

YI GALLERY

Project Room: 56 Bogart Street, Brooklyn, NY 11206
gallery - yi.com | info@gallery-yi.com | +1 (929) 356-6087

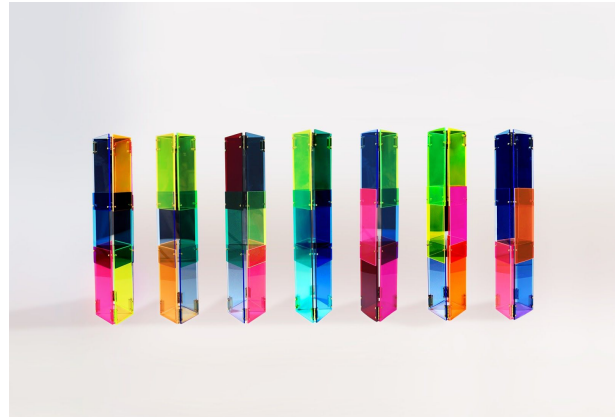
FOR IMMEDIATE RELEASE

Anne Katrine Senstad *How We Live Together*

July 17 - August 15, 2020
Yi Gallery Project Room
56 Bogart Street, Brooklyn, NY 11206

BY APPOINTMENT ONLY
info@gallery-yi.com

Private Viewing | One visitor at a time
*We respectfully ask you to wear a face mask inside
the room



Yi Gallery is pleased to reopen the Project Room with an exhibition of new works by Anne Katrine Senstad. *How We Live Together*, on view from July 17 through August 15, examines the value systems and ethics that define citizenry and our common history, as well as speculates on how future generations will work together to shape our common destiny. Senstad uses text, installation and color interactions to cast light on the resurgent tribalism of our times.

The titular artwork, *How We Live Together* (2018), is a staple of the artist's decades-long preoccupation with text displacement and the re-authoring of philosophical statements. The brushed gold, aluminium signage piece evokes public and private postmodern aesthetics of corporatism and the politics of financial power and wealth distribution. *How We Live Together* is the latest work from Senstad's research project - *Capitalism in the Public Realm* - that she began in 2015 with a commissioned monumental sculpture, *Gold Guides Me*, for Triennale Brugge. Using public art and architecture as vehicles to explore ideas of power, wealth, market, competition and dependence, Senstad addresses the search for personal liberation and satisfaction in our hyper-capitalist world. Exchanging *To* with *We* in Roland Barthes' text *How To Live Together* - from his 1977 lecture series on the notions of idiorhythmic living through philosophy, literature, history and religion - the artist raises the question of how do we want to reshape our future, suggesting a philosophical and psychological shift in approach towards a potential integrated future. By proclaiming the communal *We* in *How We Live Together*, the artist suggests a shift

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from the politics of *self* to an all encompassing economy of *we*, where the narratives of time, nature and future generations are included.

In *Circle of Babel* (2020), seven precisely arranged, multichromatic Plexiglas triangles form a circle of unity. Referencing numerous ancient mythological texts, most notably the biblical version of Genesis, the artist's abstract Tower of Babel symbolizes the dispersing element of togetherness, where the city and the tower represent a control of the citizens, ruled by confusion and chastisement. The seven triangular structures combine the usage of utilitarian materials, such as bolts, door hinges and plexiglas, hinting at the ready-made, commerce, modernist architecture and advent of communication. This selection of materials further reflects on the artist's association with the radical Bauhaus philosophy of uniting the arts through playful modification of everyday objects and utilitarianism. Though geometric and angular, the structure alludes to what Senstad calls a "human" circle, not unlike the integrated architecture of tribal and indigenous societies. Colors interact among the semi-transparent acrylic panels, reflecting and refracting variations of light. The symbiotic color composition transitions liminal space into a solid definition. An interlaced topology of compartments merges into wholeness.

Ascension/Descension Graph # 01 (2020) was created in New York during the COVID-19 quarantine. The artist's signature medium, neon, approaches the idea of a memorial as a graph. The graph, a measurement instrument over a set of time, communicates all things that accumulate: time, values, temperatures and people. Borrowing from the simulated language of values, the artist depicts a metaphoric dehumanization of the individual. Cycles of change are indexed according to yield and productive force, reducing the communal memory to data. The steep, triple, neon lines appear as cobalt arrows in flight, resembling corporate and scientific graphs. The graph exists as a motion of loss in both directions. In velocity of ascension, we find an act of rebirth - a point of departure rising from the ashes; while during a pandemic, with the number of deaths rising over time, it signifies an act of descension below a celestial horizon - death. The graph serves as a dualistic reminder of the vain fragility under which we live. Humanity has been exhausted by man-made destruction, driven by corporate greed, political malign, plutocratic rulership and insufficient preservation of our natural resources. Today, we live with the results of these erroneous value choices where a graph depicts both an edge and a border of no return. One's physical point of reference determines the understanding of this work - whether the composition is ascending or descending. A line can rise above its literal meaning, becoming impossible to erase from one's memory. It implies descension into nothingness or the rise to infinity.

#HowWeLiveTogether #HWLT #AnneKatrineSenstad #YiGallery

For additional information, please contact Cecilia Zhang Jalboukh at cecilia@gallery-yi.com or call / text +1 (929) 356-6087.

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About Anne Katrine Senstad

Anne Katrine Senstad is an interdisciplinary Norwegian artist whose practice lies in the intersections of light sculpture, installation, immersive environments, photography, video, land and site-specific art. Senstad was raised in Singapore and Norway, today she lives and works between New York and Oslo. Having studied video art at the University of California at Berkeley and earned her BFA Honors in Photography from the Parsons School of Design, she went on to study film at the New School for Social Research in New York. Notable exhibitions include *Radical Light* (2020) at Kai Art Center in Tallinn, Estonia, a monumental light environment accompanied by JG Thirlwell's sound composition; *Seen Unseen* (2018) at He Xiangning Art Museum in Shenzhen, China with an immersive light sculpture and color environment *ELEMENTS II* (2018); light art survey *Through The Spectrum* at Athr Gallery alongside James Turrell, Robert Irwin, Carlos Cruz Diez and Leo Villareal with *ELEMENTS I* (2018); the 55th (2013) and 56th (2015) Venice Biennales and Bruges Art and Architecture Triennale (2015). Her video work has been shown worldwide at Centre Pompidou, Haus Der Kultur Der Welt, Beirut Art Center, The Canadian Museum of Nature, Museum of Modern Art Ukraine, Dallas Aurora, Eva Peron Museum, Oslo Screen Festival and K4 Gallery.

About Yi Gallery Project Room

Located at 56 Bogart Street, Brooklyn, NY, Yi Gallery Project Room is a 200 square foot space dedicated to group and solo exhibitions showcasing a specific artist or theme. Project Room exhibitions take place every other month, highlighting curatorial experiments by interdisciplinary artists whose work encompasses a rich range of themes and media.

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A Reading by Bill Sage

Excerpt from book *How To Live Together* by Roland Barthes
Session of May 4, 1977 - Utopie/Utopia
Page 130-132

In exploring the nuances of idiorhythmic living formats, Senstad invites acclaimed actor Bill Sage to reinterpret Barthes text in the context of our contemporary experience in a changing world. In his chapter on a utopia of idiorhythmic Living-Together, Barthes considers our "Sovereign Good" a form of tactful cohabitation and an inner state. Sage creates a rich texture of spirit and authenticity, embodying the internal conversation and the human enterprise. The title of Senstad's exhibition, *How We Live Together* determines an action in how we want to shape our common future, while Barthes university lectures titled *How To Live Together* appears as a passive set of possibilities organized after intellectual criteria. In activating the title through an actor's voice and delivery, Sage transmits the experience and embodiment of our inner dialogue and relation to the self. In the postmodern society that evolved after Barthes 1977 social philosophies, the disenfranchisement of societal and spiritual value has escalated to the crescendo we are now living in, globally manifested in isolation and quarantine living. French philosopher Baudillard spoke about a societal simulacra and the postmodern living mode that removed the individual from any form of natural self and common value system. With popular culture exemplifying this loss of human spirit, Baudillard examined how the film *American Psycho* is the epitome of the postmodern human. In the iconic business card scene, a group of wall street guys identify their sole value represented in a symbol of patriarchy, capitalism and interchangeable (purchased) identities.

Bill Sage has appeared in over 40 films, stage and TV productions. In *American Psycho* he played the character Davin van Patten in the infamous card scene, other films include *Boiler Room*, *I Shot Andy Warhol*, *The Insider* and TV series include *Law & Order*, *Boardwalk Empire* and numerous other shows.

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How to live together: novelistic simulations of some everyday spaces, Roland Barthes
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