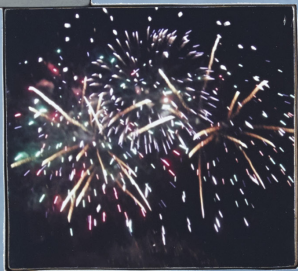


SADIE BENNING



AIR DE PARIS

SADIE BENNING

Born in 1973 in Madison.

Lives and works in New York, USA.

Sadie Benning started making experimental videos as a teenager in 1988.

The low-fi black and white videos explored aspects of identity, language and memory. Improvising with materials that were immediately available at the time, Benning constructed moving images from found objects, drawings, text, performance and personally shot footage. The form, content and poetics explored in these earlier video works has expanded over the past two decades, as the artist continues to wrestle with evolving, political, conceptual and material questions. More recently, Benning has produced wall-mounted works that trouble the categories of painting, drawing and sculpture. These works begin with a tracing on a single panel of wood. The component parts of the image are cut-out, layers of aqua- resin are applied to these forms, which are then sanded and molded, and finally fit back together to form the final composition.

When assembled, the gaps between the pieces becomes a conceptual space of personal projection: «There is a space between the panels that is the third space I'm talking about – the place where you have to picture something else. You have to imagine the line that is missing. It's just air, and shadow.»

Sadie Benning's work has been shown in numerous solo exhibitions internationally, including at Air de Paris, Romainville, FR (2023) ; Kaufmann Repetto Milano, Milan, IT (2022) ; Vielmetter Los Angeles, Los Angeles, CA (2021) ; Mitchell-Innes & Nash, New York, NY (2020) ; Wexner Center for the Arts, Columbus, OH (2020) ; Camden Arts Centre, London, UK (2018) ; Kunsthalle Basel, Basel, CH (2017) ; The Renaissance Society, Chicago, USA (2016) ; Callicoon Fine Arts and Mary Boone, NY (2016) ; The Whitney Museum of American Art, NY (2009)...

SELECTED PUBLIC COLLECTIONS

Carnegie Museum of Art, Pittsburgh, PA
 Institute of Contemporary Art, Miami
 Hammer Museum, LA
 Museum of Contemporary Art, LA
 Museum of Modern Art, NY
 Whitney Museum of American Art, NY
 Walker Art Center, Minneapolis, MN
 Museum of Contemporary Art, Chicago, IL
 Museum of Fine Arts, Boston, MA
 Centre Georges Pompidou, Paris, France
 Art Gallery of Ontario, Toronto, Ontario
 Kansas City Art Institute, Kansas City, MO
 Brown University, Providence, RI
 Stanford University, Stanford, CA
 Yale University, New Haven, CT
 New York University, NY

SELECTED EXHIBITIONS

Cigarette immatérielle

Air de Paris, Romainville, France

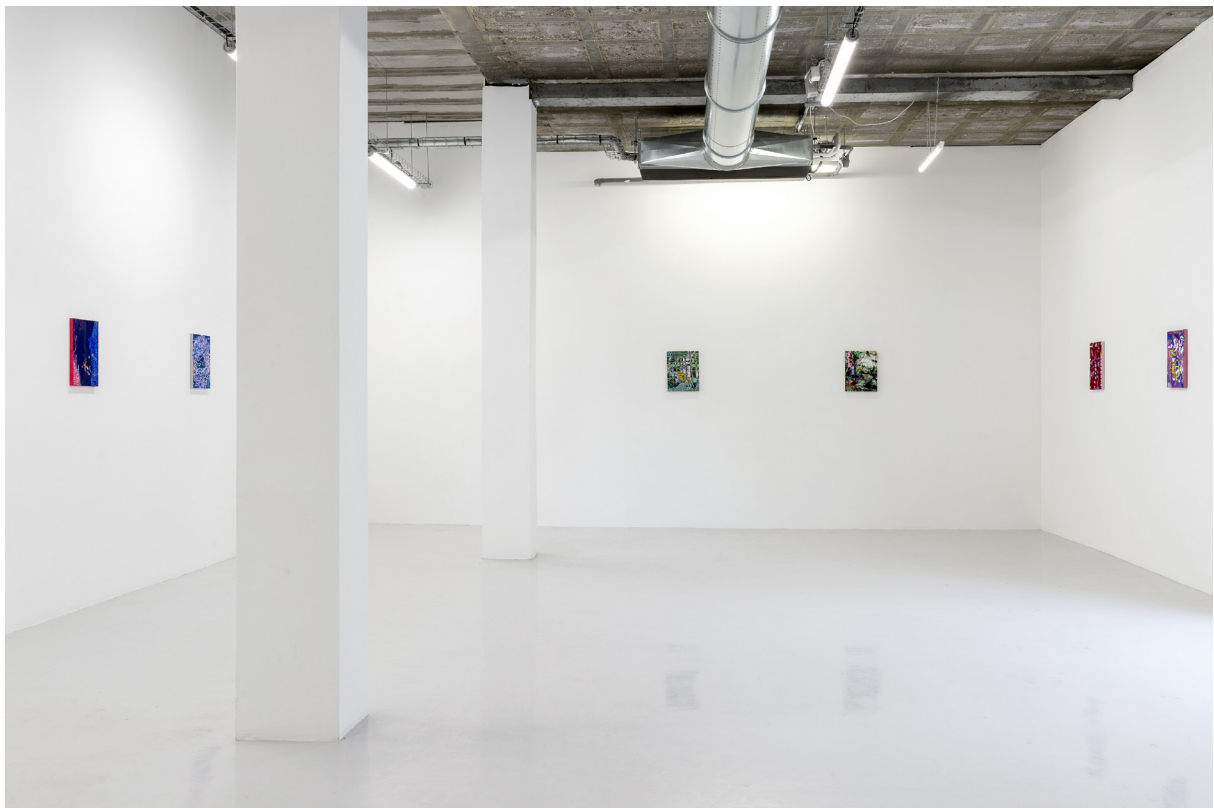
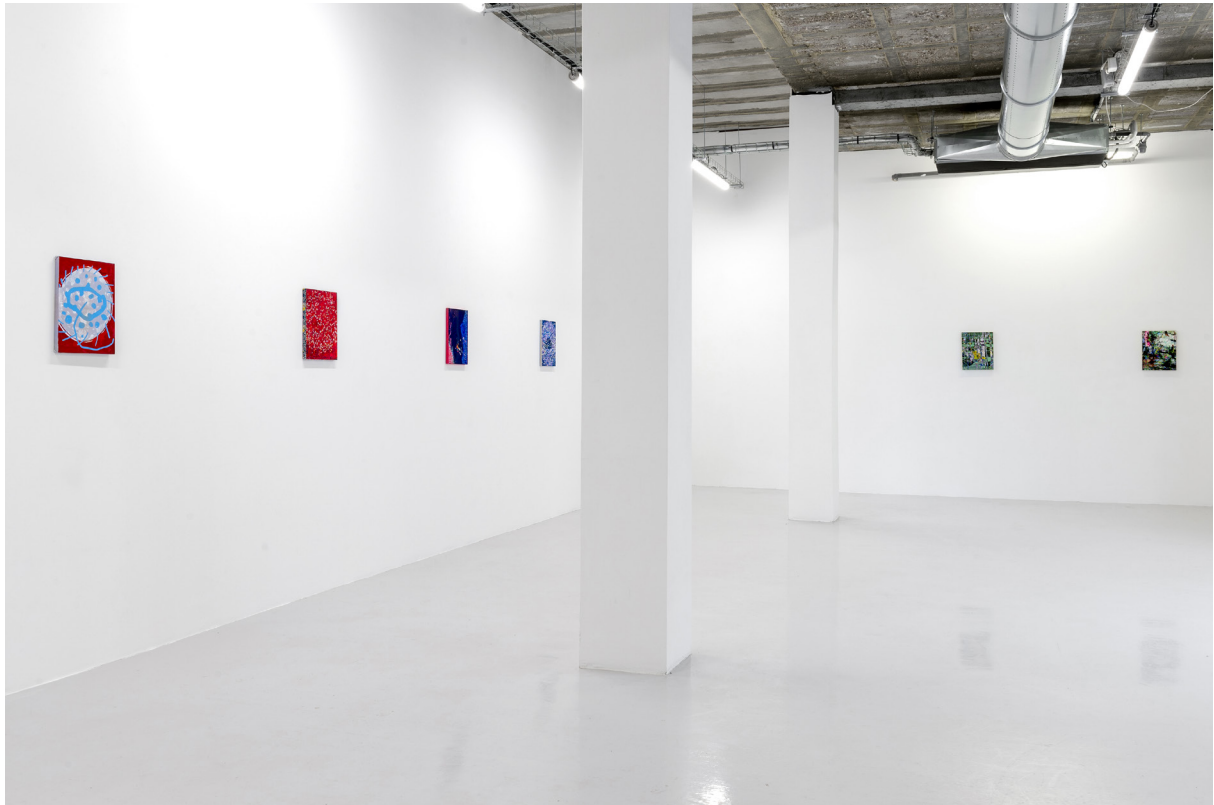
12.03 — 29.04.2023

Air de Paris presents Cigarette Immatérielle, a new collection of paintings that reflect on the layered, interconnected and hidden aspects of existence—grappling in a series of twelve panels with the seemingly paradoxical question of how to depict the invisible visually. Painted with acrylic gouache on a range of different fabrics, including linen, silk, cotton, canvas and rayon, these works utilize the porousness of cloth to imagine the behavior of energy—as it flows through objects, ecosystems and living beings. Benning blurs the boundary between the body and its environment—suggesting the sentience of air, ocean and land. These paintings operate as stills imbued with a past and future—moments drawn from much longer processes of change, contemplation and metamorphosis.

“Transformation is important to me,” Benning has said. “Giving a sense of the hand in relation to time. To change has political meaning, no matter the medium or final form—creating the feeling that what you are seeing is fragmented and in flux—and that change is experiential and in part abstract—not something that can be seen in its entirety.» Cigarette Immatérielle infers that the shifting, simultaneous, and largely hidden aspects of existence are ongoing—perhaps eternal. And that meaning can be shared, intuited and felt without being captured or transcribed.

The title appeals to the bizarrely illusory nature of the cigarette: it’s there and then gone—replaced by something else—smoke that enters and exits the self. The melancholic object of the cigarette functions in the exhibition as a symbol of desire itself: desire for lucid thought—and desire also to space out, drift—letting the mind coalesce with the atmosphere—speaking through it and with it.

— Leopoldine Core



Exhibition views

Cigarette immatérielle

Air de Paris, Romainville, France

2023

Photo : © Marc Damage



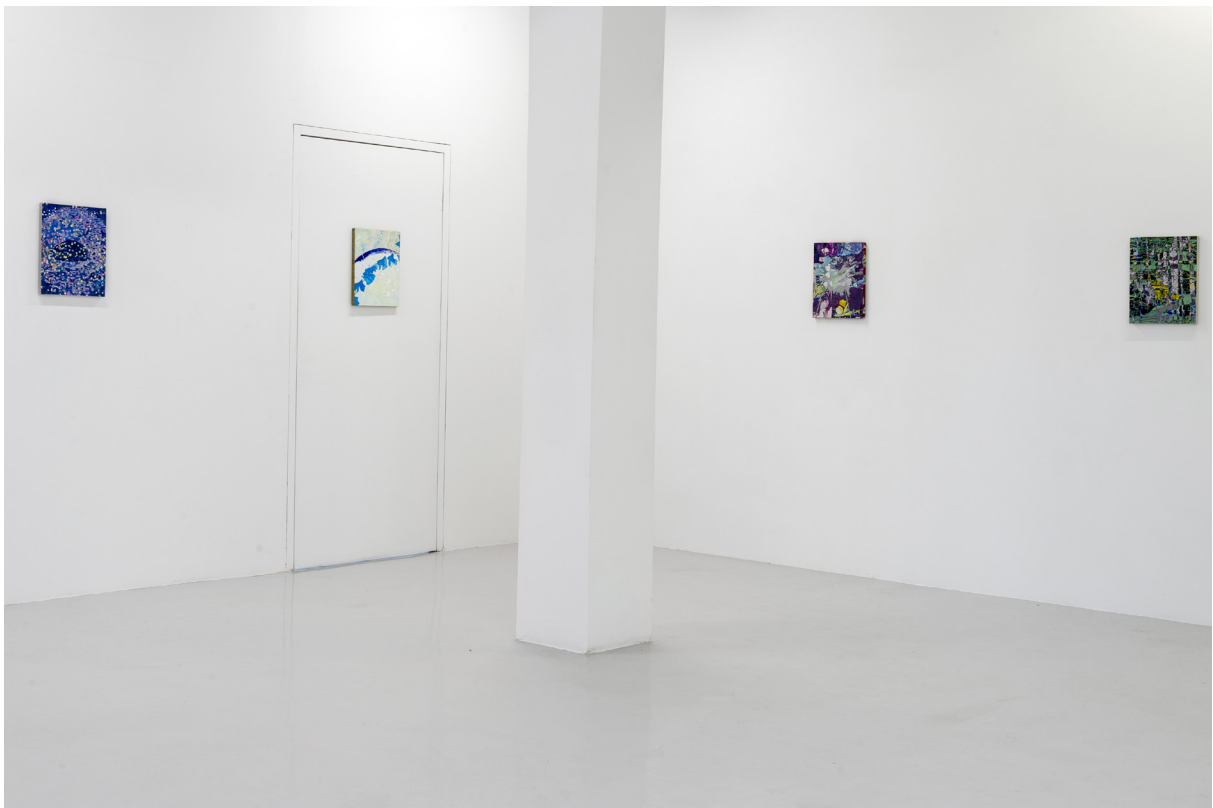
Exhibition views

Cigarette immatérielle

Air de Paris, Romainville, France

2023

Photo : © Marc Damage



Exhibition views

Cigarette immatérielle

Air de Paris, Romainville, France

2023

Photo : © Marc Damage

Sleep Rock

Camden Art Centre, London, United Kingdom

19.04 — 24.06.2018

Sleep Rock was the first solo exhibition in the UK by Sadie Benning.

The exhibition's title evoked a dream state where perception is blurred by the merging of memory, vision and association.

Installed sequentially in the galleries, this new body of work read with a filmic register – frame by frame – as pictures are apprehended from a distance, or seen in detail close-up. An important operation of scale was brought into play, both in the varying sizes of the panels and in Benning's use of images. Fragments were enlarged or brought closer, photographs dissolved into painterly abstraction and images remain mutable, reflecting an indexical relationship to the multiplicity of meanings projected onto them.

Sleep Rock included a series made with a completely new approach to materials: transparencies, analogue photos and digital prints were embedded within layers of resin, enamel and spray paint on wall-based panels. In other works, Benning cut large panels into pieces, layering the components with aqua-resin before re-assembling them to create works that hover between painting and sculpture. Benning's approach to images, materials and installation revealed a hybrid approach that actively resists categorisation and fixity. This in-between quality reflected decades of enquiry into the operation and influence of cultural material, beginning with Benning's earliest video works made in the late 1980s and subsequent explorations in drawing, painting and music production. The process of amassing, recontextualising, editing, sequencing, and destabilising both found and original content continues to propel Benning's current practice.

«Like most of Benning's work, Sleep Rock makes me nostalgic for lives I've never had – people I've never known, things I've never seen. A language of images is employed to summon very personal feelings (...) Language doesn't always come when viewing these works but a spectrum of emotion does: fear, anxiety, sadness, romance. The subconscious mind can speak urgently, though its messages aren't always clear, and when experiencing these works, one is left alone with that cacophony of hidden feeling – a visual echo chamber.

(...) Sleep Rock centres on the need of the individual to create alternative spaces – both physically and mentally – in order to survive. The show encapsulates a desire to connect with the subconscious realm – that place where we are all the most narratively free. There is no way to truly see oneself but inevitably this longing produces unique systems of order and imaginary worlds, dialogues that transcend time and space. Sleep Rock urges this night work – which may also occur in daylight. The show reminds me of a life without the Internet – or a life that avoids it at all costs – since the Internet stole the medium of the dream, remade it badly. And these works seem to take it back.»

— Leopoldine Core



Exhibition views

Sleep Rock

Camden Art Centre, London, United Kingdom

2018

Photo : © Mark Blower



Exhibition views

Sleep Rock

Camden Art Centre, London, United Kingdom

2018

Photo : © Mark Blower

Shared Eye

Curated by Solveig Øvstebø

Kunsthalle Basel, Basel, Switzerland

10.02 — 30.04.2017

Videos are what Sadie Benning first became known for; they won the then-teenage artist awards and visibility throughout the 1990s on the experimental art and video circuit.

(...) More than two decades later, the homespun poetics, grainy images, and durational logic explored in these earlier video works has expanded and taken on quite a different form as it confronts the political, conceptual, and material concerns of another moment in history. This exhibition, the artist's first institutional solo show in Europe, is a collaboration between Kunsthalle Basel and The Renaissance Society in Chicago. It is also the first institutional exhibition to focus on the importance of what are often referred to, for lack of a better term, as the artist's "paintings." Entitled Shared Eye, the presentation consists of a new series of fifty-five panels. Each is composed of mounted digital snapshots taken with the artist's smartphone, embedded with painted aqua-resin elements and found photographs (drawn from a variety of sources, from Internet-found images of strangers to 1960s newspaper telefax images), occasionally punctuated by miniature toys or inexpensive keepsakes nestled upon tiny sculpted shelves. There is a felt intensity to the labor involved in making each piece, and a decided (willfully imperfect) hand detectable in the rough-hewn forms, sanded edges, and incorporated elements. A nervous pictorial energy is built up through this process, and inexplicable connections emerge among a work's different elements.

A gathering of protesters, the artist's own vinyl collection and bedroom, a film still from Citizen Kane, a desolate alleyway, Benjamin Franklin's visage on a US banknote, a miniature calendar, a toy robot, Ku Klux Klan members marching together: these describe just some of the images, objects, and references embedded in the works. They juxtapose the intimate and the anonymous, the digital present and an indeterminate analog past, the miniature and the extreme close-up, putting viewers in front of Benning's highly personal response to the state of the world at a moment of deep political uncertainty. They are also imbued with the charge of what has come before and what is yet to come, since each piece, the artist attests, "serves as a visual representation of the past, the present, and the future, colliding.

(...) The title Shared Eye evokes the idea of seeing as an ongoing collaboration between individuals, which cannot be extricated from its many, often conflicting, sources. These works emphasize how rampant capitalism and its adjoining structures of patriarchy, misogyny, racism, and xenophobia inform the subconscious—redirecting the imagination and one's sense of what is true. The body of presented work was designed to draw attention to how we experience, collectively and alone, and each piece functions individually and as part of the larger group. Cumulatively, the show is meant to generate the fragmented, filmic quality of memory and dreams, inviting a distinctive response in the viewer who encounters them. The body and the mind complete each work.



Exhibition views

Shared Eye

Kunsthalle Basel, Basel, Switzerland

2017

Photo : © Philipp Hängler



Exhibition views

Shared Eye

Kunsthalle Basel, Basel, Switzerland

2017

Photo : © Philipp Hänger



Exhibition views
Shared Eye
Kunsthalle Basel, Basel, Switzerland
2017
Photo : © Philipp Hänger

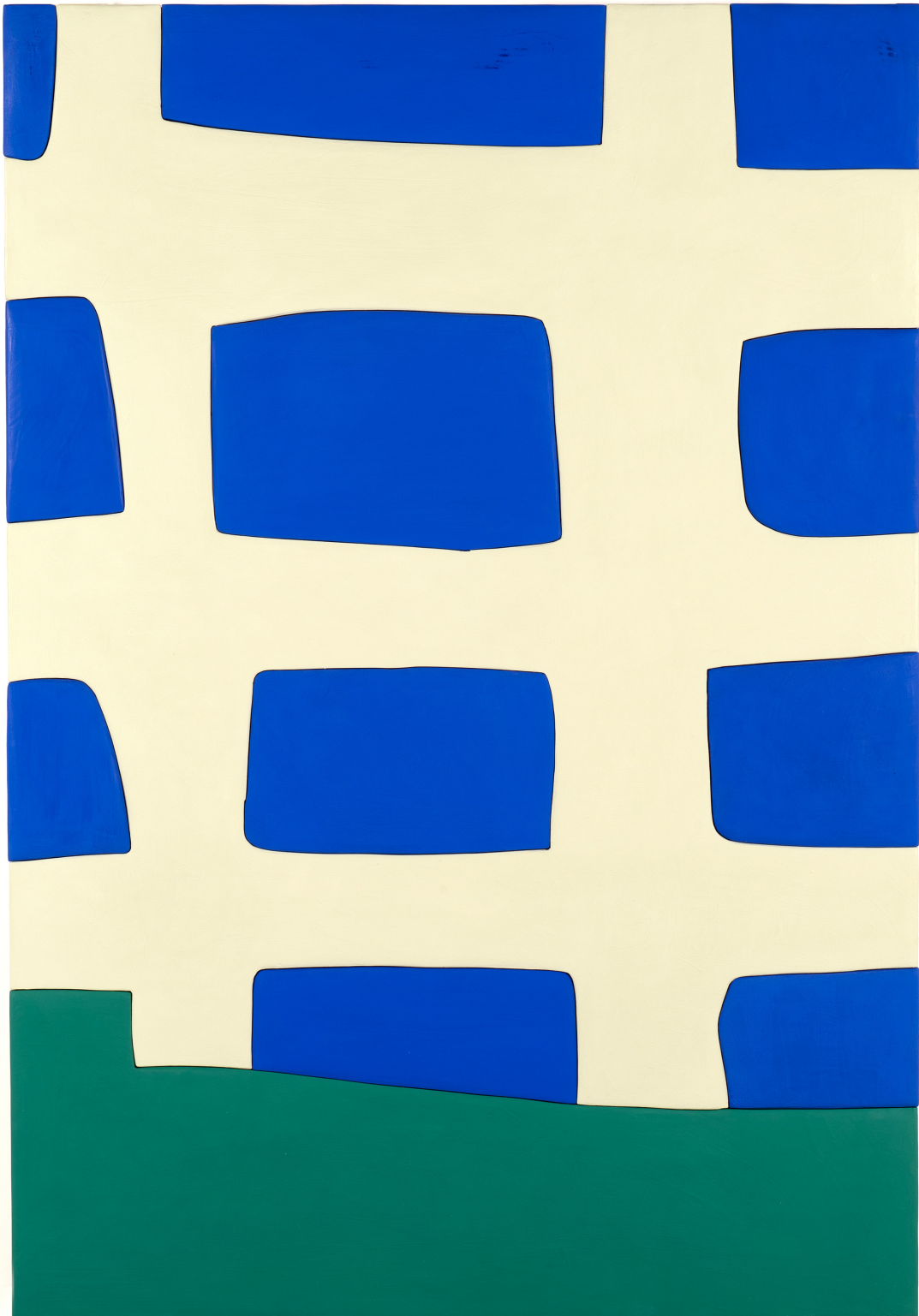


Exhibition views
L'oeil de l'esprit
Air de Paris, Paris, France
2016
Photo : © Marc Domage



Exhibition views
L'oeil de l'esprit
Air de Paris, Paris, France
2016
Photo : © Marc Domage

SELECTED ARTWORKS



Blow-up #30
 2018
 Wood, aqua resin, casein, and acrylic gouache
 149,9 x 103,5 cm
 Unique



Truck
 2016
 Engobe and glazed ceramic (straw), lacquered wood (9 elements - black)
 ca. 25 x 90 x 203 cm
 Unique



Zebra

2016

Medite, aqua resin, casein and acrylic, found object, photograph, digital print

124,4 x 124,4 x 10,5 cm

Unique



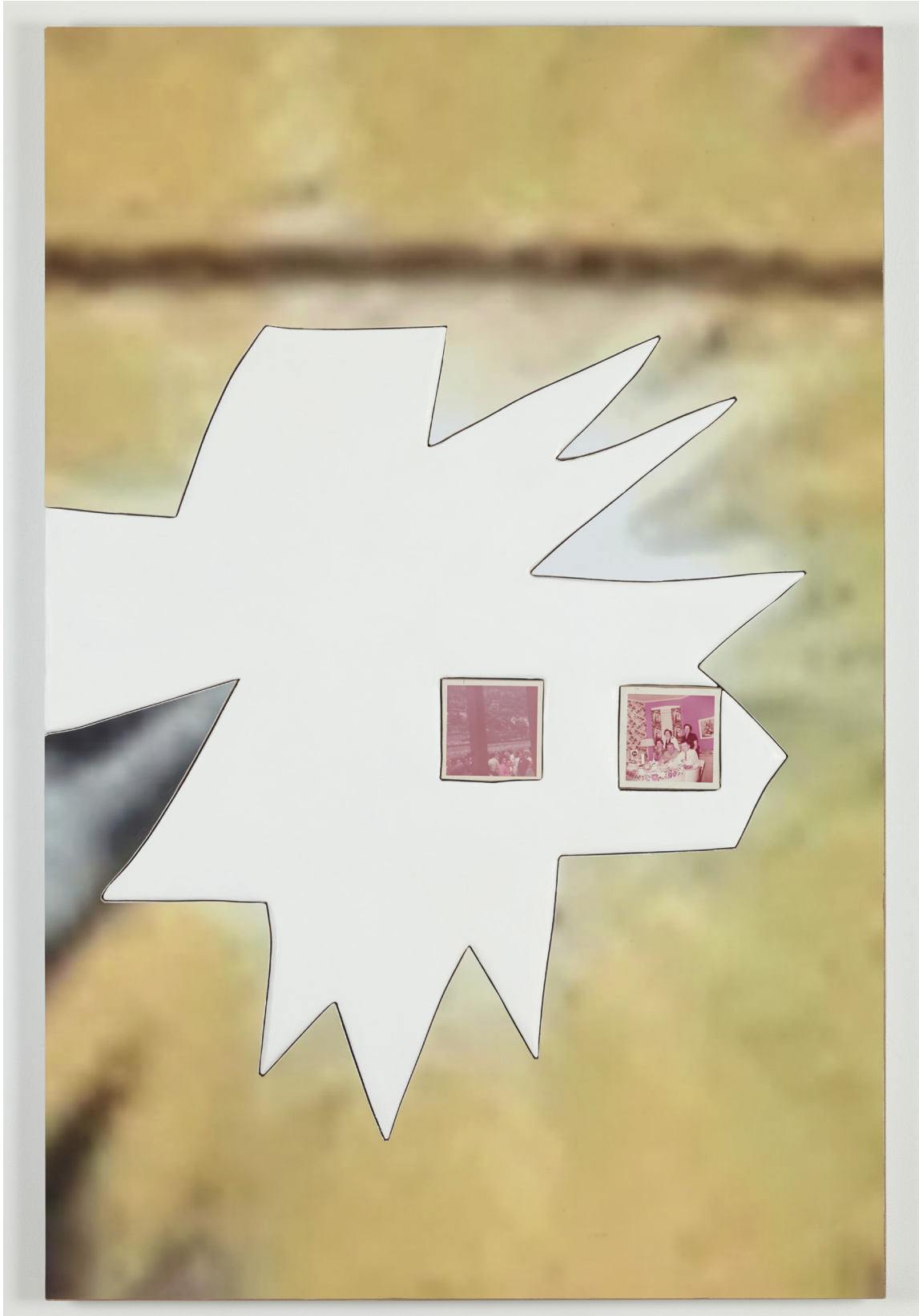
Building

2016

Medite, aqua resin, casein and acrylic, found objects, photographs, digital print

81,5 x 148,5 x 17 cm

Unique



Happenings

2016

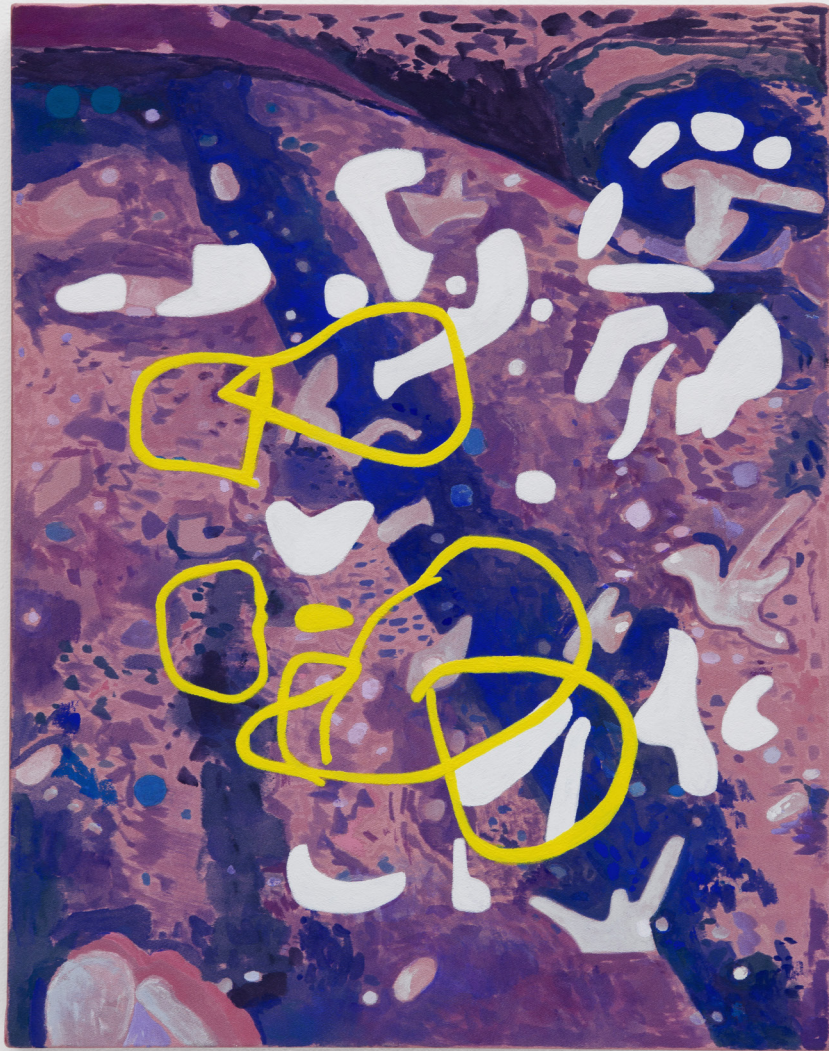
Meditate, aqua resin, casein and acrylic, photographs, digital print

111.7 x 73.6 x 4 cm

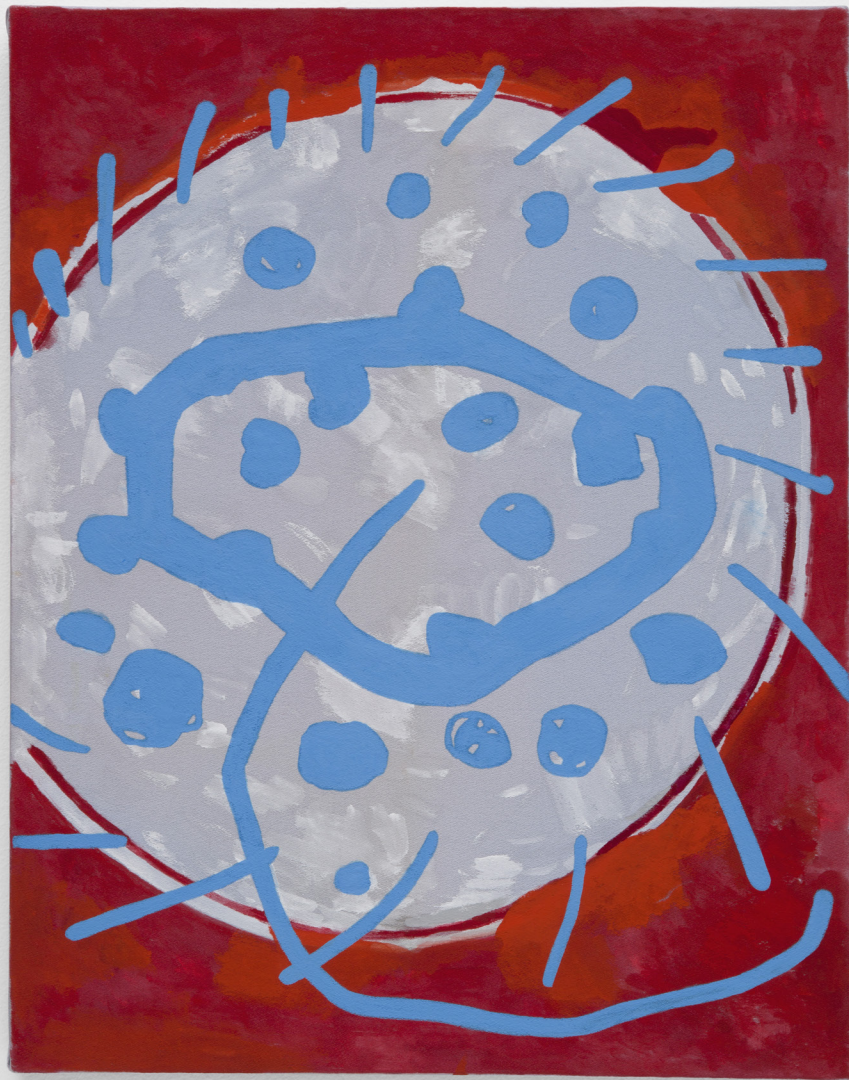
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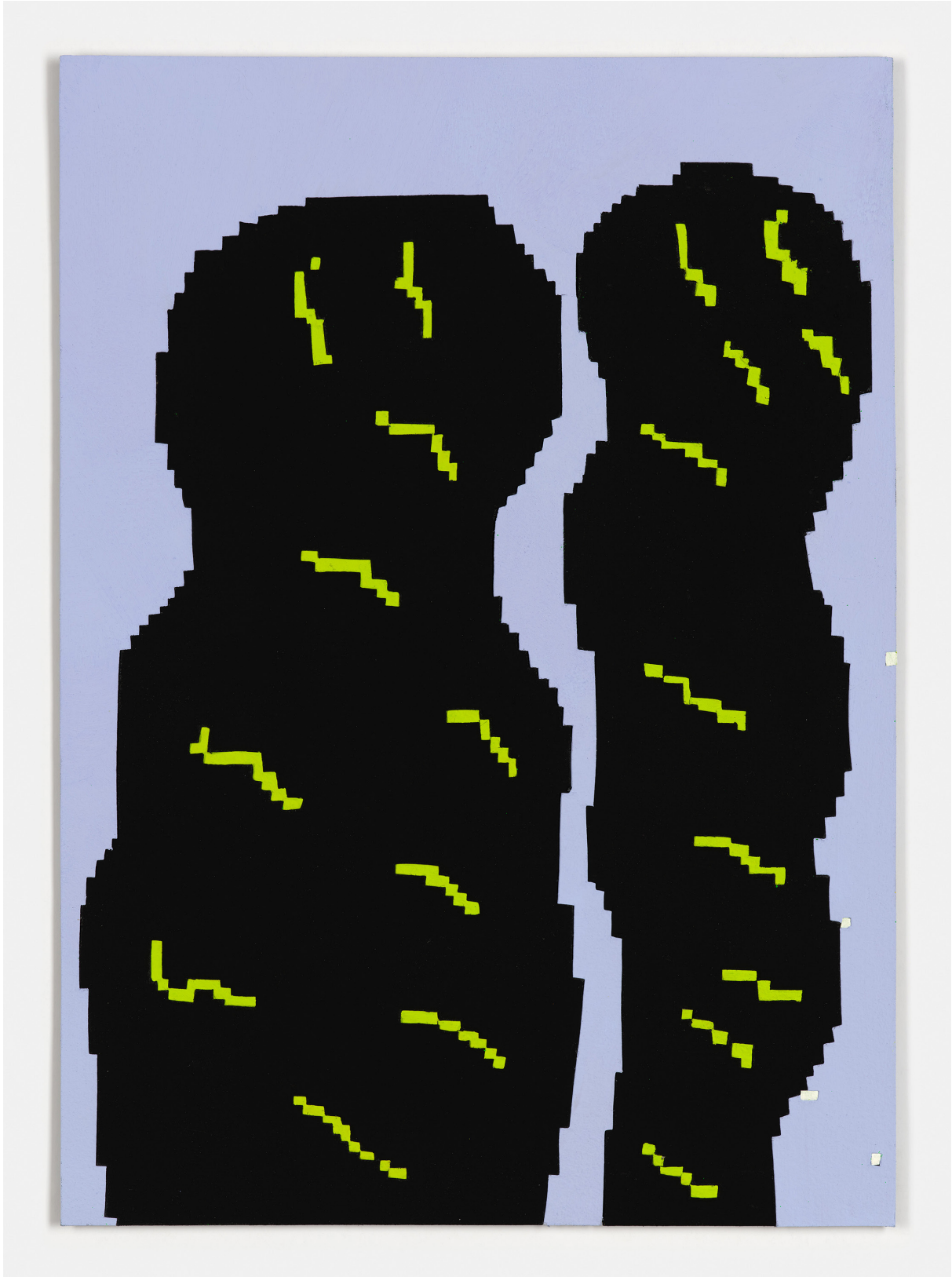
Where? They, Their, There
2023
Acrylic gouache on fabric
38 x 29,20 cm
Unique



Sky Unawares
 2023
 Acrylic gouache on fabric
 38 x 29,20 cm
 Unique



Calendar man
2023
Acrylic gouache on fabric
38 x 29,20 cm
Unique



Untitled (cut-out)
 2022
 Framed collage, acrylic gouache on paper
 38 x 30,5 cm
 Unique



Untitled (cut-out)
 2022
 Framed collage, acrylic gouache on paper
 38 x 30,5 cm
 Unique