









Exhibition Checklist

All works courtesy of the artist and SEPTEMBER Gallery, Hudson, New York

1. *Platform A*, 2019 earth pot with bucket, 2018 Bernice, 2016-19 future perfect and past participle, 2018 shard pot with blue, 2019 Isisonian, 2018 *746*, *932*, *514*. *549713826*, 2018 Earthenware, glaze, underglaze Magic Sculpt, PC-11, terracotta clay, colorants, aluminum, MDF, acrylic paint, enamel, paper clay, cobalt, copper carbonate, Mason stains, powder-coated aluminum, steel rod, wing nuts, black clay, steel bolts, wood 84 1/4 x 96 x 96 inches

2. *Platform B*, 2019 Bucket #1, The Red One, 2015 Red Bucket with Plant, 2017-19 Red with Stripes, 2006-19 Suffragette, 2005 Earthenware, glaze, spray paint, MDF, pine, metal, plastic, steel, paste epoxy, Magic Sculpt, PC-11, ceramic, plywood, luster, acrylic, black rabbit fur, polyurethane, fake silver and gold chain, birch wood 82 x 96 x 59 inches

(F-lower Wallpaper), 2019 Silkscreened ink on paper with staples 120 x 202 3/4 inches

4. *(F2)*, 2019 Terracotta, earthenware, glaze, grog, paint, plywood, MDF, Magic Dimensions variable

F-Print 2 (with potter to the Digital C-print on watercolor paper, ink, graphite, enamel, gouache with digital archival print on matte paper 53 ½ x 35 5/8 x 3 inches

F-Print 3 (there is a fountain), Terracotta, earthenware, glaze, grog, PC-11, pine, Ronan paint with digital archival print on matte paper 53 1/2 x 35 5/8 x 6 inches

7. Hex with pink. Polygon, 2018 Earthenware, glaze, acrylic, grog, spray paint, pine, Magic Sculpt, PC-11 40 x 40 x 6 inches



Wednesday through Friday, 10 a.m. -5 p.m.; Saturday noon - 4 p.m. 1400 Washington Avenue Telephone: 518-442-4035 Albany, NY 12222 www.albany.edu/museum

Nicole Cherubini was born in 1970 in Boston, Massachusetts. She lives and works in Hudson, New York.

Her work has been featured in solo exhibitions at institutions including the Institute of Contemporary Art in Philadelphia, Pennsylvania; the Jersey City Museum in Jersey City, New Jersey; the Nassau County Museum of Art in Roslyn Harbor, New York; the Pérez Art Museum in Miami, Florida; and the Santa Monica Museum of Art in Los Angeles, California.

She has participated in numerous group exhibitions at institutions including the Cranbrook Art Museum in Bloomfield Hills, Michigan; the Institute of Contemporary Art in Boston, Massachusetts; the Kemper Museum of Contemporary Art in Kansas City, Missouri; MoMA PS1 in Long Island City, New York; Museo de Arte Raúl Anguiano in Guadalajara, Mexico; the Museum of Fine Arts in Boston, Massachusetts; the Rhode Island School of Design Museum in Providence, Rhode Island; the Rose Art Museum in Waltham, Massachusetts; the Sculpture Center in Long Island City, New York; the Studio Museum in Harlem, New York; the Tang Teaching Museum and Art Gallery in Saratoga Springs, New York; the Walker Art Center in Minneapolis, Minnesota; and Permanenten: The West Norway Museum of Decorative Art in Bergen, Norway.

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<u>Cover Image</u>: Platform B, 2019 Installation view

<u>Poster Image</u>: F-Print 1, 2019 Digital archival print, acrylic paint on matte paper 40 x 30 inches

Museum Hours: Tuesday 10 a.m. - 7 p.m.;

Artist's Acknowledgments:

Many thanks to everyone at the

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especially Kristen Dodge for her

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Rajendran and Emily Wissemann for

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conversation, it exists because of you.

present within this space through

books, composition, history and

everything done. Paddy, Roma and Malachi, of course. And to all

Aleah Stewart-Souris, Padma

University Art Museum who made this

Courtesy of the artist and SEPTEMBER Gallery, Hudson, New York.

February 1 -April 6, 2019

we are here. Nicole Cherubini



University Art Museum University at Albany, State University of New York











I have always been a hopeful romantic. to figure out what the future is, to make it. past and the here-now together? We are here compress time and make newness. This is maybe collective history can be transformative. We where else! Looking at and understanding our aud created, on this planet and who knows now and the new worlds that will be formed think we have to look to the future right NC: Mho knows where we really are? I do

sensibility as well? Are we not really here? space reference. Is there a futuristic OD: Or a constellation, to go back to the

tesseract. isn't a solitary entity but functions like a hexagon into the conversation as a shape that or expansion. A text on bees brought the a rectangle in order to discuss the multiple ${\tt NC}\colon \mbox{ It was hard to find entry into a square or$

(2018) and your use of that shape. OD: Tell me more about Hex with pink. Polygon

the chalkboard out there. make it complete or beautiful. I love putting thing that you are supposed to cover up to back the lusciousness. Bisque clay is the of a chalkboard surface, then glaze brings when you bisque it, it becomes this dry kind there is this lusciousness to it, and then, fetishize the glazed object. When clay is wet, six years ago. I had been attempting to de-NC: I started using raw clay around five or

exposed. When did the raw clay start? color and, in many instances, leave raw clay **OD**: You are very selective in how you engage

uext to a cast clay bucket glazed red with a in it. It is situated on the carpeted platform painted red with another white bucket placed actually a red plastic bucket that is spraywas full of buckets! The piece you mention is this came in white plastic buckets. My studio

historic vessels, and the liquid clay for printed replicas of some of my favorite my studio. I had recently begun to cast 3D told me to use the plastic buckets filling but I guess her vibe is all red! She somehow there is barely, if any, red in the mosaic, on the other side, was magnificent. Funnily, standing there, equal in size to the Justinian in candlelight. Seeing this feminist empress wadic of seeing those glass pieces flickering glory. I cannot even begin to express the Theodora and Her Retinue is, in all her Vitale. This is where the mosaic of Empress candlelight, they open up the Church of San

I was in Ravenna, Italy, and, luckily, plinth, Platform B (2019). A few years ago, to make a red, burlesque work with a carpeted brovocatively, in this exhibition i decided about the color red, and I try to use it NC: There's something incredibly sexy

it was the one night of the year when, in

piece, F2 (2019), and the red that remains. removing with the second iteration of the F The Red One (2015) and the red that you're OD: I want to talk about Bucket #1,

> NC: My mad envy (laughs). OD: I,w dJad you brought up painting -

for the conversation. sculpture. So I guess I'm setting up space ${\tt NC}\colon$ Graduate critique for both painting and

OD: Mhat are you teaching?

if. It's much more vulnerable, which I love. I'm not just speaking thought, but actualizing NC: Teaching holds us all more accountable.

coming together? OD: How do you see teaching and exhibiting

educator went into realizing this exhibition. UAlbany this semester. The role of artist and it creates more freedom. I'm teaching at feels significant and potent. Here, I believe, confext of the public institution, this risk of abstraction to float away. But within the The didacticism causes the safety and pleasure riskiness to me is that there's more naming. NC: We all need to be more expansive. The

yow expansive the work becomes? OD: George Ohr. Is there a risk in terms of

Dejja Bobbia -NC: Adrian Piper, Hannah Wilke, Eva Hesse,

other artists like Agnes Martin, Hilma af that content? You're introducing voices of OD: Do you think it's risky in terms of adding

restructuring of thought. to keep change coming. We need a complete of awareness and conversations to be had aren't. There is still an incredible amount and things are changing—and then somehow they to we are here. We have been here forever, fewer than female artists. The idea goes back somposers inrougnour nistory, inere are even ine music compositions are all by remale and monographs of mostly women artists. all of the senses. The books are biographies NC: Books and music, a giant reading room for

OD: And you are introducing books-

looks different due to rearrangement done by wheels, and my hope is that every day the show reconfigure it. The sculptural benches have columns to reference the space and also peuches to match the proportions of the interesting space! I made pedestals and by place and architecture. This is a very and support. I am incredibly influenced NC: It circles back to equality of the object

the work itselt? platforms getting incorporated and becoming OD: Mhat is the significance of the base and

pedestal, pots, sculptures, to be equal. I maufed all parts: the person, white bench white and left the appearance of raw clay. as just that. I also changed it from red to emblematic of the exhibition being conceived sculpture. This iteration of F2 (2019) is space for a human being to exist within the the same. F1 was the first piece that created Fuck. In the state of protest they are kind of that it could equally be read as Feminist or NC: "F" can stand for so very much! I love

did the "F" stand for originally? first realization is different from F2. What **OD**: Tell me more about the F piece and how the

vigilance by presenting and giving information in that we have to maintain this sense of the work. It's a kind of we are here-ness, provide the information one needs to decipher NC: I like the idea of creating space to OD: You said reading?

of them as my reading rooms. they are conglomerates of histories. I think The sculptural pieces are somewhat different dress in a work. It weighs probably 25 pounds. was interested in using the vintage flamenco sense of form and space. I think that is why I in her shop. That experience has influenced my designer and I spent my childhood afternoons are here! My grandmother was a bridal dress My family is always in the work, though—they bydercally using my family in an exhibition. my daughter. It's the first time that I am NC: The figure in (F-lower Wallpaper) is

museum. Can you tell me about the figures in the context of an exhibition in a public art OD: I love the idea of democratic material in

elitist or proper material. $\ensuremath{\mathsf{Mas}}$ its function outside of the realm of private. One of my original interests in clay toward the realm of high and low, public and the printed poster as another way of pushing

NC: I'm thinking about this museum as a social "the alien" figure in your work, or in your crazy thought to me. How does the idea of

context. I'm going back to using graphics and

you defamiliarize your material-it's not a OD: I love that, actually. Knowing that this funny obsession with aliens since moving different world to exist in. I guess I do have these universes as an attempt to find a

Antithetically, I also have been making all be an intricate component of the exhibition. more conceptual history, and having the viewer individual pieces as a whole, illustrating positioning that I have wanted to try-showing is a level of risk-taking that lies in a new been important to me. With this show, there agency. Making political work has always and I'm looking at the museum as a place of of my work and my teaching is about agency, conversation the academic institution. Much voice we have as subjects. It also takes into the Last election made me aware of how much what's going on politically. Going through Nicole Cherubini: First, we are here reflects

Art Museum. I'm curious about the title. moment and in the context of the University here and now, with this exhibition at this Olga Dekalo: I thought we'd start with the

> December 12, 2018 auq OJāa Dekajo Interview with Nicole Cherubini