

**SculptureCenter**  
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**For Immediate Release**

Release Date:  
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Exhibition:  
***Carissa Rodriguez: The Maid***

Dates:  
January 29 – April 2, 2018

Opening Event:  
Sunday, January 28, 2018  
5:00-7:00pm

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**CARISSA RODRIGUEZ: THE MAID**

SCULPTURECENTER TO PRESENT FIRST SOLO MUSEUM EXHIBITION IN NEW YORK CITY BY  
CARISSA RODRIGUEZ

Long Island City, NY – **Carissa Rodriguez** examines the material and social conditions in which art is produced and reveals how the canonical figure of the artist is reflected in—and reproduced by—the products of her labor.

Rodriguez's solo exhibition at SculptureCenter will feature a newly commissioned video work. By engaging the discourse of sculpture through the tools of cinema, the video follows the lives of 'related' artworks and recounts the conditional relationships between artist, artwork, and third-party agents (institution, caregiver, surrogate) in familial terms. Through this work, Rodriguez investigates how techniques of modern reproduction—both artistic and biological—are organized around property and kinship structures that are mediated through technology and the law.

*Carissa Rodriguez: The Maid* is the artist's first solo museum exhibition in New York City. The exhibition is curated by **Ruba Katrib** and is accompanied by a color publication with essays by Katrib and Leah Pires. Carissa Rodriguez' video commission is underwritten by Valeria Napoleone XX SculptureCenter. Additional support for *The Maid* is provided by Barbara and Howard Morse, with in-kind support from Genelec. The exhibition will travel to MIT List Visual Arts Center, Cambridge in spring 2018.

Carissa Rodriguez (born 1970 in New York City; lives and works in New York City) has exhibited in New York and internationally since the mid-1990s. Recent solo exhibitions include the CCA Wattis Institute, San Francisco (2016); Front Desk Apparatus, New York (2013); and Karma International, Zurich (2012).

Recent major group exhibitions include *MEDUSA*, Musée d'Art Moderne de la Ville de Paris (2017); *Finesse*, Wallach Art Gallery, New York (2016); the Whitney Biennial, New York (2014); *Theater Objects*, LUMA Westbau, Zurich (2014); *Pro-Choice*, Fri Art, Fribourg, Switzerland (2013); *ProBio*, MoMA PS1, New York (2013); *White Petals Surround Your Yellow Heart*, ICA Philadelphia (2013); and *Demanding Supplies*, Kunstraum Lüneburg (2011). Early in her career, Rodriguez exhibited at American Fine Arts, Co., New York (1999 and 1996), and between 1999 and 2004, her project *The Stand* traveled to several institutions internationally.

Rodriguez received a BA from Eugene Lang College at the New School, New York in 1994, and attended the Whitney Independent Study Program in 2001. She was a core member of Reena Spaulings Fine Art, New York from 2004 to 2015. In 2013 Rodriguez was included in *Better Homes* at SculptureCenter, New York, curated by Ruba Katrib.

**About Valeria Napoleone XX SculptureCenter**

Valeria Napoleone XX SculptureCenter (VNXXSC) is an ongoing initiative that supports the production of a major artwork by a female artist in a selected exhibition at SculptureCenter. It launched in September 2015 with the commission of *Project for Door (After Gaetano Pesce)*, 2015 - the center piece of the exhibition *Anthea Hamilton: Lichen! Libido! Chastity!*, for which Anthea Hamilton received the nomination to the Turner Prize 2016.

VNXXSC is part of Valeria Napoleone XX, an umbrella platform for projects and initiatives working towards increasing the recognition and validation of art practices by female artists through

collaborations and partnerships with institutions and individuals in the world of contemporary art.

### On view concurrently

#### ***In Practice: Another Echo***

January 29 – April 2, 2018

### About SculptureCenter

SculptureCenter leads the conversation on contemporary art by supporting artistic innovation and independent thought highlighting sculpture's specific potential to change the way we engage with the world. Positioning artists' work in larger cultural, historical, and aesthetic contexts, SculptureCenter discerns and interprets emerging ideas. Founded by artists in 1928, SculptureCenter provides an international forum that connects artists and audiences by presenting exhibitions, commissioning new work, and generating scholarship.

Over the past 18 years, SculptureCenter has presented works by nearly 750 emerging and established artists through our annual exhibition program, and today, SculptureCenter is considered one of New York's most adventurous kunsthallen. Placing importance on investment, inclusiveness, independence, transparency, and rigor, SculptureCenter has developed a strong reputation for championing under-recognized and emerging artists, many of whom have gone on to celebrated and substantial careers such as: 2016 Turner Prize nominee Anthea Hamilton, Sanford Biggers, Nairy Baghramian, Tom Burr, Liz Glynn, Rochelle Goldberg, Camille Henrot, Leslie Hewitt, Rashid Johnson, Ugo Rondinone, Katrín Sigurdardóttir, Alexandre Singh, Monika Sosnowska, Gedi Sibony, Mika Tajima, and recent Hugo Boss Prize winner Anicka Yi.

As a non-collecting museum, SculptureCenter's annual exhibition program includes 1-2 commissioning programs by mid-career artists, 10-15 projects by emerging artists, and 3-6 solo and group exhibitions in addition to an exciting series of special projects by emerging artists through *In Practice*, an open call program, and *Public Process*, a public art and education initiative for high school students. SculptureCenter continuously offers a dynamic series of free public programs and events that feature artist talks, performances, film screenings, and concerts, as well as publications.

SculptureCenter's exhibition, program, and operating support is generously provided by grants from the Lambent Foundation Fund of Tides Foundation; the Kraus Family Foundation; the A. Woodner Fund; Jeanne Donovan Fisher; the Seth Sprague Educational and Charitable Foundation; New York City Council Majority Leader Jimmy Van Bramer; and contributions from our Board of Trustees and Director's Circle. Strategic planning support is provided by the LuEsther T. Mertz Fund of The New York Community Trust. Additional funding is provided by the Milton and Sally Avery Arts Foundation and contributions from many generous individuals.

SculptureCenter's programming is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, an award from the National Endowment for the Arts, and made possible by the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.

Valeria Napoleone  GENELEC® NYC Cultural Affairs  Council on the Arts  National Endowment for the Arts 

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