

PRESS RELEASE

November 20th – December 2nd

Sotheby's Institute of Art, 570 Lexington Avenue, 6th Floor

Opening Preview, November 20th, 6-8pm

Sotheby's Institute of Art is pleased to present '*Imagine*', an exhibition of varying artistic approaches to modern warfare, violence and conflict. Curated by Master of Art Business candidates **Lara Arslanian** and **Chloe Smith**, the exhibition will be hosted on the sixth floor of the New York campus on 570 Lexington Ave, 10022 New York City, NY. The exhibit will open with a private view on November 20th and remain on show until December 2nd. Attendance is free and open to the public but requires preliminary registration.

Imagine is a group exhibition showcasing the variety of themes and methods explored by a select number of NY-based artists tackling the complexity of warfare. Whilst some artists use propagandist media and video as sourced material for their work, others turn to in-depth research, historiography and textiles from which they aim to humanize the narrative. The result is an exhibition that explores not only artistic practices in response to war, but subtly pushes for wider cultural contemplation into the meaning of, and responses to, violence.

The exhibition title *Imagine* was taken from Liselot van der Heijden's video piece of the same name. The term *Imagine*, usually hopeful and idealistic in nature, is here in direct contrast to the realities of violence and war represented by the works on display. By pointing viewers towards an imagination of an alternate reality, the exhibition forces viewers to face the stark realities of today.

Brittany Prater (b. 1983, Ames, Iowa) is an artist and filmmaker living and working in Queens, NY. Prater has exhibited sculptures, paintings, films and videos internationally. Her work has been reviewed in ArtNews, The L Magazine and Hyperallergic as well as the Kansas City Star. In 2012 she received a grant from the National Endowment for the Humanities toward the completion of her first feature length documentary *Uranium Derby* which ran the festival circuit and won several awards including Best Feature Length Documentary at Art of Brooklyn Film Festival. She received her MFA from Tyler School of Art and her BFA from Kansas City Art Institute.

Liselot van der Heijden (b. Haarlem, Netherlands) is an artist that lives and works in New York. Van der Heijden produces installations, videos, objects and photographs. Recurring themes in her works are control and power of the gaze, the tendency to objectify "the other" and "nature"

as a cultural/political idea and anthropomorphic projection. Her video work *'Imagine'* is a meditation on the power of the image and the irreversible nature of violence. Van der Heijden has exhibited widely at galleries and institutions throughout the US and Europe, including the New Museum, the Brooklyn Museum, the Smithsonian Institution, Centre de Cultura Contemporània de Barcelona, Palais de Tokyo in Paris, Lincoln Center and Santa Barbara Contemporary Arts Forum, amongst other venues. She has taught at the Cooper Union and Pratt Institute and is now part of the faculty at The College of New Jersey.

Miranda Maher (b. 1955, Leavenworth, Kansas). Maher's practice digs into our self-deceptions about warfare and sexual violence. Miranda's first piece *"1,000 Coordinates of Violence"* includes 1000 paper sheets, pierced by a bullet bearing the longitude and latitude of a site of violence between the years 1 and 1999 C.E. Without the event information, we can't engage our usual defense mechanisms against confronting unremitting human violence. Her second piece *"After Reasonable Research"* details every single battles, invasions and other state-sanctioned violence from year 1 to 1999 C.E. Maher's work is represented in the collections of The Museum of Modern Art, The Whitney Museum of American Art (Special Collections), Museum of Contemporary Art in Chicago, the Boston Museum and the Brooklyn Museum.

Sam Sherman (b.1994, Boston, MA) is an artist living and working in New York City. His most recent work explores American cable news coverage of the Iraq War and its intersection with the history of image technology and individual experience. He received a BA from the University of Pennsylvania in 2016 and is currently enrolled in the MFA program at Hunter College.

Jenn Hassin (b. Texas) currently resides in New York City while she attends Columbia University's Master of Fine Arts program with a focus on New Genre and Installation. She graduated with a degree in Studio Art in 2012 from Saint Edward's University after serving in the United States Air Force. Hassin's work is also currently exhibited at the Pentagon, a Smithsonian curated body of work on view until 2020, as well as in private collections in patron's homes, businesses and universities. She is inspired by research and facts, which then influence her use of materials. A theme in Hassin's current work is trauma, as well as a major focus on her personal journey after rape. Hassin uses found materials, such as clothing, paper, metal, ceramics and glass, that she transforms and manipulates to create a visual for her subject matter, giving the material itself a voice in her art. Jenn Hassin currently works out of her studio, where she makes layered conceptual pieces with every intention of making a difference through her art.

For inquiries, please contact co-curators:

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