

Jessi Reaves

All possessive lusts dispelled

The two rooms of *Jessi Reaves: All possessive lusts dispelled* chart a relationship between the functionality of construction and the crude poetics of the artist's interventions. At moments, these improvised sculptures suggest comfort, yet the unusual nature of their details—concoctions of wood glue and sawdust or cracked upholstery—contradict this notion.

Reaves approaches furniture as both material and subject. Familiar furniture and iconic design objects are combined and reconstituted. As a result of these formal improvements, the sculptures may appear to deny function, but the invitation remains.

The exhibition's title suggests that desire can be somehow curtailed through cycles of separation and regaining; or, in the artist's words, "a taunt towards that indescribable wrench when we try to separate wanting from its object."

Jessi Reaves: All possessive lusts dispelled
The Arts Club of Chicago

February 16 – May 20, 2023

1. *Night Cabinet (Little Miss Attitude)*, 2016

Plywood, wood, steel, silk, zippers

72 x 32 x 26 in. (182.88 x 81.28 x 66.04 cm)

Collection Bridget Donahue

2. *Modified Wall Shelf with Racing Purse*, 2017

Plywood, bamboo, sawdust, wood glue, woven vinyl purse, batting, hardware, ink

39 × 34 × 22 in. (99.06 × 86.36 × 55.88 cm).

3. *Walking and looking for you*, 2017

Plywood, wood, found objects, sawdust, wood glue, ink, laminate and paint

73 × 35 × 18 in. (185.42 × 88.90 × 45.72 cm)

Dennis Freedman Collection

4. *Silver Pitfall Ottoman Chunk #3*, 2018

Upholstery, wood, polyurethane foam, fabric, acrylic

inner structure:: 18 × 94 × 46 in. (45.72 × 238.76 × 116.84 cm)

5. *Black Night Woman*, 2018

Plywood, cedar, vinyl, sawdust, wood-glue, zippers, hardware

24 × 88 × 19 ½ in. (60.96 × 223.52 × 49.53 cm)

6. *Shelf with Beaded Gate*, 2018

Plexiglas, plywood, wood, sawdust, wood glue, fabric, batting, ink, paint, metal, found objects

62 ½ × 41 × 27 ½ in. (158.75 × 104.14 × 69.85 cm)

Miller Meigs Collection

7. *Personal Heat*, 2021

Wood, acrylic, sawdust, wood glue, hardware with digital video edition 1/5

Part 1: 69.56 × 48 ¼ × 20 ½ in. (176.68 × 122.56 × 52.07 cm)

Part 2: 34 ¼ × 69 ¾ × 20 ½ in. (87.00 × 177.17 × 52.07 cm)

8. *Set to self destruct*, 2021

Metal, fabric, paint, glass, sawdust, wood glue and lamp wiring
72 × 64 × 17 in. (182.88 × 162.56 × 43.18 cm)

9. *Grey ladder back to where you were*, 2021

Digital video

Looped: 7 minutes 22 seconds

Edition 1/5 + II AP

10. *A sample of the truth*, 2022

Wood, metal, cord, sawdust, wood glue, paper, enamel paint
44 ½ × 42 × 45 in. (113.03 × 106.68 × 114.30 cm)

11. *Count on my help for whatever you want*, 2022

Wood, metal, sawdust wood glue, acrylic, acrylic paint, hardware, fabric, vinyl, polyurethane foam, paperboard

64 × 25 ½ × 20 in. (162.56 × 64.77 × 50.80 cm)

Collection Cody Fitzsimmons & Christopher Scott

12. *Dinner every night (Cardin knockoff cabinet #1)*, 2022

Wood, metal, masonite, sawdust, wood glue, urethane and acrylic paint, slipless clay, rhinestone, acrylic, hardware, steel, aluminum

75 × 48 × 18 in. (190.50 × 121.92 × 45.72 cm)

Private Collection

13. *Changing Room Cabinet*, 2022

Wood, metal, plexi, paint, cedar, automotive steel, vinyl, sawdust, wood glue

80 ½ × 36 × 18 in. (204.47 × 91.44 × 45.72 cm)

Courtesy of J. Patrick Collins

14. *Laying her to rest*, 2022

Wood, plastic, fabric, batting, ribbon and hardware

58 ½ × 21 ½ × 17 in. (148.59 × 54.61 × 43.18 cm)

Collection TK

15. *Hanging Rack 2*, 2022

Wood, metal, fabric, polyurethane foam, hardware

33 ½ × 38 × 27 ½ in. (85.09 × 96.52 × 69.85 cm)

Collection of Sophie Mörner

16. *Fashion collaboration*, 2022

Shoes, sawdust and wood glue

6 ½ × 14 × 10 in. (16.51 × 35.56 × 25.40 cm)

17. *Life is not that bad, a reminder*, 2023

Metal, wood, paper fabric, paint, sawdust & wood glue, lamp wiring

75 × 34 × 25 1 2 inches

(109.50 × 86.36 × 64.77 cm)

18. *Writing her diary*, 2023

Metal, glass, sawdust, wood glue, urethane paint

26 ¾ × 22 × 26 inches

(67.94 × 55.88 × 66.04 cm)

19. *All hope for a better past*, 2023

Metal, wood, fabric, paint, sawdust & wood glue, lamp wiring

41 × 58 × 12 inches

(104.14 × 147.32 × 30.48 cm)

Modified Exhibition Seating:

20. *Booth I & II (with bookcase inset)*, 2022

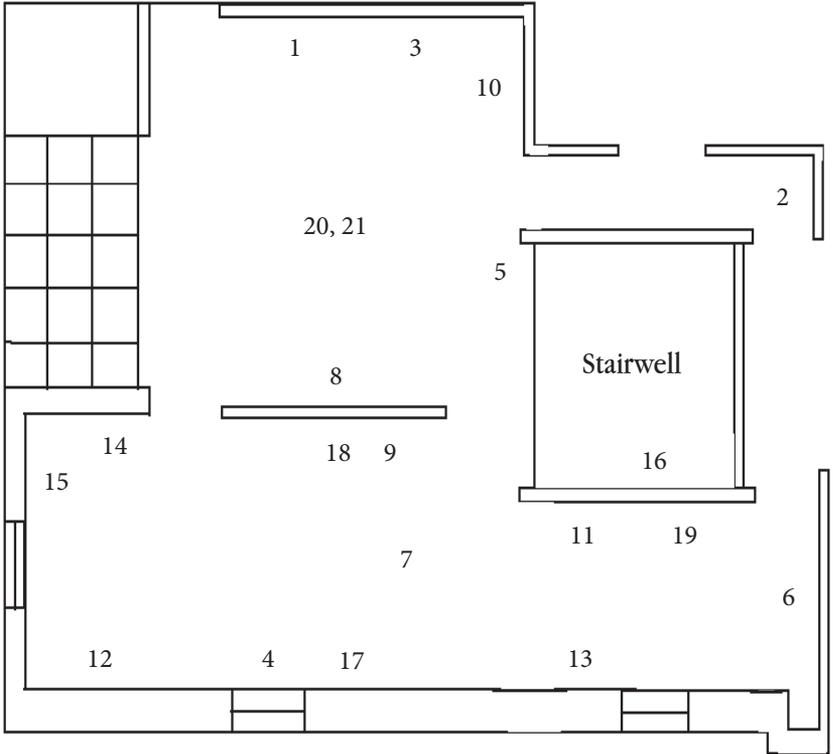
Fabric, foam, wood, hardware

Each: 36 ½ × 48 × 48 in. (92.71 × 121.92 × 121.92 cm)

21. *Booth III & IV*, 2022

Fabric, foam, wood, hardware

Each: 36 ½ × 48 × 48 in. (92.71 × 121.92 × 121.92 cm)



Jessi Reaves (b. 1986, Portland, Oregon) earned her BFA from Rhode Island School of Design, Providence, in 2009. Reaves's solo exhibitions include *Going Out in Style*, Herald St, London (2019); *Jessi Reaves II*, Bridget Donahue, New York (2019); *Kitchen Arrangement*, a site-specific commission for *The Domestic Plane: New Perspectives on Tabletop Art Objects*, the Aldrich Contemporary Art Museum, Ridgefield, Connecticut (2018); *android stroll*, Herald St, London (2017); *Jessi Reaves*, Bridget Donahue, New York (2016); and *Now Showing: Jessi Reaves*, SculptureCenter, Long Island City, New York (2016). Recent group exhibitions include *Slant Step Forward*, Verge Center for the Arts, Sacramento, California (2019); *Carnegie International, 57th Edition*, Carnegie Museum of Art, Pittsburgh (2018); *Ginny Casey and Jessi Reaves*, Institute of Contemporary Art, Philadelphia (2017); *Whitney Biennial*, Whitney Museum of American Art, New York (2017); and *Looking Back*, the eleventh White Columns Annual, White Columns, New York (2017), among others.



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