Politics of Space and Bodies Confinement revolves around a central work, a In playwright Samuel Beckett's Happy Days choreography performed by three dancers (1961), the central character, Winnie, is presented to us buried up to her neck in a mound placed out of the confines of our reach, barely audible behind a set of high, opaque, white of white sand, as she repeatedly takes out and puts back her belongings into and from a black walls. Around this inner chamber, the first section of the show reminds the viewer that artists bag. As the play unfolds, readers become increasing concerned about Winnie's eventual have long used their studios as a physical translation for boundaries; a space to negotiate and consumption, as the sand creeps up her body. push back against. The next section of the exhi-A tribute to Winnie, this group exhibition bition develops the relationship that exists beevokes both the protection of the cocoon and tween constrictive institutional strategies and the constriction of the enclosed place. the advent of modernity as a philosophical and socio-cultural construct. At a time when expanded rights and increased liberties of movement should prevail, one The exhibition ends on a meditation around the cannot help but notice that a new regime of thought and mobility belies long negotiated notion of refuge, prompting us to reflect with author Ta-Nehisi Coates and art critic Litia freedoms. The idea of confinement, which unfolds in the physical realm as often as it does Perta on what "kind of compliance [is] available for brown bodies, queer bodies, ill bodies, riotin the mental, is approached in this exhibition ous, irreverent, gender-non-compliant bodies, by a variety of artists, who all negotiate the poor bodies, trans bodies, feminist anti-capitalability for art to act as a safe place and yet ist bodies?" And while those questions remain remain concerned with institutional structures unanswered, we are invited to consider both of compliance. voluntary and involuntary systems of confinement through and from the perspectives of

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