

PRESS RELEASE

Jessi Reaves

At the well

September 15 - November 19, 2022

At the Well, presented at Bridget Donahue, is a seventeen-piece sculptural exhibition by Jessi Reaves.

The body entire is one of practical efficiency. *Count on my help for whatever you need*, a cabinet, or, a sculpture alluding to the idea of a cabinet, is propped up mostly by the artist's Tacoma's old bumper. The severed arms of a miniature sofa are bound to it with sawdust paste, as it was too small for the dog. The tailgate of the truck found its way into *Changing Room Cabinet*. The artist is happy to stoop low.

Small Girl Table begins with a relief of a nude woman from behind, some trinket fit for the walls of a lakeside timeshare. The object has been haggled over, acquired, made a mold of, cast many times, cut in half on varying angles, painted with iridescent glosses then assembled into a clawfooted table, or rather, a sculpture alluding to the idea of a clawfooted table. In *Fashion collaboration*, the saw doesn't make it all the way through.

Warming Rails Extended (Towel Rack) is funny, first and mainly. Then also, it is vulnerable. In some lights it's downright salacious, as *Changing Room Cabinet* is most certainly also. It is womanly. When plugged into a socket, it probably mostly works.

-Zach Baker

Jessi Reaves (b.1986, Portland, Oregon) earned her BFA from Rhode Island School of Design, Providence, RI in 2009. Her practice centers on sculptures that also operate as furniture, rupturing traditional binaries of the functional and the aesthetic. In 2021, Reaves work was featured in two iterations of the two person exhibition *Wild Life: Elizabeth Murray & Jessi Reaves* at the Contemporary Arts Museum Houston, Texas and The Carnegie Museum of Art in Pittsburgh, Philadelphia. Reaves' solo exhibitions include *Going out in Style*, Herald St, London, United Kingdom (2019); *Jessi Reaves II*, Bridget Donahue, New York, NY (2019); *android stroll*, Herald St, London, United Kingdom (2017); *Jessi Reaves*, Bridget Donahue, New York, NY (2016); *Now Showing: Jessi Reaves*, Sculpture Center, Long Island City, NY (2016). Recent two-person and group exhibitions include *Jessi Reaves & Bradley Kronz: The Label Lied*, High Art, Paris, France (2022); *Carnegie International*, 57th Edition, Carnegie Museum, Pittsburgh, PA (2018); *Ginny Casey and Jessi Reaves*, Institute of Contemporary Art Philadelphia (2017); *Whitney Biennial 2017*, Whitney Museum of American Art, New York, NY (2017); *Looking Back/The 11th White Columns Annual*, White Columns, NY (2017) among others. In 2020, she was a Teiger Mentor in the Arts at Cornell University. She has a forthcoming solo exhibition at The Arts Club of Chicago in 2023.

everything is on its side. engineered wood, wood waste, sawdust casting.
New Trash

hey, the joke's on you, ladder back, but the dare is just the same
to sit or not to sit
to open to close
to touch to listen
to know it or not know it

aiming for
a goad, a prod, or an invitation

scrubbed stove
nail polish tape
feather bracket

there is comfort and trepidation at the source
your look from across the water: sneaky and frank

carbon copy lacquer smooth
return to welded wire
lay her to rest
object probation
things done poorly can sometimes offer protection

the joke is on you, tufted back, tufted seat
channel back, channel seat

how to organize a spiral
my truck
my puppy
a fake, two fakes
photos that don't come out

and green, green
they hate green

no, ok,
the joke's on me

-Esra Soraya Padgett