

BORTOLAMI

The Upstairs:

Richard Aldrich, Ei Arakawa, Virginia Overton

29 October – 18 December 2021

Bortolami Gallery is pleased to announce a three-person exhibition in The Upstairs with works by Richard Aldrich, Ei Arakawa, and Virginia Overton.

Ei Arakawa presents two works in the gallery space made of LED light strips on hand tie-dyed fabric. The wall piece, *Performance People (Baby IKKI, May 10, 1975, 9:20 PM, Chicago, IL)*, 2019, is a part of the artist's performance people series in which he generates astrological birth charts based on when and where a specific performance occurred, treating the performance as a person with its own psychological tendencies. This piece is based off Michael Smith's *Baby IKKI* performance that took place on May 10, 1975, at 9:20 pm, in a studio in Chicago, and displays an animated image of the horoscope diagram representing the positions of the sun, moon, planets, and astrological aspects at the time of the performance's birth. *Baby IKKI* is a Taurus (Sagittarius rising).

@jamesblake, 12:13am, May 26, 2018, 2021 is mounted on a hinged frame in the gallery window and depicts a continuous stream of words from a tweet by the musician James Blake. Open, the work faces the interior gallery space, only to be experienced inside, but closed, the words can be seen from the street. Arakawa produced this piece in dialogue with another text-based LED work that depicts a tweet from the tennis player Naomi Osaka. This work is currently on view through an exterior facing window in his Artists Space show. Both are made to the scale of the windows they are installed in. Arakawa's LED works recall the intimacy of a text message but also a neon sign hanging in a restaurant window, obscuring the boundaries between a public or private message.

Virginia Overton hangs *Untitled (sister ham)*, 2020, a bronze sculpture cast from a pig that was raised, butchered, and cured by her sister at their family farm in Tennessee, in the downstairs office window, evoking a storefront in Little Italy. In The Upstairs space, Overton presents two wall works. For *Untitled (Zermatt / Matterhorn)*, 2021, she repurposes a delicate gold chain by pinning it to the wall in the shape of a contour line drawing of a mountain range. Hanging on the largest wall is *Untitled (weeping willow)*, 2021, a thin weeping willow tree trunk Overton chain sawed vertically in half and mounted parallel to the ground, creating a pair of undulating horizon lines in the gallery space. The tree, which was planted over her friend David Armstrong's ashes, toppled over in the night after being chewed through by a beaver. The tree and the necklace, despite their different materiality, take on similar linear expressions at extremely different scales, defining the space around them through lines creating negative and positive space.

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Richard Aldrich was born in 1975 in Hampton, VA, and currently lives and works in New York. He has a forthcoming solo exhibition at Fondazione Giuliani, Rome, Italy, and a solo exhibition currently on view at Stuart Shave Modern Art, London. Other solo exhibitions of Aldrich's work have taken place at Museum Dhont-Dhaenens, Deurle, Belgium, 2017; the San Francisco Museum of Modern Art, San Francisco, CA, 2011; and the Contemporary Art Museum, St. Louis, MO, 2011. His work has been included in group exhibitions at museums including The Museum of Modern Art, New York; Centro Galego de Arte Contemporánea, Santiago de Compostela, Spain; and the Whitney Museum of American Art, New York. His work is in the collections of the Museum of Modern Art; the Whitney Museum; the San Francisco Museum of Modern Art; The Whitworth Art Gallery, University of Manchester; The National Museum of Art, Osaka, Japan; The Dallas Museum of Art; and the Smithsonian.

Ei Arakawa was born in 1977 in Fukushima, Japan, and currently lives and works in Los Angeles, CA. Selected performances and exhibitions include Honolulu Biennial, 2019; Liverpool Biennial, 2018; Sculpture Project Münster, 2017; Museum Ludwig, Cologne, 2017; The 9th Berlin Biennale, 2016; Museum Brandhorst, Munich, 2015; Gwangju Biennial, 2014; Whitney Biennial, New York, 2014; Carnegie International, Pittsburgh, 2013; Pavilion of Georgia at the 55th International Art Exhibition, la Biennale di Venezia, 2013; Tate Modern, London, 2012; 30th São Paulo Biennial, 2012; and The Museum of Modern Art, New York, 2012. His work is in the collections of the Museum of Modern Art, New York; Museum Ludwig, Cologne; the Musée Fabre, Montpellier, France; the Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany, among others.

Virginia Overton was born in Tennessee and currently lives and works in New York. Solo exhibitions have been presented at the Don Rivery Valley Park, Toronto; Socrates Sculpture Park, Long Island City; The Whitney Museum of American Art, New York; The Aldrich Contemporary Art Museum, Ridgefield; Museum of Contemporary Art North Miami; Storm King Art Center, Mountainville; Westfälischer Kunstverein, Münster; Kunsthalle Bern; The Kitchen, New York; and The Power Station, Dallas. Recent group exhibitions and projects include The Ranch, Montauk; Future Audio Graphics, New York; Frieze Sculpture, London; FRONT International: Cleveland Triennial for Contemporary Art; Office Baroque, Brussels; MAY68, New York; Maisterravalbuena, Lisbon; Lever House, New York; The David Ireland House at 500 Capp Street, San Francisco; Institute of Contemporary Art, Philadelphia; Parcours, Art Basel; Contemporary Art Museum, St. Louis; High Line Art, New York; MoMA PS1, New York; and Sculpture Center, New York. Her work is collected by The Whitney Museum of American Art, The San Antonio Museum of Art, Museum of Modern Art, New York, Museum of Contemporary Art Tucson, Kunstmuseum Bern, and Kunsthaus Zürich.