

September 26th, 2019

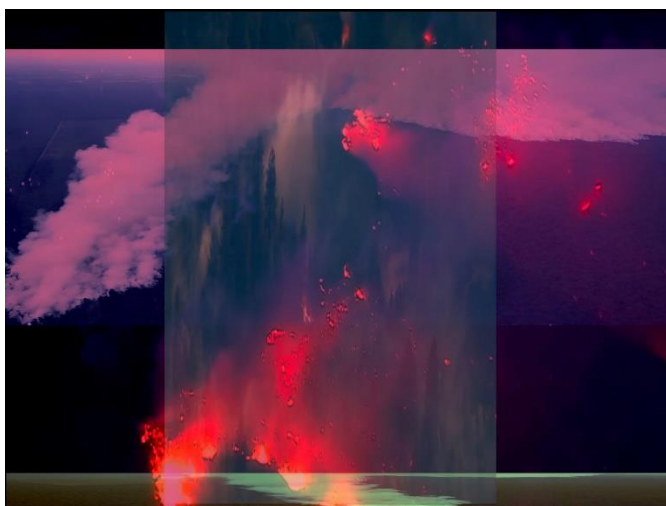


Image by Carrie Elston Tunick

the grass is always #00ff00

October 18th – November 8th

Opening Reception: October 18th, 6-9pm

NARS is pleased to present *the grass is always #00ff00* an exhibition featuring works by Isak Berbic, Erica Molesworth, Carrie Elston Tunick, Joshua Citarella, Joshua Liebowitz, and Sorbus in conjunction with the Sunset Park Wide Open Fall Edition event which is co-presented by NARS Foundation, J&M Studios, BOCCARA Art, Brooklyn Arts Fellowship, Art Cake, Target Margin Theater, ChaShaMa and Tabla Rasa Gallery. The exhibition is curated by NARS' Program Director Vanessa Kowalski and brings together works from artists living and working in both locally and abroad and presents a selection of photographic and video based works in which the landscape, whether that is an environmental or natural landscape, political landscape, social landscape, or the projected future of a yet untitled terrain becomes a foreground, background, or the subject matter at hand.

Spanning both of NARS' gallery spaces, the exhibition begins in the 2nd Floor Project Space, where Sorbus, an artist collective based in Finland, presents its third video work: *Wild is the Wind*, in which a group of friends has gathered in a remote house by the English seashore to celebrate the coming sologamic wedding of Rudy, a loved performance artist. As Rudy suddenly disappears, others face a daunting task: how to live with a loss, together? More questions arise when a search for a sense of togetherness is interrupted by sudden events of exit and entrance. In the Main Gallery, Erica Molesworth's single channel video *Silicon Landscapes*, presents a mixture of aerial drone footage and walking tours of technology industry campuses alongside a parafictional voiceover. Revealing ideologies of labor, technology, Cold War history, and visions of the future, the work examines the architecture and landscaping in Silicon Valley, California, the backdrop of start-up and global technology companies such as Apple, Facebook and Google. In another video work, headlines and images clash in Carrie Elston Tunick's looping piece *Selfie Death*, chronicling a nauseating feed of final moments caught on camera. Taking center stage, the video piece is flanked by stills from Tunick's other video work wherein collected imagery from various floods and wildfires is layered ad infinitum in deceptively colorful, bold, and yet wildly peaceful arrangements. Joshua Citarella's vinyl adhesive works mimic e-commerce product photography and the lifestyle magazines from a world we may not want to but already do live in. Citarella shows us the content of our shopping carts and visualises the links between consumer culture, wellness, and mis-information in his piece '*All the Wellness Products Americans Love to Buy are Sold on Both Info-Wars and Goop*,' in which rare mushrooms and herbal supplements feature. *Dried Goods with Solar Panel at Dawn*, a detail view from a larger project in which Citarella has made large scale mega-multi-image composites, flattens any distance we ever imagined between the natural and the... well, still 'natural.' Isak Berbic presents a large scale photographic work that transports the viewer to the American West, and more specifically, to a site that connects The Mexican-American War (1846-1848), Manifest Destiny and New Imperialism, the Homestead Desert Land Act, and the geological survey photography of Timothy O'Sullivan through the lens of the

Saguaro Cactus who lives in the Sonoran Desert. Berbic's works are mirrored in terms of 'greenery' but that of another nature, in the works of Joshua Liebowitz, whose self-portraits show the artist dressed as the other side, the alt-right that is, clad in body armor, offering a glimpse into his recent body of work, *Mediations, or the End of Cosplay*.

About the Curator & Artists:

Vanessa Kowalski is a Polish-American curator, writer, editor and artist. She holds a BFA in Photography from the School of Visual Arts in New York City, and an MA in Curating, Mediating, and Managing Art from Aalto University in Helsinki, Finland. After co-founding an alternative gallery space in Los Angeles, she has gone on to curate numerous exhibitions and series of public programming both locally and internationally. She is a co-founder and editor of *we need to talk*, a publication launched in Helsinki which looked at the art of the interview. She has kept a blog since 2016, www.pocketsize.gallery, which attempts to break down the idea of 'women's work' by questioning what it means to be a woman and what it means to work. Her artworks and writing have been featured in books and publications such as *Clog x Artificial Intelligence*, *Take Shape Mag*, *Precog Mag*, *Speed of Resin*, and more. Her MA dissertation, 'On Curating, Online: Buying Time in the Middle of Nowhere,' explored ideas of exhibiting artworks in the digital realm and the need for expanded practices of care in the curatorial field at large. She currently lives and works in Brooklyn as the Program Director of the NARS Foundation, an International Artist Residency Program dedicated to supporting emerging and mid career artists located in Sunset Park.

Carrie Elston Tunick (b. 1980, Washington DC), received her B.A. from Yale University in and M.F.A. from Hunter College. Her multimedia art has been in museums and galleries around the world, from Bronx Museum in New York to Ars Electronica in Linz, Austria. She won the New York Art Marathon Prize, a curatorial grant from the Robert Rauschenberg Foundation, and recently, a BRIC Media Arts Fellowship. She also held residencies at Vermont Studio Center, Bronx Museum, NARS Foundation, Artists Alliance LES Studio Program, and she is currently an artist-in-residence at the Sharpe-Walentas Studio Program. Carrie is a Director of The Prospect Hill Foundation, she serves on boards for Bronx River Alliance, Hunter Art Advisory Board, and Third Street Music School, and she is Director of Development for the Grammy-nominated choral ensemble, Voices of Ascension. Carrie is also a co-founder of the new media gallery and tech incubator IMC Lab + Gallery.

Erica Molesworth is an artist working across video and installation. She is interested in landscapes that integrate the natural and artificial, and their symbiotic relationship with human economies. She was born in Sydney, Australia, completed undergraduate studies in Media Arts at the University of Sydney, and an MFA in 2015 at the California College of the Arts (CCA). Erica has exhibited widely in Australia and in the United States, including at Yerba Buena Center for the Arts (YBCA), the Contemporary Jewish Museum in San Francisco, in the John Fries Memorial Prize and Firstdraft in Sydney, Channels Video Festival in Melbourne, Southern Exposure, University of Massachusetts and the University of Nevada. She has been awarded fellowships at Vermont Studio Center, Lighthouse Works, MASS MoCA Studios, Wassaic Project, New York Art Residency & Studios (NARS), and Bay Area Video Coalition among others. She has received an Australian Postgraduate Award, a CCA graduate merit scholarship and teaching fellowship, and the Australia Council's ArtStart grant. She is visiting faculty at Parsons/New School NY, and previously at CCA and SFAI in the Bay Area. She has given visiting artist lectures at Stanford and the Living Room Light Exchange, and was also a co-founder of Oakland's all women/nonbinary art space CTRL+SHIFT Collective (ctrlshftcollective.com).

Joshua Citarella (b. 1987, New York, USA) is an artist working with both materials and software. His work positions photography at the nexus of an interdisciplinary practice. Recent solo exhibitions include Corcoran School of the Arts and Design in D.C., Higher Pictures in New York and Bahamas Biennale in Detroit. He is the author of 'Politgram & the Post-left'. He is an adjunct professor at the School of Visual Arts in New York City.

Isak Berbic is an artist primarily working with photography, moving image and performance. His recent artworks reimagine popular narratives, crossing them with social and personal histories, often appropriating anecdotes and myths, politics and contemporary issues, environmental and economic ecologies, art history, cooking, migration, humor, tragedy, the global circulation of images and the limits of representation. Reflecting on contested histories, he uses fiction and documents, found and primary material, exploring the image and the literary in the construction of his pieces. His work takes on different forms of presentation, including image-text-object installations, photographic prints, videos, actions, texts and publications.

Joshua Liebowitz works across research and diverse media. He is interested in the absurdity of the human condition, and the articulation of strategies for its encounter. Liebowitz' most recent solo exhibition was on view at this year's SPRING/BREAK (New York, 2019). His work has been presented at CAFA International Gallery (Beijing); ISCP; NARS Foundation; Pioneer Works, and St. Mark's Church (New York), amongst others. Joshua's projects have been discussed in a variety of publications and media, including ARTNews, The Atlantic, Gothamist, Art F City, Art Uncovered, Packet BiWeekly, Bedford+Bowery, and Jacket2. He lives and works in New York City.

SORBUS is an artist collective that resides in the midst of 10 euro falafels, yoga studios, bars and striptease places in the Finnish capital Helsinki. The collective evolved out of a working group that ran an art space up until January 2019. The space opened in January 2013 and hosted exhibitions, performances, concerts and other events. The works of the collective have dealt with the commercial and artistic distribution of subcultures, as well as the social meanings of art. Sorbus is Otto Byström, Henna Hyvärinen, Jonna Karanka, Mika Palonen, Sakari Tervo and Tuomo Tuovinen. "We have sought balance between art, work and life but have started to feel old, uncool and burnt out. This is our dream job – but we're not sure if we can handle it." SORBUS' participation in the exhibition is supported by the Finnish Cultural Institute in New York through its MOBIUS Fellowship Program.

About NARS: The New York Art Residency and Studios (NARS) Foundation is a 501(c)(3) not-for-profit arts organization committed to supporting artists and curators on an international level as well engaging the local community in Brooklyn and the Greater New York area. NARS provides an array of creative support services and professional development opportunities for emerging and mid-career artists through short-term integrated residency programs, progressive exhibition programs, international exchanges, and engaging public programs that foster global understanding and dynamic cross-cultural dialogues. These services operate in conjunction with our community outreach initiatives to promote greater accessibility to contemporary art for the under-served local community in south Brooklyn. Our mission is to present diverse platforms on which to nurture creative inspiration and innovative cross-pollination of ideas.

Accessibility:

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NARS Foundation is only wheelchair accessible via prior arrangement - please contact info@narsfoundation.org to arrange this. Free filtered water is available. Seating with backs is available. The closest train station is 0.3 miles away (R train at 45th Street). The closest wheelchair accessible train station is 3.2 miles away (Atlantic Avenue/ Barclays Center). On street parking is available. Please consider coming to this event scent free. For further questions regarding accessibility, please contact NARS directly at info@narsfoundation.org.



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NARS programs are made possible in part through the generous support of Materials for the Arts and with public funds from **ConEdison** and the New York State Council of the Arts, administered by the Brooklyn Arts Council. SORBUS' participation in the exhibition is supported by the Finnish Cultural Institute in New York through its MOBIUS Fellowship Program.