



ανωνυμία

UNION

Elliot Reed

November 2, 2023 -
December 30, 2023



ELLIOT REED

It's Exactly What You Think It Is, 2023

vinyl (white)

79 x 32.5 inches

200 x 82.5 cm

Edition of 3 + 1AP



ELLIOT REED

Alternate view of

It's Exactly What You Think It Is,
2023



ELLIOT REED

Kiss (JUST1), 2023

Blood and glass on maple
plywood

24 x 36 inches

60.96 x 91.44 cm



ELLIOT REED

*Place Holders Series #6
(ACTOR), 2023*

Reflective vinyl and spray
enamel on fabricated aluminum
96 x 48 inches
243 x 121 cm



ELLIOT REED

Totem, 2023

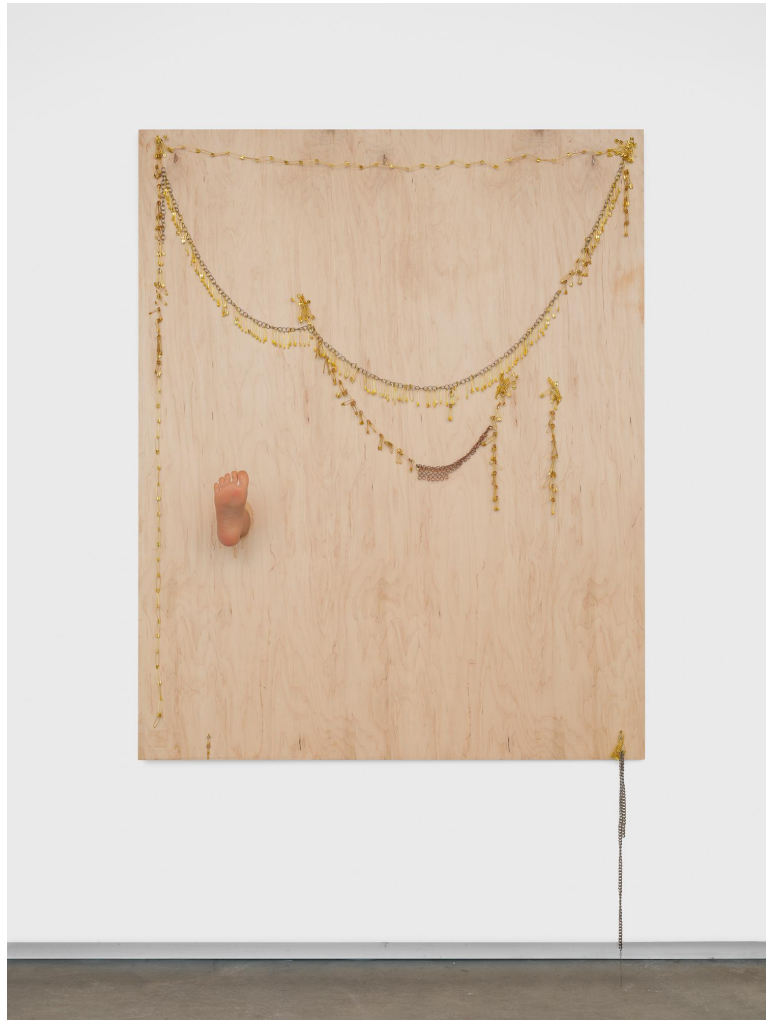
Silicone and epoxy on maple
plywood

24 x 24 inches

60.96 x 60.96 cm



ELLIOT REED
Alternate view of
Totem, 2023



ELLIOT REED

The Call, 2023

Brass, aluminium, copper,
silicone and epoxy on maple
plywood

60.5 x 48 inches

153.67 x 121.92 cm



ELLIOT REED

Sublimation Portal (Union), 2023

Blood, glass, copper and
adhesive on maple plywood

36 x 51 inches

91.44 x 129.54 cm



ELLIOT REED

*Detail of Sublimation Portal
(Union), 2023*



ELLIOT REED

Portable Accusation, 2023

*Silicone and epoxy on maple
plywood*

24 x 24 inches

60.96 x 60.96 cm



ELLIOT REED
Alternate view of
Portable Accusation, 2023



ELLIOT REED

Wish, 2023

Shattered prayer candle in
ziplock bag, children's chair

23.6 x 13.5 x 12 inches

59.9 x 34.2 x 30.48 cm



ELLIOT REED
Alternate view of
Wish, 2023



ELLIOT REED

The Text, 2023

Cotton rope, aluminum, copper
on maple plywood

60.5 x 48 inches

153.67 x 121.92 cm



ELLIOT REED

Untitled, 2023

Copper and stainless steel,
glass, india ink and blood on
maple plywood

36 x 24 inches

91.44 x 60.96 cm

Press Release

ELLIOT REED -- *Union*

Dates Nov 2 - Dec 30, 2023

Opening Nov 2, 6-8 pm

Location 136 Baxter Street New York, NY 10013

Performance is not just something you “do.” For any body that exists in a public, performance can happen TO you as well. The gaze, desires, and interpolations of the other become tangible material. The eyes are the window to the soul. I’m boarding up the house.*

*Mining my conceptual difficulties with live performance as tools for making more work, I’m interested in how the body of the performer becomes a consumable object on stage. A type of aesthetic cannibalism if you will. Unfortunately, violence against Blacks, queers, and other minorities has progressed beyond the world of simple physical or socially motivated violence into something much more sinister. News articles, blog posts, and videos can forever attach the victims of violent crimes to the motives of the attacker. The body of the victim has been acted upon, absorbing a hypertext composed by public opinion. Is there anyway to avoid this? How do we cultivate and maintain our anonymity?

In my studio, I'm triangulating a visual link between post-minimalist art and writing, process composition, and a lived queer and Black performance tradition. What if the work of artists such as George Lewis, Susan Howe, Anthony Braxton, Félix González-Torres, and Yvonne Rainer could be viewed as pre-emptive resistance to digital censorship? Predictive digital technologies profit by assuming the behavior of users and anticipating their next choices. By working within self-imposed confines of form and process, I feel we can envision a resistance to over-simplified corporate storytelling. Specifically, Yvonne's work surrounding gesture and "liveness" is a north star to me as I feel she managed to negate the performance of virtuosity and literal personhood, focusing on pedestrian movements eschewing identifiable narrative. Is this a successful protest of the dancer performed from within the stage? In what other ways can the artist talk about their craft while also remaining critical of it? I will never not be a part of my body but its my job to question how it exists within the world, and not just receive the labels attached to it. This is not randomness, this is an embodied refusal.

I'm inspired by Georges Bataille's writing on Gilles de Rais, *The Delectable Negro* by Vincent Woodard, intellectual property law, and produced an entire exhibition about the arrest, crimes, and trial of Ed Buck. All of these things feel intimately connected to my understanding of performance as a methodology - performance as a tool used by the individual to interface with a public.

I moved to New York City in 2019 and stayed between Brooklyn and Manhattan during the early days of COVID-19 and the movement for Black lives. One of my favorite image memories was riding my bike through the empty city, seeing the luxury stores with boarded-up windows. It was as if the brands themselves were ashamed at the state of society. The performance of wealth and commerce had been disrupted and the shops erected modesty skirts.

This is disappearing in plain sight. A concert of suggestions reaching towards freedom. Walls divide but they can also contain or protect. "Home"

- Elliot Reed October 2023

ABOUT THE ARTIST

Elliot Reed is an artist, based in New York working across video, dance, performance, and sculpture.

He received his MA in Choreography from Master EXERCE ICI-CCN in Montpellier, France, and is a member of The Whitney Museum ISP 23-24 cohort.

Elliot is a 2019 danceWEB scholar, 2019–20 Artist in Residence at the prestigious Studio Museum in Harlem and part of the museum's permanent collection. Reed was also the recipient of the 2019 Rema Hort Mann Emerging Artist Grant. Recent gallery and museum exhibitions include Kunsthaus Glarus (2021) JACK Quartet (2021), Metro Pictures (2021), MoMA PS1 (2020/21), OCD Chinatown (2021), The Getty Center (2018), Hammer Museum (2016), Dorothy Chandler Pavilion (2018), The Broad (2017), and performances in Tokyo, Osaka, London, Mexico City, Vienna, and Hamburg.