

Stress implies pressure. It demands, exerts, snaps, and splinters. Stress is felt in the body and seen in materials that wear over time. Glass shatters with blunt force; ligaments tear with tension. Wood splits, and bones break.

DISTRESS TOLERANCE presents works by seven artists who draw on concepts of durability and model ways of enduring exposure to continued strain. The exhibition title borrows a clinical term used to describe a person's ability to tolerate moments of emotional distress, as first presented in dialectical behavioral therapy, a therapeutic practice developed in the late 1970s by American psychologist Dr. Marsha Linehan.

From a hanging mass made of and adorned with industrial materials to a gritty rectangular form in which soap evokes bodily decay, the artworks on view consider thresholds of resilience and ask what possibilities they might hold for reflecting on the psychological and embodied aspects of stress.

Due Date: _____ Name: _____ Week Starting: _____

Practice your crisis survival skills at least twice. Describe the crisis event; check off which skills you used for that event; and then describe how you used the skill and what happened.

CRISIS EVENT 1: Rate level of distress (0–100) Before: _____ After: _____

Prompting event for my distress (who, what, when, where): What triggered the state of crisis?

- With Imagery:
- Imagine very relaxing scenes.
 - Imagine a secret room within yourself. Furnish it the way you like. Close and lock the door on anything that can hurt you.
 - Imagine everything going well.
 - Make up a calming fantasy world.
- With Meaning:
- Find purpose or meaning in a painful situation.
 - Focus on whatever positive aspects of a painful situation you can find.
 - Repeat these positive aspects in your mind.
- With Imagery:
- Imagine hurtful emotions draining out of you like water out of a pipe.
 - Remember a happy time and imagine yourself in it again; play out the time in your mind again.
 - Other: _____
- With Meaning:
- Remember, listen to, or read about spiritual values.
 - Other: _____

Dialectical Behavioral Therapy Distress Tolerance Handout 8
Courtesy of Eden Counseling Resources, Norfolk, VA

DISTRESS TOLERANCE

1
Mona Hatoum

2
Bryce Kroll

3
Bri Williams

4
Janine Antoni

5
Brittini Ann Harvey

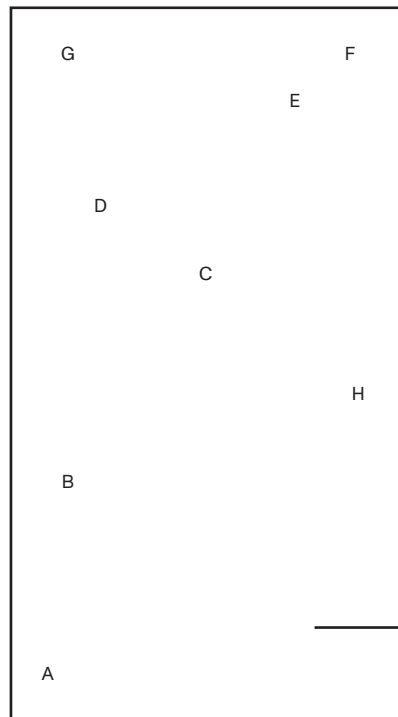
6
Rodney McMillian

7
Shannon Cartier Lucy

04.02 '22 — 05.29 '22

Hessel Museum of Art

Curated by
Claire Sammut



A Mona Hatoum
Rubber Mat, 1996
 Silicone rubber
 Edition 24/35
 1 × 31 ¼ × 23 ½ inches
 Courtesy of the Marieluise Hessel Collection, Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York

Mona Hatoum's practice often draws on types of domestic objects as they relate to her interest in the human body. *Rubber Mat* combines references to a traditional Muslim prayer rug as well as the kind of doormat that one might find at the threshold of an entrance. With a surface made of what appears to be coiled intestines, the work takes an anthropomorphic approach to decorative and familiar objects. Like much of Hatoum's work, this piece suggests the space between inanimate and human representation.

B Bryce Kroll
Untitled, 2019
 Mineral wool, water, parachute harness, plastic, coolant hoses, silicone, wire, brake levers
 83 × 20 × 15 inches
 Courtesy of Lubov, New York

Suspended from the ceiling, Bryce Kroll presents a mangled aftermath of debris, recognizable and indistinct. Through his use of clinical and commercial products ranging from metal rods and tubing to antifreeze and cellulose-based fiber wallboards, Kroll considers the durability of material construction.

C Bri Williams
Scars that heal and don't fester, 2021
 Metal folding chair, curtain rod, napkin, soap
 46 × 19 ½ × 18 inches
 Courtesy of the artist

For their sculptural works, Bri Williams casts mainly found objects in materials like soap, wax, and resin. *Scars that heal and don't fester* features a folding metal chair, the kind one might encounter at a support group meeting. In it, a metal rod pierces through the seat's center, reaching the floor, with a napkin soaked in soap folded over the top. Sharp in form and content, the piece gestures towards questions of abjection and bodily stand-in.

D Bri Williams
Lie like a rock, 2021
 Resin, soap, leather strap, dirt, nail, silicone
 7 ¼ × 24 ¾ × 9 ¼ inches
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As quoted by Williams:
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 —Bri Williams

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Saddle, 2000
 Full rawhide
 Edition 2/5
 27 × 32 × 79 inches
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Janine Antoni's *Saddle* was created by setting a full cowhide over a mold of the artist's body. Abject in her position on all fours, Antoni is physically cast out of the mold, her hollowed figure marking an absent moment in time. When lit from above, the work glows with eerie luminescence which further emphasizes the anatomical details of the draped hide.

F Brittni Ann Harvey
Weeping Willow Angel (Robot Dog on Hind Legs), 2021
 Polyester on jacquard woven, plywood, polyfill, bronze
 18 × 30 × 19 inches
 Courtesy of Someday, New York

The following is excerpted from the artist's iPhone notes application. This entry, dated August 31, 2021, at 7:54 p.m. speaks to the conceptual foundation from which *Weeping Willow Angel (Robot Dog on Hind Legs)* was produced:
 One soldier is quoted saying, "they added that one problem was Spot's battery life: it apparently ran out of juice during an exercise and had to be carried out."
*Love grabs you by the tenderloin of the heart
 The leanest muscle gushing for love
 Cushion it in fat*

*Deterring all heartivores
 Salt garlic on a hamburger bun
 As a kid, I was given a pet robot dog for Christmas as a substitute for the real puppy I'd asked for.*

G Rodney McMillian
Untitled (sac) VI, 2018
 Rug, vinyl, thread
 60 × 36 × 14 inches
 Courtesy of the Marieluise Hessel Collection, Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York

Much of Rodney McMillian's work highlights how social and political systems shape the body physically and psychologically. *Untitled (sac) VI* combines everyday objects and materials to create a baggy and bulbous figure that hangs on a wall, not unlike a canvas. McMillian's work considers how post-consumer castoffs interact with and sustain physical manipulation.

H Shannon Cartier Lucy
The Autopsy, 2021
 Oil on canvas
 35 × 44 inches
 Courtesy of Francisco Correa Cordero

In this evocative painting by Shannon Cartier Lucy, a Dalmatian lies presumably lifeless on a wooden table, its organs exposed. The title proposes the animal is undergoing an autopsy; however, the glint of a red collar suggests something domestic and darling. Cartier Lucy's work takes a perverse approach to realism in her depictions of figures and objects in scenarios that can read as uncomfortable and precarious.

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Graphic design:
 Alec Mapes-Frances

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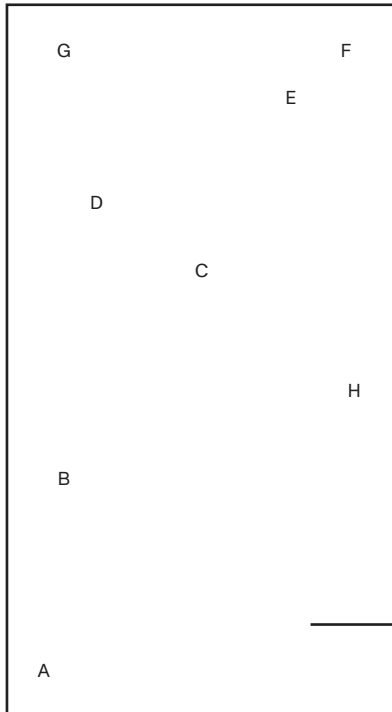
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