## Iowa

Hunter Foster and Dana DeGiulio Conduct October 5 - November 10, 2024

*Conduct* sets works by Dana DeGiulio and Hunter Foster in conversation. The displaced site of the museum mediates the terms of this encounter, displayed here at Iowa.

DeGiulio presents a set of drawings (from *zephyr*, 2024) and stills from *Realism for the cause of future revolution*, an action performed without permission in the postwar American wing at MoMA in 2014. The artist, dressed in a Statue of Liberty costume, carrying a plastic torch in Mickey-Mouse gloved hands, encounters Lawrence Weiner, Jackson Pollock, Andrew Wyeth, Barnett Newman, Lynda Benglis and others.

Foster presents drawings, \_\_\_\_\_ boy, \_\_\_\_\_ girl and \_\_\_\_ captive, of neoclassical sculptures in the collection of the Met, made by American artists in the mid 19th century. The drawings are graphite on tracing paper then wheat-pasted to the gallery wall, the figures locked in various states of inaction: bound to a post or absorbed in states of looking and listening. The modifiers from the original titles of the sculptures are removed: (*Fisher Boy, Indian Girl, and The White Captive*).

We know that norms of behavior become codified through their repetition. Reflecting on the experience of performing *Realism* (which was originally intended for later use as a pedagogical instrument), Dana described a general lack of spectacle aroused by the action. Its reception by fellow museum-goers may reveal the demonstration's own ambivalent loyalties at work. We understand that the appearance of a so-called body rests on the rehearsal of recognizable gestures or signifiers of shared identities. A museum, among other social spaces, is one frame through which this coagulation of life is administered. Contemplating the neoclassical garb, one wonders if it is in the gap between the probably-Chinese polyester and the already-counterfeit Roman muslin toga that the possibility of its promise of democracy may be felt in its withdrawal.

Scratch that. Sorry. Not what I meant at all. My tender feelings for this corrupted crypt, this hollowed place, abide. I love it. Hove it. Hove it. Hove it. I love it. <u>I love</u> it. I love it. I love it.

Hunter Foster (b. 1993 Little Rock, AR) is based in New Haven, Connecticut. He received an MFA in Painting and Printmaking from Yale School of Art (2023). He has exhibited at Good Weather (Chicago/Little Rock), The Anderson at VCUarts (Richmond), Lock Up International (London), The Hills Esthetic Center (Chicago), Gern en Regalia (New York), among others.

Dana DeGiulio (b 1978, Chicago Heights, IL) is an artist and teacher preoccupied with the container. She has been as an adjunct professor of visual art for the last 17 years and is dedicated to this work, to an iterative perceptual painting practice, and to a troubling of what holds us and might confer meaning. She earned an MFA in Painting and Drawing from SAIC in 2007, and works in Brooklyn next to the window.