

Meredith Rosen Gallery is pleased to present *Hannah Black and Sophie Friedman-Pappas*, an exhibition of new multidisciplinary work. The show opens on August 10 and remains on view through September 10.

The threshold where cultural and material transformation occurs, is pinned down but not fossilized. The leaking and breathing moment at which skin is restructured into leather or a storefront's glass shatters so that a handbag might be willfully taken. An animal stripped and shaped into raw material becomes an unexpected pretext for the looting that later dislodges a purse from its status as commodity. An intimate collapse, gruesome and enraptured, reveals the clean surfaces of a post-industrial city bearing the marks of an insistence of living. In the midst of death and destruction, a catalyst for life emerges.

The exhibition includes Hannah Black's video, *Broken Windows*, 2022. The substance of the video is three interviews about instances of looting during the 2020 uprising in response to George Floyd's murder. The video's jagged narrative structure is a result of what the artist views as the video's "edit by the law", having redacted the video according to legal advice. What is left unsaid haunts the dialogue—eschewing legible politics, the video focuses on the affective dimension of looting: the temporary abolition of the commodity form, vivid sensory experience and a sense of collective happiness. In a second video, *Politics*, also 2022, two organizers reflect—and disagree—on the "translation" of the 2020 uprising into policy and politics. Two years after the uprising, luxury stores have removed their plywood barriers, restocked their shelves of leather handbags and expensive clothing.

Sophie Friedman-Pappas's works trace a longer history of commodification. She begins at a string of 58 tanneries in her father's family's origin of Samos, Greece, all of which have been abandoned or remade into municipal buildings, homes, and airbnbs. Their ruined presence is evidence of centralized industrialization of manufacturing. In a large hide-pile work Friedman-Pappas references the stack of skins awaiting their transformation into leather. In a new sculpture, a drawing horse has been knocked on its side and used as a crude tool to produce parchment from the tanneries' excess waste material. A "bruised" parchment wall piece further abstracts transformations of animals into product. Friedman-Pappas's rigorous exploration into animal processing presents an unflinching view of the abject histories of the commodities we are surrounded by, which have been neutralized by our late-capitalist environment. Artistic labor is destabilized as traditional industrial processes are pushed and pulled, abstracted into sculptures as skin gives way to surface.

Hannah Black (b. Manchester, UK) is a writer and artist working across mediums. Black received her MFA in Art Writing from Goldsmiths College, University of London in 2013 and attended the Whitney Independent Study Program in 2014. Recent exhibitions include *Wheel of Fortune* at gtaExhibitions, Zurich, Switzerland (2021); *Beginning, End, None* at ORG Project (2020); and *Dede, Eberhard, Phantom* at Kunstverein Braunschweig Germany (2019). Her work has been shown internationally, including presentations at Performance Space, New York (2019); Eden Eden, Berlin (2018); Centre d'Art Contemporain, Geneva (2018); Chisenhale Gallery, London (2017); mumok, Vienna (2017); and New Museum, New York (2016). Black's writing has been published in Artforum, Texte zur Kunst, Tank, Harpers, 4 Columns and The New Inquiry. She is the author of *Life* (2017), co-authored with artist Juliana Huxtable, and *Dark Pool Party* (2015), an auto-fictional collection of poems and texts. In 2022, Capricious Publishing released her novella, *Tuesday or September or the End*.

Sophie Friedman-Pappas (b. 1995, New York, NY) is an MFA candidate at the University of California Los Angeles. Solo exhibitions include *Transfer Station* at Alyssa Davis Gallery, New York, NY, organized by Octagon (2021); and *Broken Eggs*, Resort, Baltimore, MD (2018). She has been included in group exhibitions at Meredith Rosen Gallery, NY (2022); Simone Subal Gallery, New York, NY (2021); in lieu, Los Angeles, CA (2021); Cuchifritos, New York, NY (2021), and Kathryn Markel Gallery, New York, NY (2021). Friedman-Pappas has participated in residencies at the Freshkills Park Alliance, Staten Island, NY, and Pergamena Parchment and Leathers, Montgomery, NY.