

In Practice: Tony Chrenka

Oct 31–Dec 22, 2024

SculptureCenter

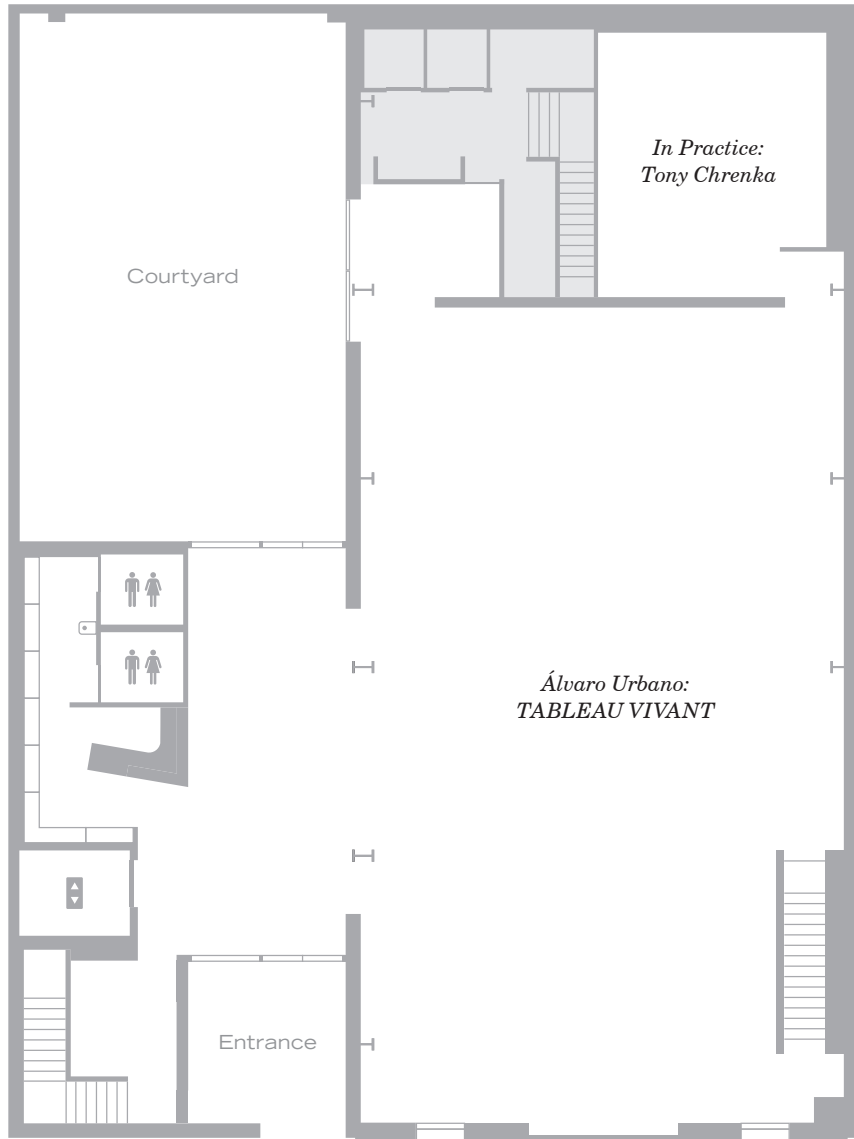
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In *What's Going On*, Tony Chrenka's *In Practice* exhibition, the artist uses painted sculptures to build a wall treatment throughout the gallery. These relief sculptures are small, smooth, wooden elements cut from guitar necks. Chrenka installs them flush to the wall and then paints over them to secure them in place. They are repeatedly pried off, reinstalled, and painted again, producing a series of adjustments evident in outlines of accumulated paint. Each movement creates a delineation between new paint and old paint. Acting through relief, painting, and tracing, Chrenka's work is sculpture in use and in transition, orienting the room around its presence or its absence.

Chrenka's recent works have used reduced forms and production methods to elicit parallel senses of duration. In most cases Chrenka works serially, approaching the objects and visual effects of specialized craft techniques through spare, economical studio practices. These relationships are subtle. Previous works have exposed many similar photographic prints from a single negative in the darkroom; used the mirror-effects of layered clear Mylar sheeting to suggest high-finish metal surfaces; or produced drawings from mechanical pencil marks quickly traced along the edges of AirPods cases. Others function more obscurely, as in the present guitar necks turned into oddly ergonomic devices, placed flat against the wall to reveal symmetrical details of their rear curvature, and painted into uneven matte relief.

Chrenka's wall treatment at SculptureCenter benefits from the visual incident and relatively straightforward material properties of paint drying. This exhibition continues an ongoing project of reconciling how space can register and organize its own time of viewing alongside another time of making, felt more ambiguously through evidence of its repetitions.

Works in the Exhibition



Ground Floor Plan

Ground Floor

All works untitled, 2024. Wood, paint.
Dimensions variable. Courtesy the artist

Poster, 2024. 750 copies. Courtesy the
artist

On View Concurrently

Álvaro Urbano: TABLEAU VIVANT
Sep 19, 2024–Mar 24, 2025

ASMA: Ideal Space for Music
Oct 31, 2024–Feb 3, 2025

In Practice 2024

Covey Gong
May 11–Jun 19, 2024

Phoebe Collings-James
Jun 27–Aug 12, 2024

Bastien Gachet
Sep 19–Oct 21 2024

Tony Chrenka
Oct 31–Dec 22, 2024

Anita Esfandiari
Jan 2025

Zishi Han and Wei Yang
Mar 2025

About In Practice

In Practice 2024 marks the twenty-first anniversary of the program. Each exhibition is the artist's first solo exhibition in a New York City institution, and each artist will present new work commissioned by SculptureCenter.

SculptureCenter is a not-for-profit arts institution that takes the history and legacy of sculpture as a framework from which to consider the diverse activity taking place in the field of contemporary art. SculptureCenter's program encourages artists and audiences to explore the possibilities of sculpture and the multifarious ways in which sculpture is developing and connecting to other forms of expression, including installation, video, performance, architecture, and other media.

Since 2003, SculptureCenter's In Practice open call program has supported the production of new work by 250 artists.

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In Practice 2024 is organized by the SculptureCenter curatorial team.

In Practice: Tony Chrenka is curated by Kyle Dancewicz, Deputy Director and Christopher Aque, Exhibition and Program Manager.

Sponsors

In Practice is made possible by the Elaine Graham Weitzen Commissioning Fund for Emerging Artists, which supports the production of new work by artists selected from SculptureCenter's annual open call. This landmark endowment established in 2024 reflects Elaine Graham Weitzen's (1920–2017) lifelong commitment to emerging artists and her exuberant support of new ideas in art. Weitzen served as a devoted Trustee of SculptureCenter from 1987 to 2017.

Major support for the In Practice program is provided by the Pollock-Krasner Foundation. In Practice is supported in part by an award from the National Endowment for the Arts.

Leadership support for SculptureCenter's exhibitions and programs is provided by Carol Bove, Barbara and Andrew Gundlach, the Anna-Maria and Stephen Kellen Foundation, and Teiger Foundation. Major support is provided by Richard Chang, the Marguerite Steed Hoffman Donor Advised Fund at The Dallas Foundation, Karyn Kohl, Jill and Peter Kraus, Miyoung Lee and Neil Simpkins, David Maclean, Eleanor Heyman Propp, Jacques Louis Vidal, and The Andy Warhol Foundation for the Visual Arts. Generous support is provided by the May and Samuel Rudin Foundation, Inc., Candy and Michael Barasch, Libby and Adrian Ellis, Jane Hait and Justin Beal, Amy and Sean Lyons, and Fred Wilson. Additional funding is provided by Julien Sarkozy.