scale (biologically and historically) against the vast and dramatic backdrop of the Palisades in order to reframe the anthropocentric arc of the narrative. Her non-metaphorical investigations of temporally disparate materials allude to the uncertain and dizzyingly sensorial suspense of the climatological sublime.

Through a series of conceptual graphic and typographic interventions acting in place of standard promotional materials, which conspiratorially abet the aims of his client-curator, **Nick Paparone** conveys the variably moving focus of the collaborative performance exhibition, and the general difficulties of representation that the physical production of such work creates. The major commission of the micro-site *NP4iPCM2014.COM* (2014), will eventually host an alternative documentation project – filmed, photographed, recorded and otherwise collected in tandem with the participating artists, dancers, actors, musicians and performers during the course of rehearsal week – that will manifest post-production as an equally ephemeral, digital and necessarily partial impression of the rhythmic ebb and flow of *Chance Motives*. The medium of performance remains a perpetual red herring: stay tuned for further materials to this end.

Vanessa Anspaugh & Amber Bemak

The Relay Project Part 1: Original Document, 2014

Performance

90 min. approx.

Made in collaboration with Malin Arnell, Sophia Cleary, & Lydia Okrent. Additional performances by Devynn Emory, Bessie McDonahue-Thayer, & Elizabeth Ward.
Courtesy the artists

Ben Thorp Brown

After Outcry, 2014

Performance

20 min. approx.

Choreography by Ethan Philbrick. Performed by Katherine Cooper, Millie Kapp, Ethan Philbrick, & Chris Tyler.

Open Outcry, 2013

HD video

15:00 min.

All works courtesy the artist

Brendan Fernandes

Closing Line, 2014

Performance

30 min. approx.

With Angela Freiberger, Katie McQueston, Ethan David Wilson Lester, Timothy Hospodar, Moira Williams, Michael Mahalchick, Natalie Galpern, Jessica Karuhanga, Suzan D. Polat, Chris Boiga, Jorge Sanchez, & Brendan Mahoney.
Original sound by Thomas Ian Campbell.
Additional support provided by the Franklin Furnace Fund.
Courtesy the artist

Pedro Neves Marques

The Forest & The School:

Where to sit at the dinner table?, 2014

Expanded cinema

35:00 min.

Performed by Thiago Felix & Sabine Villatore

Courtesy the artist

Sahra Motalebi

Intangible Heritages, Belief's Demise, 2014

Performance

20 min. approx.

Performed by Tyler James Ashley, Alexandra Butler, and Sahra Motalebi

Intangible Heritages, Belief's Demise, 2014

Video

14:30 min.

All works courtesy the artist

Daniel Neumann

Untitled Sound Environment, 2014

8.2-channel sound installation

Dimensions variable

Courtesy the artist

Essex Olivares

Incorporate, 2014

Performance

60 min. approx.

Vocalists: Natalie Galpern & Darius Greyson. Instrumentalists: Nathan Hauenstein, James Mercer, Max Zuckerman, Brendan Reilly, & Eve Essex.

Incorporate App, 2014

Archival inkjet print on adhesive paper, 2 iPods, wooden shelves, metal mounts

Dimensions variable

All works courtesy the artist

Nick Paparone

Commercial Break for 'In Practice: Chance Motives', 2014

Video

2:00 min. loop

GIF Announcement for 'In Practice: Chance Motives', (images courtesy Vanessa Anspaugh, Pedro Neves Marques, Sahra Motalebi, & Rachel Rose), 2014

32-frame GIF

0:12 min. loop

Logo for 'In Practice: Chance Motives', 2014

Typography

Dimensions variable

NP4iPCM2014.COM, 2014

URL (Nick Paparone for 'In Practice: Chance Motives' 2014) & micro-website

Postcard for 'In Practice: Chance Motives', 2014

Semi-gloss 80 lb stock

5 x 7 inches (12.7 x 17.8 cm)

Seating for 'In Practice: Chance Motives', 2014

Cardboard boxes, printed polyethylene packing tape, moving blankets

Each box: 20 x 20 x 20 inches (50.8 x 50.8 x 50.8 cm)

All works courtesy the artist

Rachel Rose

Palisades in Palisades, 2014

Video with sound

9:30 min.

Courtesy the artist

Hayley Silverman

Bluebirds ft. 'Make Believe', 2014

Performance

20 min. approx.

Sung by Mia Ardito, Jeannine Han, Nettie Smith, & Geo Wyeth. Acted by Charlie, Frankie, Hester, Jeff, Phin, Venus, & others.
Courtesy the artist

Conrad Ventur

GEOPS, 2014

Mixed media installation

Dimensions variable

Technical Assistance: Nicholas Elliott, Brolly

Three Hours with Mario, 2014

Rapid prototype, spotlight, motor

8 x 8 x 8 inches (20.3 x 20.3 x 20.3 cm)

Outer Circus Maximus, 2014

Rapid prototype

48 x 12 x 0.5 inches (121.9 x 30.5 x 1.3 cm)

Staten Island Ferry, 2014

Video animation of a sixty-minute journey

00:45 min.

Making Coffee, 2014

Video animation of a five-minute action

00:30 min.

All works courtesy the artist

Laura Vitale

Four Times, 2014

Performance

24:00 min.

Choreography by Rebecca Warner, additional music by JD Samson, costumes by Olivia Gibian

Elsie Sechrist's Nouns from Her Lecture 'ESP Behind the Iron Curtain', 1970, 2012

Single-channel sound installation

30:12 min.

All works courtesy the artist

Vanessa Anspaugh (b. 1979, Los Angeles, CA) lives and works in Brooklyn, NY. She works primarily in dance and performance. Her choreographies have been presented and commissioned by Dance Theater Workshop, New York Live Arts, Danspace Project, The Hessel Museum, and Movement Research, among others. She is currently an LMCC "extended life" grant recipient and Mellon Resident. Anspaugh has worked in collaboration with other artists such as Robbins Childs, Jen Rosenblit, Emily Roysdon, JD Samson, Juliette Mapp, Taylor Mac, Malin Arnell and Aretha Aoki. She is currently guest faculty at Bard College.

Amber Bemak (b. 1978, Northampton, MA) lives and works in Amherst, MA. Her video, performance, and documentary film works focus on the complexities of travel, movement, desire, embodiment, and notions of home. Amber has exhibited domestically and internationally at the Brooklyn Museum, Rubin Museum of Art, and dOCUMENTA 13, among others. Amber holds a B.A. from Antioch College and an M.F.A. from the School of the Art Institute of Chicago. She has taught film theory and practice in India, Nepal, Kenya, Mexico, and the United States.

Ben Thorp Brown (b. 1983, New York, NY) lives and works in Brooklyn, NY. He received a B.A. from Williams College (2006), an M.F.A. from the School of the Art Institute of Chicago (2012), and attended the Whitney Museum Independent Study Program (2013). Brown utilizes video, photography, writing, performance, and installation to examine relationships between language, memory, and labor. Recent group exhibitions and presentations include *Shared Spaces*, the Whitney Museum, NY (2013); *Image Employment*, MoMA PS1, New York, NY (2013); *VOX IX*, Vox Populi, Philadelphia, PA (2013); and *The Passage of a Few Persons Through A Rather Brief Unity of Time*, Temp Gallery, New York, NY (2013). For *In Practice*, Brown is collaborating with Ethan Philbrick, a performance artist and PhD candidate in Performance Studies at NYU.

Essex Olivares is a collaboration between New York-based artists and musicians Eve Essex (b. 1985, Columbus, OH) and Juan Antonio Olivares (b. 1988, Puerto Rico), established in 2012. Essex received a B.F.A. in Sculpture from the Rhode Island School of Design, following studies at New England Conservatory and Brown University. She is a co-director of the experimental performance venue ISSUE Project Room. Olivares received a B.A. in Visual Arts and Philosophy from Columbia University. Essex Olivares performance/installation works for large ensembles include: *The End, Light Blue*, at Shoot the Lobster, NYC, and Present Company, Brooklyn, NY (2012); *Fashion Show*, for Eckhaus Latta's AW13 New York Fashion Week presentation, Standard Highline, New York, NY (2013); and *Office Riddim*, Lisa Cooley, New York, NY (2013).

Brendan Fernandes (b. 1979, Nairobi, Kenya) lives and works in Toronto, Canada and Brooklyn, NY. He received a B.F.A. from York University in Canada (2002), an M.F.A. from The University of Western Ontario (2005), and attended the Whitney Museum Independent Study Program (2007). Selected solo exhibitions include *From Hiz Hands*, Art in General, New York, NY (2010); and *Until We Fearless*, The Art Gallery of Hamilton, Hamilton, ON (2010). He has participated in the group exhibitions *Found in Translation*, at the Solomon R. Guggenheim Museum, New York, NY, and the Deutsche Guggenheim, Berlin (2012); *Oh Canada*, Mass MoCA, North Adams, MA (2012); *Are You a Hybrid?*, Museum of Art and Design, New York, NY (2011); *The Global Contemporary: Art Worlds After 1989*, ZKM Museum of Contemporary Art, Karlsruhe, DE (2011); *No Sense of Place*, Bergen Kunsthall, Bergen, NO (2011); *The Sobey Arts Award Exhibition*, Musée d'art contemporain de Montréal, CA (2010); and *Harlem Postcards*, The Studio Museum in Harlem, New York, NY (2010).

Sahra Motalebi (b. 1979, Birmingham, AB) lives and works in New York. She studied Visual Art and Music at Sarah Lawrence College and holds an M.Arch. from Columbia University, where she focused on the intersection of architecture and performance. Motalebi has performed and exhibited at Gavin Brown's Enterprise (2007), MoMA/PS1 (2008/9), and Gladstone Gallery (2011). She created the performance pieces *I Will Be Last* (with Kai Althoff), Vancouver Art Gallery, Vancouver, CA (2008); and "Life is God's Musical: 4 Movements" (with Mariah Robertson), National Portrait Gallery, Washington, D.C., (2012). In 2013, she presented *Iterations (Concrete) I & II* for gallerist Dominique Lévy at the Academy Mansion, New York.

Daniel Neumann (b. 1979, Leipzig, Germany) lives and works in Brooklyn, NY. As an intermedia artist and organizer he focuses on sound, and also works as a professional audio engineer. Neumann's exhibitions, performances, and installations have been shown at the Queens Museum of Art, New York, NY (2013); Knockdown Center, New York, NY (2013); Eyebeam, New York, NY (2012); Experimental Intermedia, New York, NY (2012); Judson Church, New York, NY (2012); Weißcube Gallery, Leipzig (2012); Skolska28, Prague (2012); ASPN Gallery, Leipzig (2012); Roulette, NYC (2012); Blackdooristanbul, Turkey (2010); Museum for Contemporary Art, Leipzig (2009); Galerie Lothringer13, Munich (2008); and Galerie Eigen+Art, Leipzig (2007).

Nick Paparone (b. 1980, Stuttgart, Germany) lives and works in New York. He received a B.A. from the Art Academy of Cincinnati (2003) and an M.F.A. from Columbia University (2011). Paparone's work has been exhibited and performed at Primetime, Brooklyn, NY (2013); Institute of Contemporary Art at the Maine College of Art, Portland (2013); Socrates Sculpture Park, Queens, NY (2011); Institute of Contemporary Art, Philadelphia (2011); and Portland and Fleisher Ollman Gallery, Philadelphia (2011). He recently co-wrote the book, *Hang On To Your Hot Lights*, with Rory Parks (ICA at MECA Publication Studio, 2013).

Pedro Neves Marques (b. 1984, Lisbon, Portugal) lives and works in New York. Recent solo shows include *Environments* (with Mariana Silva) e-flux, NY (2013); and *The Chosen Ones*, Galeria Pedro Cera, Lisbon, ES (2012). He recently published the short-story collection, *The Integration Process* (Atlas Projectos, Berlin/Lisbon, 2012) and is currently finalizing the multi-part project *The Forest and the School*, which will include an anthology of texts published under the same title (Archive Books, Berlin, forthcoming 2014).

Rachel Rose (b. 1987, New York, NY) lives and works in New York. She received her B.A. from Yale University (2009), M.A. from the Courtauld Institute of Art (2010), and M.F.A. from Columbia University (2013). Her recent exhibitions and screenings include *Geographies of Contamination* at The David Roberts Art Foundation, London (2014); and *Uncanny Valleys* at Electronic Arts Intermix, NY (2013).

Hayley Aviva Silverman (b. New York, NY) lives and works in New York. She received her B.F.A. from the Maryland Institute College of Art in Interdisciplinary Sculptural Studies (2008). Her latest independent work uses dogs to re-animate characters from *Waking Life*, Berlin, Germany (2010); *The Truman Show*, Baltimore, MD (2011); and *The Cruise*, Portland, OR (2012). Hayley is a committed collaborator of Emily Shinada and has been a creative partner to the poet Madeline Gins. Her work has been presented at the Venice Biennale, the Swiss Institute, and the Queens Museum of Art.

Conrad Ventur (b. 1977, Seattle, WA) lives and works in Brooklyn. He received a B.F.A. from the Rochester Institute of Technology with a focus on photography (1999) and an M.F.A. from Goldsmiths College (2008). Ventur has exhibited single-channel and multi-channel video installations at The Andy Warhol Museum (2009); Center for Curatorial Studies at Bard College (2011); MoMA PS1 (2010); Moscow International Biennial III (2012); Kunsthalle Winterthur, Switzerland (2012); PERFORMA13 (2013); and Participant Inc. NYC (2013). Recent solo screenings include The High Museum of Art, Atlanta (2012); The Museum of Modern Art, New York (2011); and C/O, Berlin (2012). In 2012, Ventur's *13 Most Beautiful/Screen Tests Revisited* (2009-2011) were acquired by The Whitney Museum of American Art.

Laura Vitale (b. 1984, Santa Monica, CA) lives and works in Los Angeles, California. She received a B.A. in Visual Art from Brown University (2007) and an M.F.A. in Kinetic Imaging from Virginia Commonwealth University (2012). She has had solo exhibitions at Harvestworks (2012/2008) and Recess Activities (2012). She has exhibited and performed in group shows at MoMA, New York, NY (2012); The Kitchen, New York, NY (2011); La MaMa, New York, NY (2011); and The Poetry Project, New York, NY (2008). She was commissioned to make a multi-channel sound installation for WNYC, and received an emerging artist commission from Issue Project Room. *In Practice* presents her third collaboration with New York City-based dancer and choreographer Rebecca Warner.