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The R&D (Research & Development) program invites cultural producers of all kinds to articulate their investigation of ideas through a supported project that may take the form of solo, group, or collaborative endeavors.

Large print available at the front desk.

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FORGETTING LESSONS

Sarah Kabot (Cleveland, OH)

On view: November 17, 2018 - January 11, 2019



ARTIST STATEMENT

My practice responds to commonplace sites and objects that are believed to embody truths shared within a particular society or culture. Entities I have engaged with through projects include newspapers, public memorials, maps, and libraries. I am curious about the growth, omissions, change, and transformations that happen over time—both to and within these institutions.

What impact do these contextual shifts have on the audiences that engage with them? Confusion? Righteousness? Dislocation? A sense of omission? Pride? Rage? Dismissal?

How do present and future audiences and users come to understand systems that are implicitly (or explicitly) authoritative, even during fundamental changes?

Each project begins with a meticulous examination chronicling idiosyncrasies in “dependable” source objects. I then manipulate these analyses, to question the difinitiveness of the source. Each piece takes on an elegiac tone, highlighting both what remains and what has been lost.

Recent projects range in form and scope, from collages, drawings, and sculpture, to hand-drawn animation and large-scale public sculpture. By developing more than one series concurrently I seek to expose shared patterns of fallibility across various systems.

ACKNOWLEDGEMENTS

For their help with the production of this body of work, special thanks go to Barry Underwood, Karl Anderson, Joseph Minek, Jessica Howard, Hannah Davis, and Josh Wearling.

My understanding of the critical role that journalism—newspaper journalism, specifically—plays in public discourse was greatly advanced by my discussions with Karen Sandstrom and Andrea Simakis. Thank you both for your insights.

“So far as we feel sympathy, we feel we are not accomplices to what caused the suffering. Our sympathy proclaims our innocence as well as our impotence. To that extent, it can be (for all our good intentions) an impertinent—if not inappropriate—response. To set aside the sympathy we extend to others beset by war and murderous politics for a reflection on how our privileges are located on the same map as their suffering, and may—in ways we might prefer not to imagine—be linked to their suffering, as the wealth as some may imply the destitution of others, is a task for which the painful, stirring images supply only an initial spark.”

—Susan Sontag, *Regarding the Pain of Others*

“... so that their deeds, almost forgotten, not having become guilt, not having elicited repentance or expiation, would be fixed, confirmed as something that had really happened; confirmed not in human memory, but as something that did not depend on memory, on being “multiplied” in reminiscences, but was just a fact of life.

One engraving, one line, was enough to keep a thing from vanishing.”

—Sergei Lebedev, *Oblivion*, tr. Antonina W. Bouis

ARTIST BIO

Sarah Kabot's drawings, sculptures and installations duplicate objects using faulty methods of reproduction, calling into question the possibility of creating a genuine or infallible record of a site or event.

Kabot's work has been shown nationally and abroad, at institutions including The Suburban (IL), the Akron Museum of Art (OH), the Museum of Contemporary Art Cleveland (OH), the Drawing Center (NY), and the Peabody Essex Museum (MA). Honors include a recent residency at the Hambidge Center (GA), and past residencies at Dieu Donne Papermill (NY), the Vermont Studio Center (VT), the Headlands Center for Art (CA), and UCross (WY). She has received several grants and prizes, including a Cleveland Arts Prize for Mid-Career artist in 2017, a 2016 Creative Workforce Fellowship, and 2015 and 2010 Ohio Arts Council Individual Excellence Awards.

Kabot is currently Associate Professor and Chair of the Drawing Department at the Cleveland Institute of Art in Ohio.

For more information about the artist, visit:
www.sarahkabot.com

FORGETTING LESSONS

The works in *Forgetting Lessons* reflect the inevitable distortions and omissions that occur in the public recollection of meaningful news events. Comprised of three related series of works—made specifically for this exhibition at SPACES—*Forgetting Lessons* addresses the media's role in shaping civic dialogue.

NYT 2015 is a series of 52 collages that combine photographs printed within a cover section of each national Sunday edition of The New York Times. Each collage in the series combines selected photographs of people printed within a single week's cover section. The selected images are hand-cut then reassembled into intricate compositions reminiscent of Rorschach inkblots or scribbles, evoking a subjective reading from the viewer that is complicated by a universal meaning promulgated by the media. Each collage is displayed on a newsprint background that replicates the proportions and center fold of the current New York Times.

The digitally printed works, *Modern Warrior*, *Cardinal*, and *Shop*, rescale small compositions derived from photographs printed in The Plain Dealer in 2017 and 2018. The suspended multi-panel pieces, *3072* and *Protest*, employ a similar process using images from The Plain Dealer and The New York Times, respectively. These combinations of images randomly arise as representations of people are cut away from the paper. Once the section is refolded, backgrounds of various images can be seen through the "holes" left by the removed figures, creating the appearance of conglomerate space, at once familiar in its commonplace architectural elements, and strange in the shifts of scale and gaps in information.

FORGETTING LESSONS FLOORPLAN

1. *Shop* (2018)

Pigment print on kitikata, steel

35" x 50" x 12"

2. *Modern Warrior* (2018)

Pigment print on kitikata, steel

45" x 38" x 8"

3. *Cardinal* (2018)

Pigment print on kitikata, steel

55" x 34" x 18"

4. *NYT 2015* (2015 - 2018)

Series of 52 individual collages, handcut newsprint

22" x 24"

5. *3072 (Plain Dealer May 27 2018, Marvin Fong)* (2018)

Pigment print on newsprint

140" x 112"

6. *Protest (New York Times September 7 2014, Adam Ferguson)* (2018)

Pigment print on newsprint

165" x 112"

