

SIDE GALLERY

OREN PINHASSI (1985 -)



Untitled (figure number 4)
From the series "The Crowd"
Tel Aviv, 2020
Steel, glass, plaster, burlap, sand,
pigment

Measurements
40 cm x 40 cm x 195h cm
15,74 in x 15,74 in x 76,77h in

Edition
Unique piece

Concept

The Crowd is comprised of a group of freestanding sculptures which on first impression channel bodies: looming just above human height on spindly legs, their slotted torsos are suggestive of ribcages; protrusions here and there resolve in the composition as feet, breasts, or buttocks; holes widen on their surfaces like eye sockets; panes of glass recede into the shade of an arch like featureless faces. These initial cues give way to a pattern of erotic transmutation in which object, architecture and body flow seamlessly into one another in borderless free association.

Pinhassi's installations examine the relationship between the human figure and the built environment by conjuring evocative sites that intersect public and private exchange. Past works explored bathhouses as spaces of vulnerability and sensuality, or cruising spots in nature as voyeuristic portals to erotic transformation. The sculptures in The Crowd invoke architectures of authority, incorporating features of manmade spaces designed to exert power over individuals within them. Quotations from civic institutions are equally abundant – voting booths, segregation cells, institutional desks. Points of bureaucratic exchange become expressions of bodily desire, as teller windows imply receptive orifices.

Pinhassi's primary materials are plaster and sand, methodically layered over welded steel skeletons. The visual sensibility created by both medium and application is one of constructive ambiguity – the tactile surface announces itself as handmade, yet the predominantly grey colour and repetition of form across the group of sculptures evokes a spectre of concrete modernism that is instantaneously disavowed by their voluptuous sensuality, urging us towards a logic of futuristic hybridity. Standing in contrast to the more architectural works are several comparatively humanoid figures, if only for their suggestive pastel pink colouring that guides us towards the interior space of the body.

The holes in the screens and torsos of the sculptures invite an opportunity for mediated communication. Pinhassi's new body of work interrogates the paradox of individual isolation in the era of hyperconnectivity. Despite their playful shapeshifting, Pinhassi's totemic figures are ultimately "alone together," solitary in their mutual separation. Physiologically bound to their own architectural constitutions, they invite us to question the environments we create as prisms through which human experience is channelled and reshaped.

Biography

Oren Pinhassi (b.1985, Tel Aviv, Israel; lives and works in New York) received an MFA from Yale in 2014 and B.Ed.F.A. in 2011 from Beit-Berl College, Hamidrasha School of Art. Selected solo exhibitions have been held at Edel Assanti, London, UK (2020, 2018); St. Cyprian, London, UK (2020); Castello di San Basilio, Basilicata, Italy (2019); Palazzo Monti, Brescia, Italy (2019); 56 Henry, Philadelphia, PA (2018); Skibum MacArthur, Los Angeles (2018); Ribot Gallery, Milan, Italy (2017); Petach-Tikva Museum of Art, Israel (2017); and Tempo Rubato Gallery, New York (2016). Pinhassi has participated in group exhibitions at Boers-Li Gallery, New York (2019); Museo d'Arte Contemporanea di Lissone, Italy (2019); Tina Kim Gallery, New York (2019); David Zwirner Gallery, New York (2018); Thierry Goldberg, New York (2018); and Galerie Eva Meyer, Paris (2017). Selected awards and residencies include Castello di San Basilio Residency, Basilicata, Italy (2019); Palazzo Monti Artist Residency, Brescia, Italy (2019); Pollock-Krasner Foundation Grant (2019); Via Farini Residency, Milan, Italy (2017); Outset Contemporary Fund Bialik Residency (2017); Shandaken Projects Storm King Residency, New York (2016); Art Slant Prize (2014); and Skowhegan School of Painting and Sculpture, ME (2014).