

U:L:O: Part I 2016 | L: Kimberly-Klark

INTERSTATE

66 Knickerbocker Ave
Brooklyn NY 11237
www.interstateprojects.org

03: *Opening_to_the_Sighs*

June 17 - July 3, 2016

Opening Reception June 17, 6-9pm

Sue de Beer, Susan Cianciolo, Flannery Silva

-Has it been raining this hard for long?

-Half an hour.

-Can you wait a minute, please?

-Hello?

-Who is it?

-Suzy Bannion. I just got in from New York.

-I don't know you. Go away!

-But I have the letter you sent.

-Look, it's really raining hard. You could just let me in and I'll explain.

-Go away. Go away!

-But you don't understand! Wait! Wait a minute. Wait. Hello. Is anybody there? Hello?

...

-I saw her behind the door! Three Irises! Turn the blue one!

-I told you: we must get rid of that bitch of an American girl! Vanish--She must vanish! Make her disappear, understand? She won't eat or drink anything this evening. Vanish--She must vanish, vanish, vanish!

Kimberly-Klark is pleased to present 03: *Opening_to_the_Sighs*, featuring Sue de Beer, Susan Cianciolo, and Flannery Silva for the third iteration of U:L:O: at Interstate Projects. The lower level of the gallery mirrors the basement of the dance academy in Dario Argento's film, *Suspiria* (1977)—a deeply hidden, private chamber housing the destructive and powerful energy of a coven. Acting as a ground for experimentation and deviance, Interstate Project's subterranean floor is the ultimate container for these vessels—works that hold within them intensely personal, carnal, and psychic qualities, at moments verging towards the point of rupture.

Over the last two decades, de Beer's photography, film, and site-specific installations, informed by a sense of mall-punk *mise-en-scène*, have explored the uncanny tension that occurs in physical spaces where ghost stories and contemporary culture blur. The series of photos presented here, produced between 1998 and 2001, depict bedroom-bound teens in states of supernatural fissure. Using the visual language of a low-budget body horror, these hemorrhaging subjects investigate the haunted, apocalyptic psyche of the American adolescent.

At once sexually volatile and ambiguously ethereal, Cianciolo's series of subversive vignettes, *Pro-Abortion Anti-Pink* (1995), appear as an extension of the artist's intimate assemblage sculptures and bespoke fashion concepts that have come to define her practice. Shot on Super 8, this patchworked collection of short films, each conceptualized by one of Cianciolo's peers, deals with female bodies in varying states of vulnerability, fetishization, and role-playing power dynamics through an unsteady camera lens reminiscent of a low-fi home video.

Likewise, Silva's *i would sooner destroy my manhood than betray your heart* (2016) flirts with crossed sentiments of desirability and control, confronting on levels equally benign, erotic and abject. A sister piece to *Ballerina Test Tube* (2013), the recumbent sculpture and accompanying drawing by Ion Birch function as a devotional portrait stripped and subdued of an intended virility. The installation situates itself within the larger framework of Silva's interdisciplinary practice, a narrative concerned with childhood Holly-Hobbie energies, a rehearsed language of symbols, and the ways in which damage can translate to gestalt.

In conjunction with the exhibition, Kimberly-Klark will present a night of performance and film, *Pinky Rose* (Flannery Silva) x *Hudson Valley Ruins*, on June 19, 2016.

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Sue de Beer (b.1973 Tarrytown, NY) received a BFA from Parsons School of Design in 1995 and an MFA from Columbia University in 1998. Solo exhibitions include the Kunst Werke in Berlin, the Whitney Museum of American Art at Altria, the MuHKA Museum in Antwerp, and Los Angeles Contemporary Exhibitions in Los Angeles. Her work has been included in group exhibitions in such venues as the New Museum, the Whitney Museum of American Art, MoMA PS1, the Brooklyn Museum, the Reina Sofia in Madrid, the Neue Galerie am Landes Museum Joanneum in Austria, the Deste Foundation in Greece, and the Museum of Modern Art, Busan, in Busan, South Korea. De Beer's work is in the permanent collections of the Museum of Modern Art, Whitney Museum of American Art, the New Museum for Contemporary Art, the Brooklyn Museum, the Deste Foundation, and the Goetz Collection. De Beer currently lives in New York and is represented by Marianne Boesky.

Susan Cianciolo (b. 1969) For the past twenty years, Susan Cianciolo has moved between fields and formats including fashion, craft, performance and filmmaking. Born in Rhode Island in 1969, Susan Cianciolo studied Fashion Design at Parsons The New School for Design and painting at Winchester School of Art. She began her career by interning at Geoffrey Beene under Alber Elbaz. Cianciolo also worked as production manager for Kim Gordon's X-girl line and then moved on to assistant collection designer at Badgley Mischka. From 1995–2001 she produced her critically acclaimed and commercially successful RUN collection. Cianciolo collections are regularly featured in museums and galleries internationally; her designs, artworks, and films have been included in recent solo exhibitions at Yale Union in Portland, Oregon, 356 Mission Road in Los Angeles, California, and Bridget Donahue in New York, as well as in group exhibitions at White Columns, Lisa Cooley, and MoMA PS1, among others.

Flannery Silva (b. 1991, Stone Ridge, NY) lives and works in Los Angeles. Recent solo and two person exhibitions include *Fawn's Leap*, NY w/ Jacky Connolly, Kimberly Klark (Queens, NY) and *Youth Dew*, Springsteen (Baltimore). Her work has also been shown at Centre For Style (Melbourne), HQ HQ (Portland), Evening Hours (New York), Open Space (Baltimore), and Sophiajacob (Baltimore). Silva is a member of the band Odwalla88 with Chloé Maratta.

Kimberly-Klark is an artist run project space located at 788 Woodward Avenue, Queens, NY.

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U:L:O: is an annual curatorial program that invites six curators over a six week period to organize a show in one of the three spaces at Interstate Projects, Upper(U:), Lower(L:), and Outside(O:). For 2016, Interstate Projects is pleased to present two parts. U:L:O: Part I is from June 17 – July 3, and includes U: Tim Gentles (New York), L: Kimberly-Klark (Queens), O: Andrew Russeth (New York). Part II is from July 15 – July 30, and includes U: A; Bedell (New York) L: Nichole Caruso (New York) O: Jupiter Woods (London).