



WHEN ARTISTS ENTER THE FACTORIES

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EXHIBITS

A CONTEMPORARY ART EXHIBITION
AT THE BROOKLYN ARMY TERMINAL

WHEN
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FACTORIES

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A Contemporary Art Exhibition at the Brooklyn Army Terminal

October 18 to November 22, 2019

(On view daily from 10 am — 5 pm in October and until 4 pm in November)

Guided Tours: October 26 and November 17, 2 pm — 3 pm

Building B Lobby and Atrium
Brooklyn Army Terminal
140 58th Street, Brooklyn, NY 11220

Participating Artists

Kiichiro Adachi, Ting-Tong Chang, Oreen Cohen, Sara Enrico, Michelle Claire Gevint, Tetsugo Hyakutake, Jia-Jen Lin, Jen Liu, MaryKate Maher, Manuel Molina Martagon, Peter AC Nelson, Dikko Faust & Esther K Smith (Purgatory Pie Press), Annesofie Sandal, Ben Sloat, Anssi Taulu, Zorka Wollny

Curator

Jia-Jen Lin

Curatorial Advisor

Srinivas Aditya Mopidevi

Designer

Sanket Jadia

Cover image: Jen Liu, *The Machinist's Lament*, 2014
Image courtesy of the artist and Upstream Gallery, Amsterdam

CURATORIAL NOTE

When Artists Enter the Factories is an invitation to explore the segregated yet inseparable relationship between manufacturing and artmaking in the architectural settings of the Brooklyn Army Terminal (BAT). By presenting sculptures, installations, photographs, videos, augmented reality, and a socially engaged project, artists in this exhibition intersect with contemporary manufacturing landscapes to explore their impact on everyday life. This exhibition unpacks entanglements between human and machine, as well as the roles of artists and workers, through the refabrication of industrial materials.

When Artists Enter the Factories is also inspired by a large-scale exhibition, *Terminal New York*, held at this same location in 1983. Thirty-six years later, 16 artists inhabit this former US military supply base, which today is one of the most innovative and accessible manufacturing campuses in New York City. As their creative energies engage with the site and the workers at BAT, we welcome the viewers to partake in a range of material and conceptual actions led by artists based here in Brooklyn and other parts of the world.

ITINERARY OF ACTIONS

Mirrored surfaces and spotlights create an encounter with the sacred and secular worlds.

Robotic devices simulate living animals in an argument that our future is deeply rooted in the past.

Conversational data transformed into computer-generated stone intersect ideas of immanence and mimesis.

Printed fabric and foam highlight the interaction between machines and bodies.

Factories will bring back money. Factories will bring back jobs. Factories will make everything fit again. In factories, everyone has their place.

An open call that celebrates the artistic expressions of the workers in the building.

A large, unwieldy object is moved from one location to another by force of hand and body.

A collaborative concert in action lends an acoustic presence to the factory's untold stories.

The gypsum interior of sheetrock panels exposes the flat neutrality of a finished wall.

Neolithic wall painting tessellation is reconfigured for industrial architecture.

Diptych billboards pose an open question regarding the roles of workers and artists in today's society.

A series of photographs captures the real effects of economic development in post-war Japan.

A broken wood conveyor belt repurposes the limits of its carriage.

Building materials hold up incomplete structures, desiring an improved world in the time of a failed utopia.

Human-made structures and architecture merge with a malformation in nature across the train track.

Multi-color theatre gels plot the kinematic movements of bird wings during takeoff.

Jia-Jen Lin and Srinivas Aditya Mopidevi
New York, 2019

CURATORIAL TEAM

Jia-Jen Lin (Curator)

Lin is a Brooklyn-based artist who creates installations and collaborative projects with an interdisciplinary approach. In her curatorial debut, Lin assembles a range of creative actions extending the scope of her ongoing artistic interest in manufacturing.

Srinivas Aditya Mopidevi (Curatorial Advisor)

Mopidevi is a New Delhi and New York-based curator and writer. His current curatorial work emphasizes the questions that recent social movements pose to contemporary art and its institutions.

MAP



1. Jen Liu
2. Kiichiro Adachi
3. Ting-Tong Chang
4. (4.1 & 4.2) Peter AC Nelson
5. Sara Enrico
6. Manuel Molina Martagon
7. (7.1 & 7.2) MaryKate Maher
8. Zorka Wollny
9. Ben Sloat
10. Dikko Faust & Esther K Smith (Purgatory Pie Press)
11. Jia-Jen Lin
12. Tetsugo Hyakutake
13. Annesofie Sandal
14. Michelle Claire Gevint
15. Anssi Taulu
16. Oreen Cohen

ARTISTS



The Machinist's Lament, 2014

Video | single-channel video

17 min 47 sec

Image courtesy of the artist and
Upstream Gallery, Amsterdam

Factories will bring back money.
Factories will bring back jobs.
Factories will make everything
fit again.
In factories, everyone has their
place.

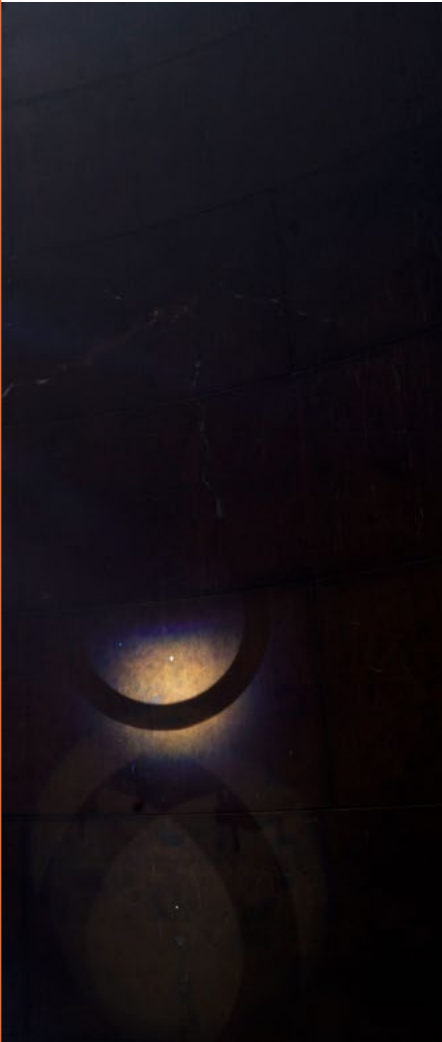
Western industrial production
represents magical thinking: an
old history that will never return;
an idealized construction that
never really was. It's impossible
to know the actual societal,
environmental, and psychological
costs; yet, entire political
campaigns are built around this.

Jen Liu is an artist who lives and works
between New York and Vermont. Her
video, performance, biomaterial, and
painting explore issues of national
identity, gendered economies, neoliberal
industrial labor, and the re-motivating of
archival artifacts.

jenliu.info



Hollow Moon, 2017
Image courtesy of the artist



Hollow Moon, 2019

Sculpture | aluminum, steel, motor,
mirror, LED light, and mixed media
Approx. 70 x 46 x 88 in
Image courtesy of the artist

Hollow Moon simulates the astronomical phenomenon of an eclipse using mirrored surfaces, spotlights, and kinetic design. For Adachi, this circular intergalactic structure is an occasion to simultaneously encounter the perceptions of both the sacred and secular worlds.

Kichiro Adachi is from Osaka, Japan, and currently based in Brooklyn. His sculptures and installations reflect how humans interact with technology and the way it influences our relationship with the modern world.

kichon.com



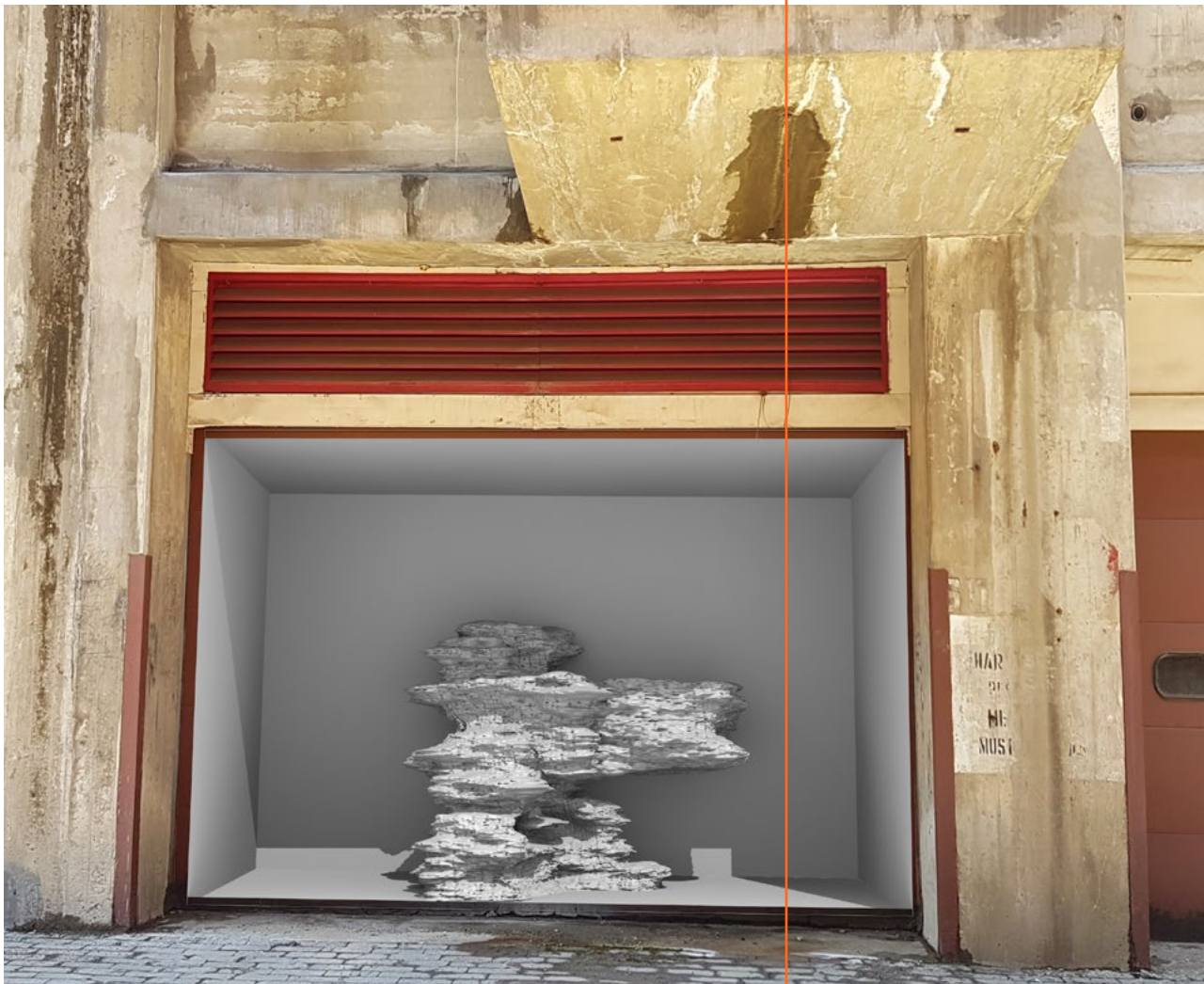
*Machines Under the Similitude
of Men*, 2018

Video | single-channel video
4 min 04 sec
Image courtesy of the artist

The project is a collaboration with historian Simon Schaffer and recreates old European clockworks using digital technology and 3D printing. With robotic devices to simulate living animals, the project brings lifelike characteristics to lifeless animal bodies. It argues that what we think of the future is, in fact, deeply rooted in the past.

Ting-Tong Chang was born in Taiwan and is based in London. Navigating forms of drawing, performance, and sculpture, his practice uses science, technology, and history to reflect on the world around him.

tingtongchang.co.uk



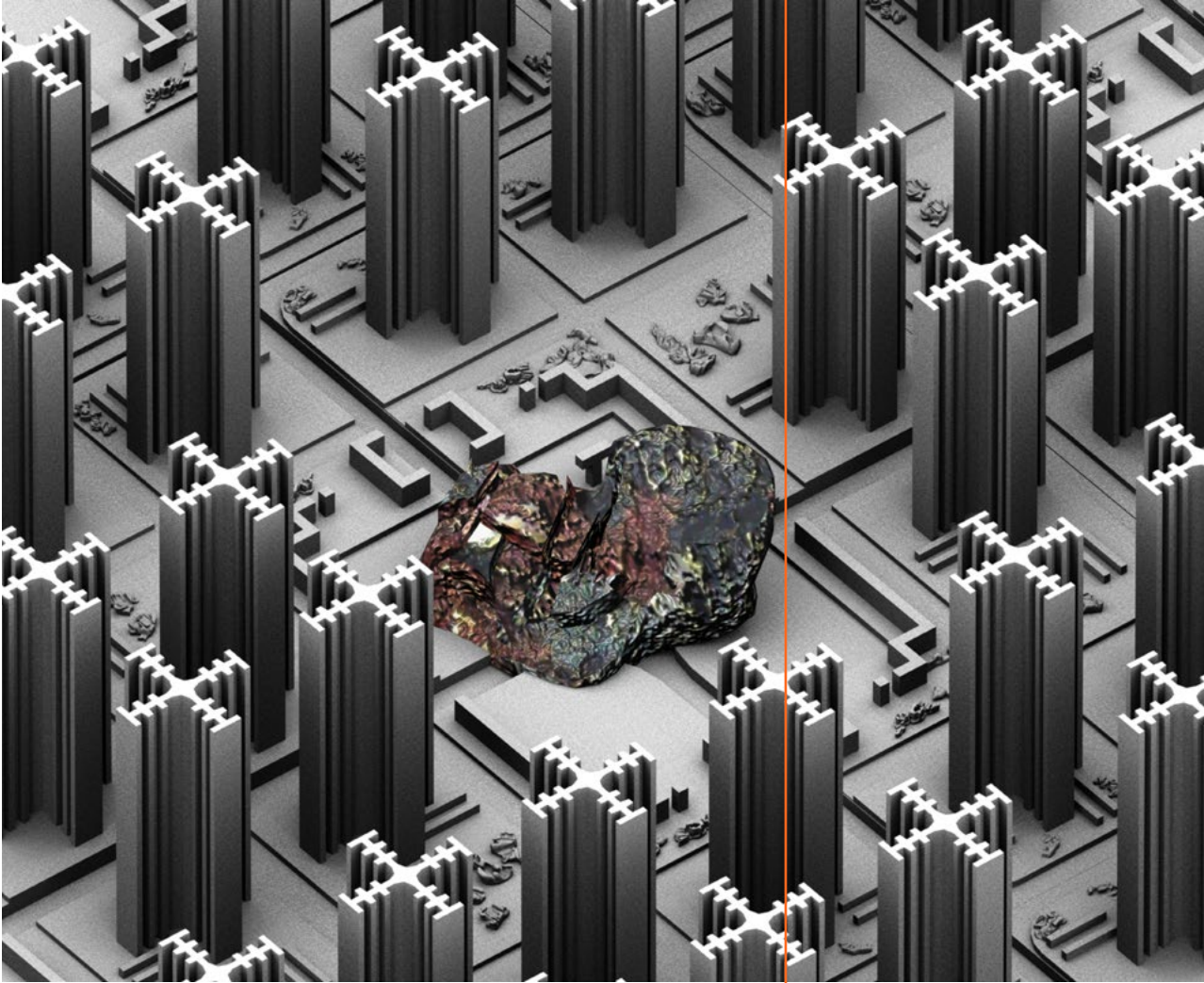
Data Stones, 2019

Installation | Augmented reality
installation
Three locations in total
Image courtesy of the artist

A database of every message sent between two people, accumulated through regular internet usage, is transformed into computer-generated stone. In contemplating these stones, we hope to crystallize our thoughts and find ourselves staring back.

Peter AC Nelson is an Australian artist currently living and working in Hong Kong. Nelson is engaged in a prolonged consideration of the history of landscape images, especially the impact of technological remediation on our relationship with the physical environment.

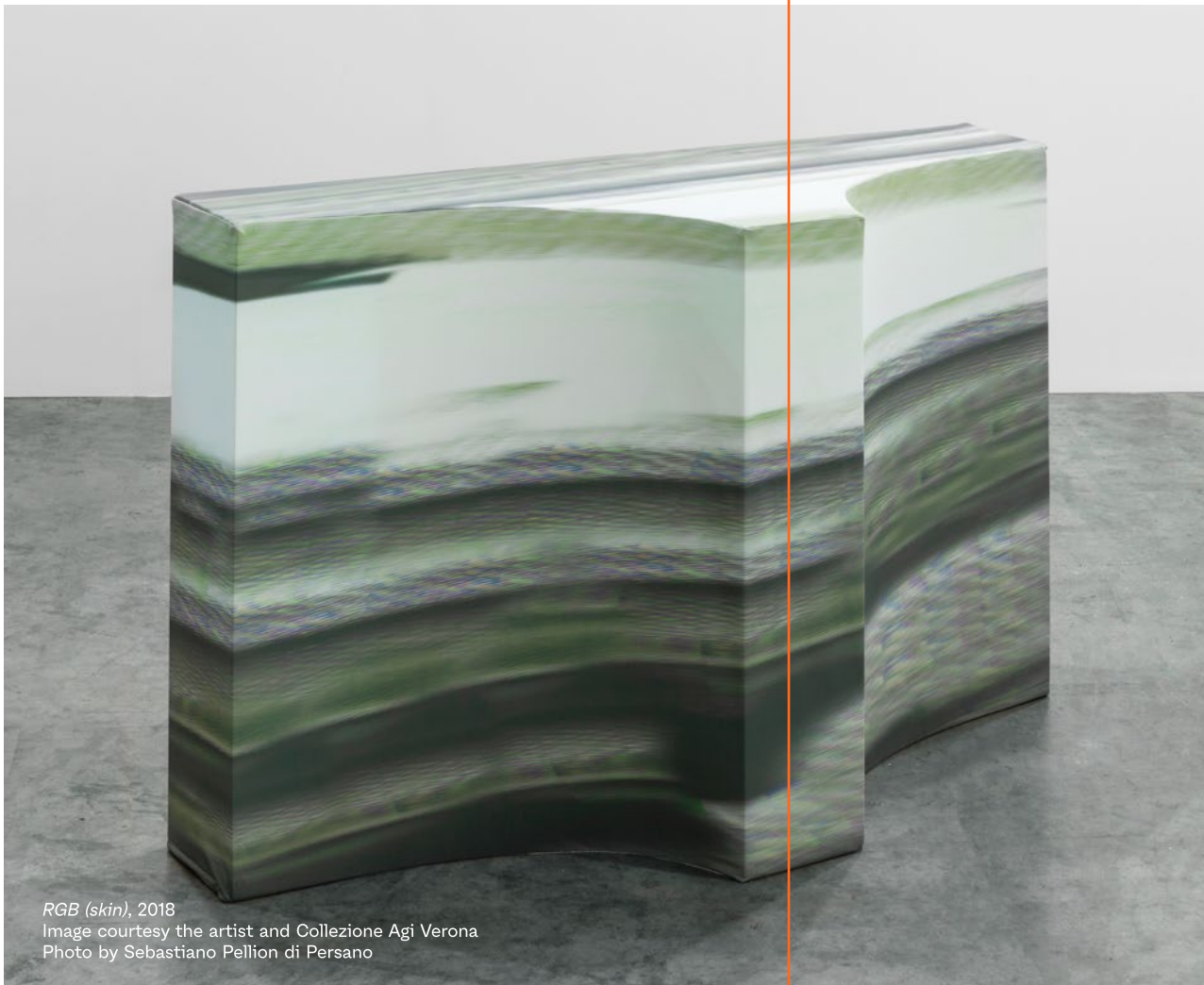
peteracnelson.com



Landscape Tractate, 2015

Animation | animation with sound
10 min 00 sec
Image courtesy of the artist

Landscape Tractate articulates relations to the contemporary landscape through our economy, conceptions of space, and accumulated memory. A borrowed alphabet recounts the bewilderment of economist Alan Greenspan and the optimism of surfer Nat Young. These words rebuild into a picturesque ruin once built as a fake garden ornament in the 18th century representing a more pleasing history.



RGB (skin), 2018
Image courtesy the artist and Collezione Agi Verona
Photo by Sebastiano Pellion di Persano

RGB (skin), 2019

Installation | sublimation printing
on polyester, foam, belts
Approx. 50 x 50 x 80 in each, two
pieces in total
Additional support by Untitled
Association, Rome. Fabrication support
by the Makerspace NYC.

RGB (skin) is an invitation to
encounter the fluid relationship
between machines and bodies
when they meet and collaborate.
This series, made of printed
fabric and foam, visualizes the
movement and manipulation of
a blank canvas in relation to the
light from a scanner as it records.

Sara Enrico was born in Biella and is
based in Turin, Italy. Enrico examines
weaving as a conceptual process
both in material and symbolic planes.
She combines painting, textile, and
industrial materials to investigate the
potentialities of surfaces in terms of
their own body and context.

saraenrico.com



Talent Within Us, 2019

Public engagement project | postcards, postcard stands, posters, TV, and images created by employees working at the Brooklyn Army Terminal
Image courtesy of the artist

In addition to their skills in manufacturing, distribution logistics, fashion, and retail, many workers have other creative talents. They often create artworks as a hobby, an artistic activity, or a deep passion. *Talent Within Us* by Manuel Molina Martagon explores these unique creative pursuits of Brooklyn Army Terminal employees through a selection of entries received through an open call.

Manuel Molina Martagon is from Mexico and currently based in Brooklyn. As an artist, he is curious about the mechanisms of human adaptation and decision-making processes. He looks for the creative solutions and survival mechanisms of everyday life.

manuelmolinamartagon.com



The Impossibility of an Island, 2012
Image courtesy of the artist

Slump, Lean, Hoist, 2019

Sculpture | wood, statuary
gypsum, brass
Approx. 156 x 72 x 36 in
Image courtesy of the artist

In *Slump, Lean, Hoist*, wooden beams and hydrostone forms fit together into unique geometric combinations mimicking the architectural elements of the Brooklyn Army Terminal. They also reflect on the idea that something meant to be as strong as stone can also have moments of fragility and exhaustion.

MaryKate Maher is from Philadelphia, PA, and currently lives in Brooklyn, NY. Her practice researches and mines textures of nature and the post-industrial landscape. She perceives nature not as a given but as a tenuous site simultaneously prone to conflict and negotiations.

marykatemaher.com



Forced Posture, 2015

Video | single-channel video
6 min 04 sec
Image courtesy of the artist

A large unwieldy object was moved from one location to another by hand and body: propping, pushing, and hoisting objects too heavy to lift. The physical body became a lever, pulley, and tripod as the viewer witnessed the awkward, vulnerable Sisyphean moments usually hidden behind the studio walls.



*Resonance Assembly–
Composition for Factory, 2014*

Video | single-channel video
24 min 46 sec

Image courtesy of the artist

Using classical music objects, everyday items, and their bodies, the participants, feel out, beat, push, and transmigrate the old malthouse and its abandoned infrastructure. The video series of minimalistic sound pieces lends an acoustic presence to the factory's quiet erosion and untold stories.

Zorka Wollny is a Polish artist based in Berlin. Wollny creates acoustic compositions for institutions, factories, and empty buildings. Her works intersect between art, theatre, and contemporary music, always connecting to the historical and functional context of specific architectural sites.

zorkawollny.net



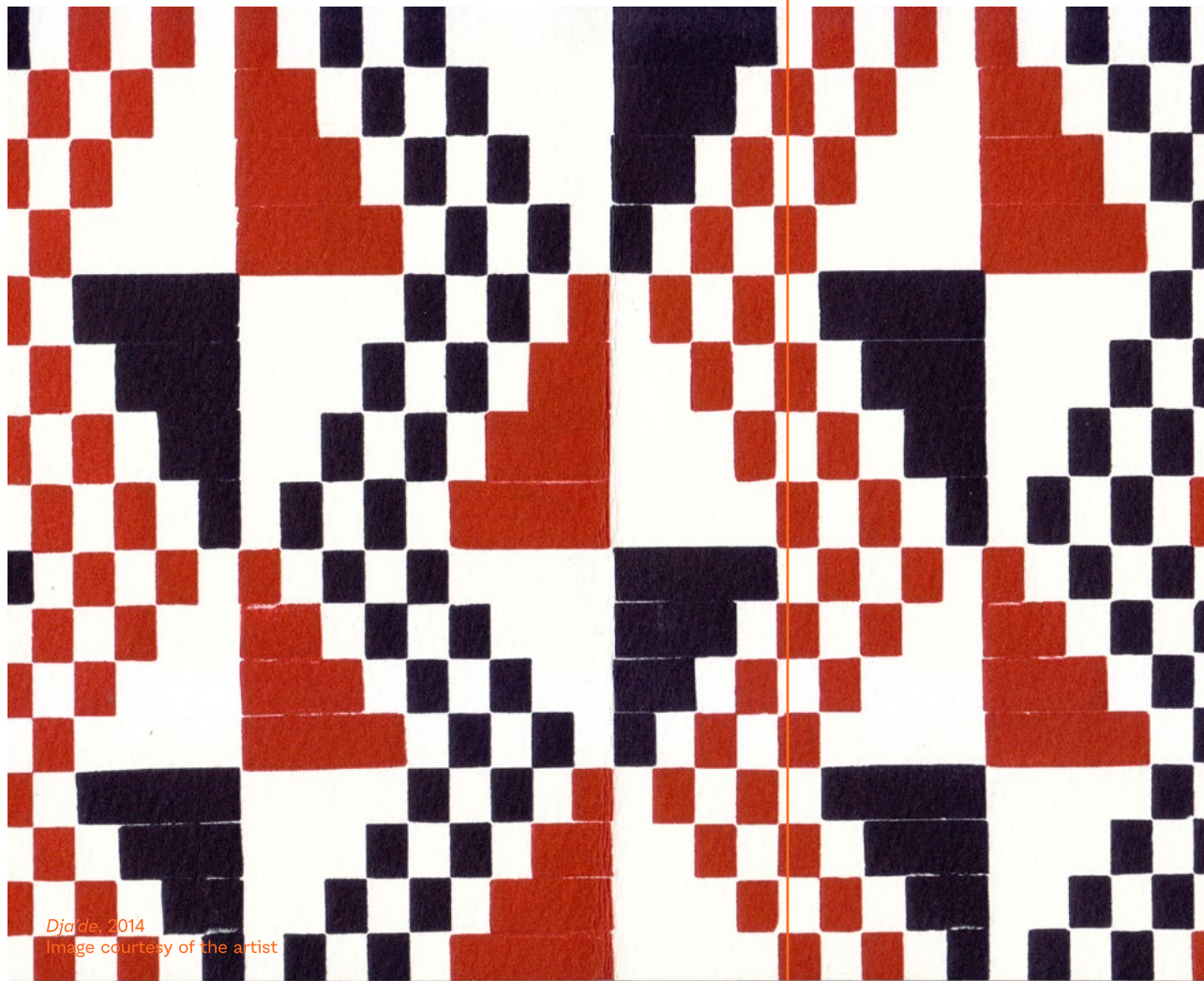
Material Mural, 2019

Installation | sheet rock, plywood
Approx. 84 x197 in
Image courtesy of the artist

Considering the quote by Gordon Matta-Clark, “the cut as a functional construct,” these works employ construction material for a large-scale modular artwork. Titled *Material Mural*, this piece upends the neutrality of a finished wall, as it reveals the gypsum interior of sheetrock panels.

Ben Sloat is from New York City and lives and works in Boston. Many of his projects use the vernacular as a base in the production of work with hybrid social meanings that reflect the artist’s multiracial background.

bensloat.com



Dja'de, 2014
 Image courtesy of the artist

Dja'de Dissected, 2019

Installation | paper
 Approx. 84 x 192 in each, four pieces
 in total
 Image courtesy of the artist

This work reconfigures modular elements from the earliest known wall mural, found in an 11,000-year-old Neolithic archeological site in northwest Syria. This mathematical tessellation references basket weaving patterns and echoes architectural elements, stepped stacks, stairways, and trestles.

Dikko Faust and Esther K Smith collaborate as Purgatory Pie Press, based in Brooklyn. Critic Steven Heller speaks of the press as: “a sanctuary for artists, designers, and typographers,” who have been “at the forefront of publishing artists’ books and ephemera.”

www.purgatorypiepress.com



The Gradient, 2019

Installation | billboard printing on vinyl, wood
Approx. 210 x 159 x 15 in each, two pieces in total
Image courtesy of the artist
Additional support and fabrication by Vendome Exhibits.

In this diptych work, Jia-Jen Lin overlaps a picture of her father spraying blue paint onto bonded leather with a picture of Michelangelo Pistoletto's *Venus of the Rags* (1967). As a daughter of a former bonded leather factory manufacturer, and an artist herself, Lin embraces the crucial roles that both manufacturers and artists play in our society.

Jia-Jen Lin is a Taiwanese-American artist based in Brooklyn. Through an interdisciplinary approach using personal experience and observations, Lin looks into subjects and their visual representations, including human experience, the resemblance between artmaking and manufacturing, and our consciousness within this prevailing era of technology.

jjajenlin.info



Nihonbashi, 2007/2019
Image courtesy of the artist

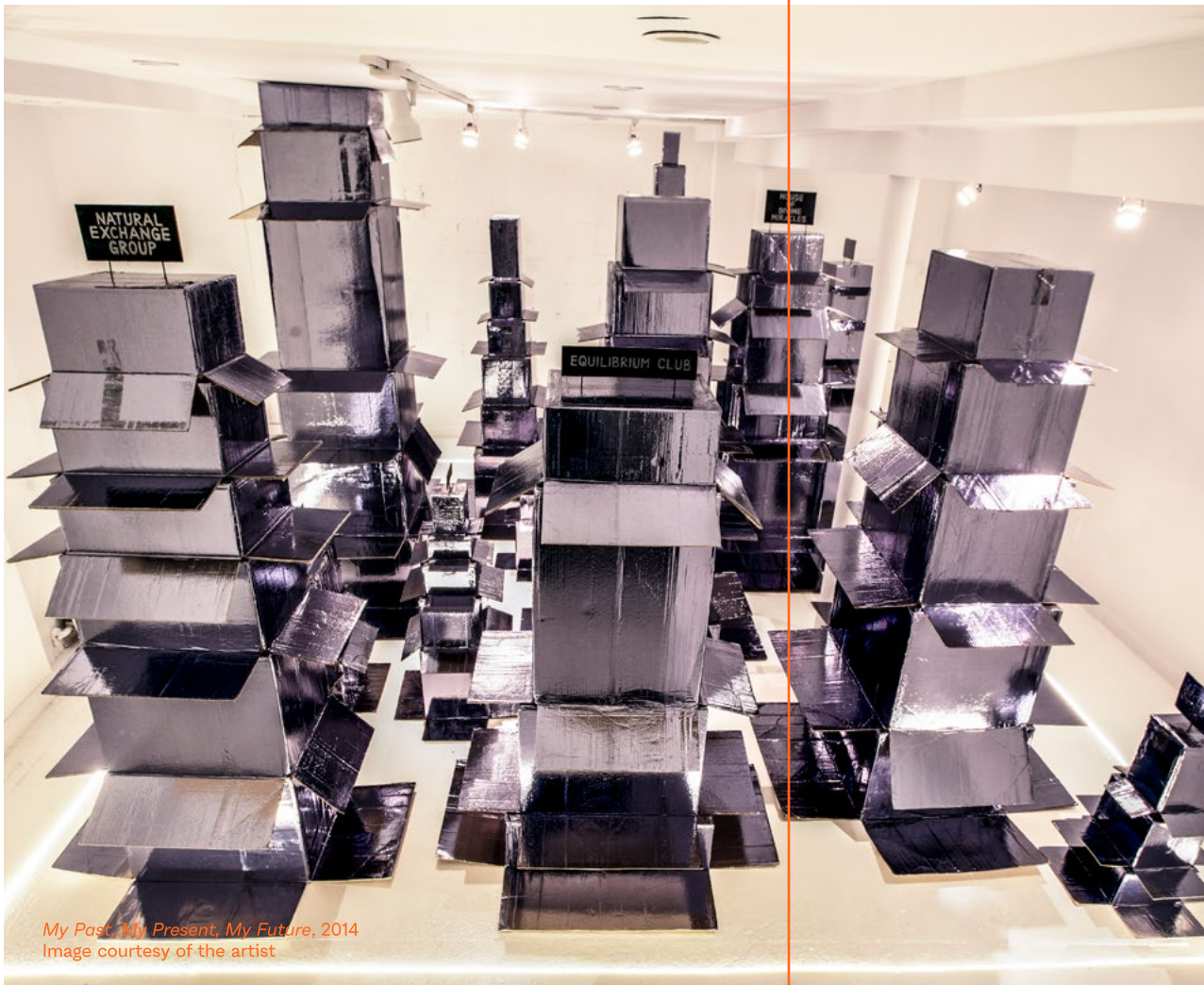
Postwar Conditions, 2019

Photography | banner printing on polyester sheer
Approx. 97 x 118 in each, four pieces in total
Image courtesy of the artist

In this project, Hyakutake focuses on Japanese society after the country's attainment of economic power through industrialization. Japan has a unique post-war history, as democracy was suddenly given to the Japanese people under U.S. occupation. Hyakutake corresponds with the question of whether society is advancing and evolving following post-war economic development.

Tetsugo Hyakutake was born in Tokyo, Japan. Hyakutake's practice keenly explores the social and political history of Japan interlaced with his personal experience of growing up in the post-war period of economic development.

tetsugohyakutake.com



My Past, My Present, My Future, 2014
Image courtesy of the artist

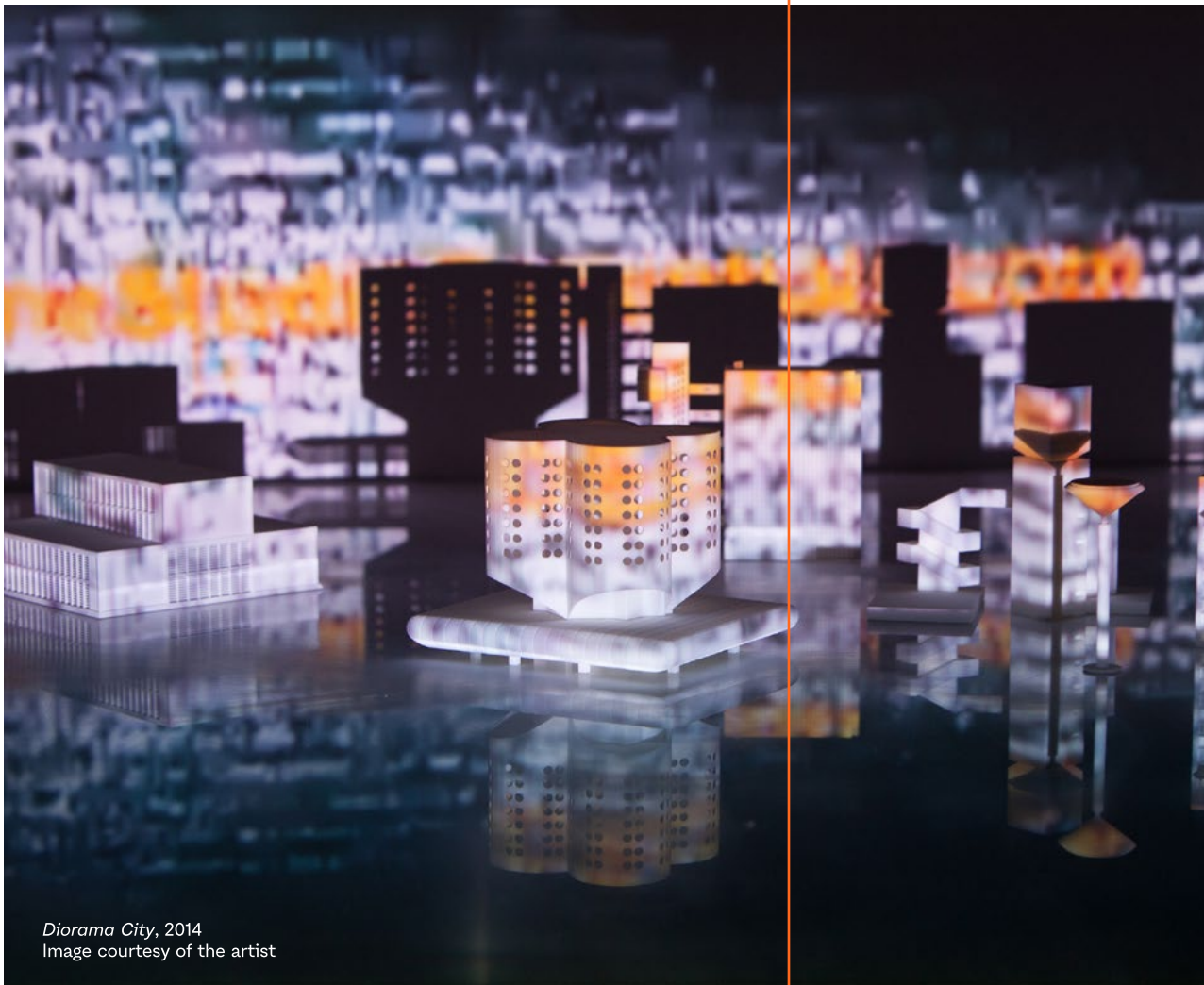
Panta Rhei~Everything Flows (like blood, like sweat, like tears), 2019

Installation | vinyl, wood, cardboard
Approx. 536 x 150 x 60 in
Image courtesy of the artist
Additional support by the Danish Arts Foundation. Material support by Rvinyl.

Panta Rhei~Everything Flows (like blood, like sweat, like tears) is a broken conveyor belt that stands on the platform area in the atrium space with several sculptures on it — a direct acknowledgment of the similarities in the manufacturing and artistic processes.

Annesofie Sandal was born in Seoul, South Korea, and grew up in Copenhagen, Denmark. Sandal is based in Long Island City, Queens. Her installations examine social and cultural hierarchies through the use of inexpensive and found materials, such as cardboard boxes.

annesofiesandal.com



Diorama City, 2014
Image courtesy of the artist

(im)plausibility, 2019

Installation | copper pipes, concrete blocks, cement mortar
Approx. 288 x 174 x 144 in
Image courtesy of the artist

This work explores ideas of displacement and failure. Using industrial building materials, the installation alludes to an incomplete structure, thus representing the possibility of an unrealized and unfulfilled aspiration — a desire and hope for an improved society with the acknowledgment of a failed utopia.

Michelle Claire Gevint is an Israeli-American artist based in Brooklyn. Her practice explores personal and social relationships to architectural spaces and built environments, specifically touching on topics such as displacement and alienation.

michellegevint.com



Side Effect, 2014
Photo by Jonas F. H. Jensen

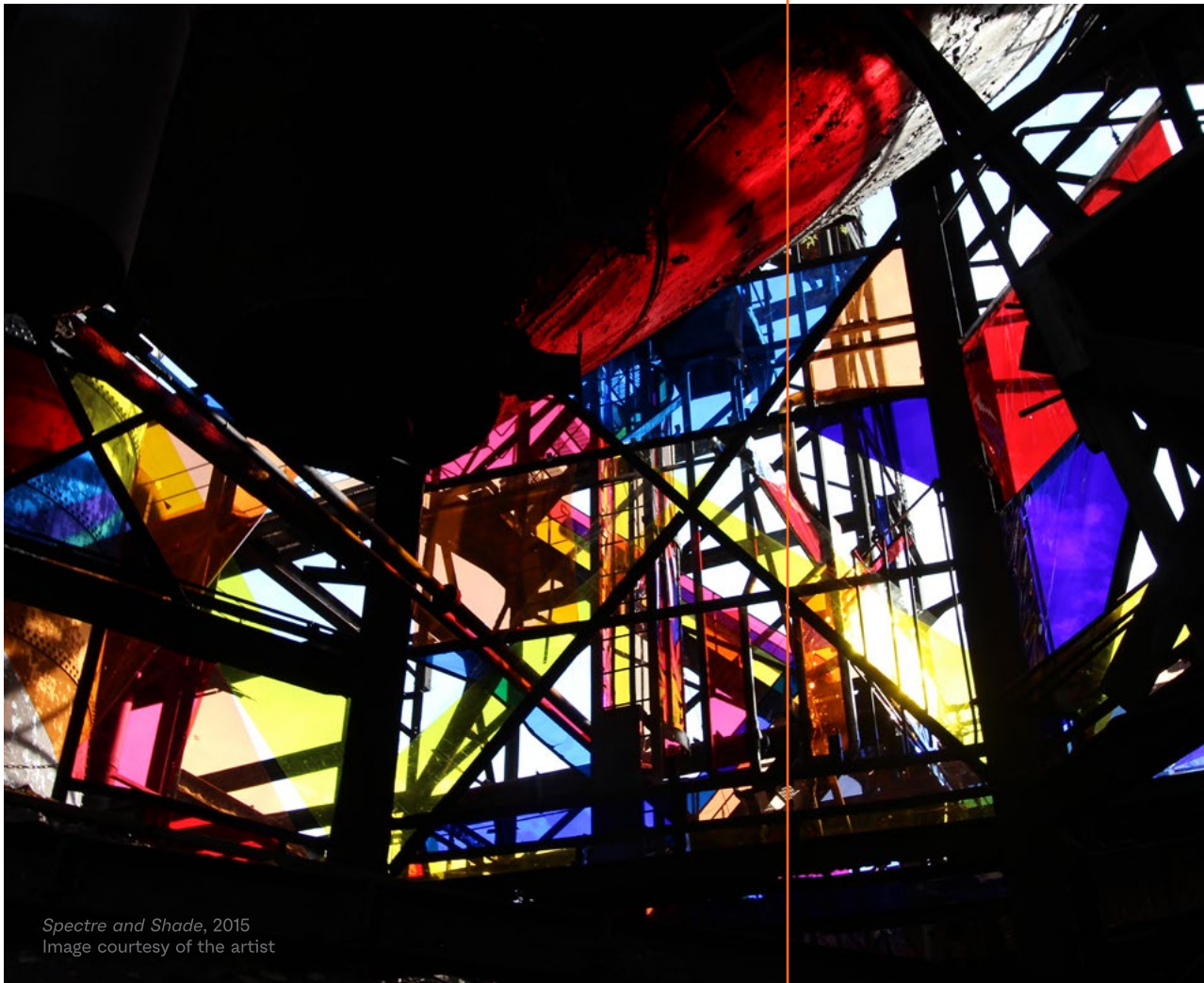
Conquerror, 2019

Sculpture | weatherproof fabric, paint, plastic tubes, wood, aluminum
Approx. 181 x 78 x 122 in
Image courtesy of the artist
Additional support by the Finnish Cultural Foundation. Fabrication support by the Makerspace NYC.

The title for *Conquerror* is a combination of “conqueror” and “error.” The work combines human-made structures and architecture with a malformation in nature, signifying that organic and inorganic — humans, plants, and buildings — have their own life cycle.

Anssi Taulu was born in Jyväskylä and is based in Hämeenlinna, Finland. Taulu creates spaces where viewers can experience a different reality through scenarios that leave them feeling desolation and solace at the same time.

anssitaulu.com



Spectre and Shade, 2015
Image courtesy of the artist

In Between Here Flows, 2019

Sculpture | steel rebar, theatre lighting gels, plastic laminate, tape, baling wire, spray paint

Approx. 768 x 120 x 168 in

Image courtesy of the artist

Additional support by the Greater Pittsburgh Arts Council. Fabrication support by the Makerspace NYC

In Between Here Flows is a sculptural installation that graphs the kinematic movements of bird wing movements in flight and landing. The lines are drawn in over 2,000 feet of hand-bent steel rebar. The negative space is filled with multi-colored gels offering a stream of colorful shadows across the rigid terminal architecture.

Oreen Cohen is from Rochester, New York and based in Pittsburgh, Pennsylvania. Cohen's multidisciplinary work includes sculptures, installations, public art, interventions, and performances that explore materiality as a catalyst for the interactions between the body, movement, and place.

oreencohen.com

This exhibition is sponsored by the New York City Economic Development Corporation and the Brooklyn Army Terminal.

Additional support has been provided by Untitled Association, Rome; the Danish Arts Foundation; the Finnish Cultural Foundation; and the Greater Pittsburgh Arts Council. Production Partnership includes Makerspace NYC, Rvinyl, and Vendome Exhibits.

For more information, please visit
<https://www.bat.nyc>

For exhibition inquiries, please contact
whenartistsenterthefactories@gmail.com