

NO GAINS ON SACRIFICE

Wyatt Burns
Frank Castanien
Constantin Hartenstein
Nicholas Sullivan
Siebren Versteeg
with Lewis Freedman

SPRING/BREAK Art Show March 2-7, 2016
Curated by Claire Mirocha and Vanessa Thill (Sorry Archive)
www.sorry.land
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NO GAINS ON SACRIFICE thrusts the unsubstantiated persona of poet **Lewis Freedman** into the midst of a group exhibition, where he conducts the viewer through his bewildering but incisive encounter with the artworks as seen in his mind's eye. Although this exhibition was designed with Freedman in mind, the identity of the artists and any specifics relating to their works remained a mystery to him. The exhibition embodies the strategy of Madison, Wisconsin-based Freedman, whose abstract process of attempting to record the first letter of each word he hears spoken aloud is a race to separate words and hold them in memory without meaning, as an inanimate record of lived life, and a beautifully failing collection of the loss that time passing incurs. The poet's writings and the visual works in this exhibition reflect various processes in reaction to a dream of experiential totality. The artists' works reflect particularized strategies for the impossible task of digesting and representing experiences of awesome plenitude, of translating the ineffable (sex, light, pain, violence, infinity).

Wyatt Burns' *Symptoms of Death* series thwarts the utility of a variety of lamps by casting them in concrete and hooking them up to active current multimeters, inserting them into a consistently illogical system for quantifying light.

Frank Castanien's work is inspired by stark sexual positions and the commercial market of furniture and accessories that accompanies them. Translating quick gestural drawing into precisely articulated black acrylic, his works achieve a slick and uncompromising aesthetic that visually hides their erotic undertones.

Constantin Hartenstein's *Total Power Exchange* is both a clear pane and a mirror, printed with the image of an S&M scene he witnessed at a festival in his native Berlin. The fluidity of extreme trust and simultaneous abandon required in that exchange is made tangible yet ethereal, implicating the viewer's own image in the act of looking.

Nick Sullivan's floor sculptures create frozen vignettes of organisms and characters confronting each other; each scene is an otherworldly ecosystem incorporating colored liquids, floating strokes, or sexually entangled figures emblemized to a point beyond recognition.

Speak to **Siebren Versteeg's** *Nutflux* (*prosumer*) computer program and it will create a print of shirt for you, although it often mishears your desires. In line with his practice of algorithmically generated painting, Versteeg's comedic take on the proliferation of customizable options is an engagement with terrors and delights of the infinitude of the digital world.

We recently provided Freedman with audio recordings of our correspondence with the five artists, mostly relating to the production of the exhibited works. Freedman then applied his initializing process to the audio, creating a web of symbols from which new articulations emerged, presented in the form of editioned prints and an accompanying booklet.

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About the artists:

Wyatt Burns is an artist exploring economic, electronic, and environmental systems. He was born in 1993, Concord, MA and lives and works in Brooklyn, NY.

Frank Castanien was born and raised in Ohio, where he received a Bachelor of Fine Arts from the Columbus College of Art & Design in 2011. He has exhibited at Thierry Goldberg Gallery and participated in exhibitions curated by Sorry Archive with (harbor) gallery in Miami and at Hood Gallery in Brooklyn. Currently, he is working on the follow up to his second book, titled UNDER VOMINT HOWL, scheduled to release in the spring of 2016. Castanien lives and works in New York City.

Lewis Freedman's disorientation affords or is afforded the luxury of sensations of dislocation. He is non-presently writing letters in Madison, Wisconsin under the sign of poetry, that weird cult of human subjectivity and its others.

Constantin Hartenstein was born in 1982 in Herzberg, Germany and lives and works in Berlin. He has exhibited sculpture, installation, and video internationally, at such venues as Anthology Film Archives (USA), Videonale.15 at Kunstmuseum Bonn (GER), Kino der Kunst Munich (GER), Academy of Fine Arts Vienna (AT), Museum of the Moving Image New York (USA), Bundeskunsthalle Bonn (GER), German Consulate New York (USA), Goethe Institute New York (USA), Grand Central Art Center Santa Ana (USA), Künstlerhaus Bethanien (GER), Herzliya Biennale Israel (IL), and WRO Media Art Biennale, Wroclaw (PL), among others.

Nicholas Sullivan lives and works in New York. He has recently exhibited at the Institute of Contemporary Art, Boston for the 2015 Foster Prize curated by Kijidome. He has also shown in Brooklyn with Ortega y Gasset Projects and in New Orleans, Boston, and elsewhere. He holds a BFA in Sculpture from University of Massachusetts Amherst, and an MFA from Massachusetts College of Art and Design, where he now teaches in the Sculpture Department.

Siebren Versteeg was born: 16280 days ago (as of March 1, 2016) in New Haven, CT. He lives and works in New York.

Sorry Archive is a platform for exhibitions produced by alter egos, maintained by Claire Mirocha and Vanessa Thill. They are currently teaching fellows with NURTUREart's Project Curate.