Re:Re:Re:Re:Re:Re:Re:Re: Re:Re:Re:Re:Re:Re:Re: 630 Flushing Avenue, 3rd floor Brooklyn, NY 11206 November 18th - December 10th opening November 18th 6-10pm Open Sat/Sun 11-6pm or by appointment

For press inquires, please contact
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Kasem Kydd

Participating artists include: Amanda Alfieri, Jennifer Gustavson, Kasem Kydd, and Quay Quinn Wolf.

Amanda Alfieri: In the ongoing series *Feed da Booty*, Amanda Alfieri figuratively and literally seeks to embody and ingest media-reinforced stereotypes and symbols within multiple social and cultural constructs such as race, gender, and sexuality. For this body of work, Amanda takes a familiar social media meme "feed da booty" verbatim as a solution to make my own "grow," pushing my body through intensive exercise along with an implausible post-workout "booty feeding." *This work was made possible, in part, by the Franklin Furnace Fund supported by Jerome Foundation, the New York City Department of Cultural Affairs in partnership with the City Council; and with general operating support from the New York State Council on the Arts.* 

**Jennifer Gustavson**: Jennifer Gustavson creates sculptures that consist of both hand-made and found objects that relate to the detritus of daily life. Through the process of collecting, rearranging, making and surrounding herself in objects she investigates the struggle between the burden and the attachment to objects. She will present 4 new works incorporating video and sound displayed on 3 CRT monitors, a kinetic office chair, a totemic sculpture made exclusively of wood, comprised of both hand carved and throw away scrap and two magnetic work gloves, one suspending the other in space.

**Kasem Kydd**: Kasem Kydd is attempting to, and failing at, verifying his own existence and ontology as a black person existing in the wake of slavery during the 21st century. His work as of now portrays his relationship to blackness within the greater diaspora of his ancestral history. The ocean, the transnational histories of the slave trade, his roots in St. Vincent and the Grenadines, and Jamaica, NY work to create multifaceted weapons of subjugating whiteness and imagining possible futures. Desiring to be a/the subject, he works within and with his own cultural traditions and his non linear ancestral history. He currently believes, perhaps, his body is still a ship, but he carries his ancestors with him.

**Quay Quinn Wolf:** Wolf's sculptural practice oscillates between archival and non-archival materials; each work hinges on processes of stabilization and its resilience pitted against inevitability of decomposition. By making use of ephemeral organic components to form a constant gradient of shifting media counterweighted by commercially available stabilizers the work tracks the material process of memory.

Julia Betts: In her practice, she creates situations that hold onto spaces or things. The energy of the performance is either experienced live or through performative traces. The output is unmonumental sculpture at the intersection of performance, sculpture, installation, and, most recently, writing. This maximalist tendency towards accumulation is combined with minimalist categorization and procedures. Objects and spaces can artifact personal interactions and carry the residue of a lived experience. Time accumulates materially leaving traces such as giant black stains in Screens or a million tiny rips in a wall in Picking, Bleeding. A psychological feeling of a person or place can be transmitted viscerally and visually.