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**School of the Museum
of Fine Arts Boston**



FOR IMMEDIATE RELEASE

The School of the Museum of Fine Arts, Boston Presents
“On Exactitude in Science,” January 28–March 6, 2016

Featuring Jennifer Bornstein, Aslı Çavuşoğlu, Jumana Manna, Elizabeth McAlpine

Four international artists who extend the experience of site and subject through material surface



Elizabeth McAlpine, *The Map of Exactitude* (#13), 2012. Two photographs on positive paper, framed. 22 x 23 3/4 inches. Collection of Jean-Edouard Van Praet.

Boston, MA (January 5, 2016)—The School of the Museum of Fine Arts, Boston (SMFA) and guest curator Dina Deitsch will present **“On Exactitude in Science”** January 28–March 6, 2016, featuring four artists—Jennifer Bornstein, Aslı Çavuşoğlu, Jumana Manna, and Elizabeth McAlpine—who address questions of representation through tactile approaches to material surfaces in image and object making. Their interactions with the outermost layers, the very skin of architecture, are a means to affirm presence.

How can an image or object represent the characteristics of a place? To stand in a room, on a

street corner, in a city plaza, or studio, is to be surrounded by physical walls and floors that are themselves a multitude of materials and textures. The rough surface of a road, a smooth plaster wall, and regular indentations of a metal door all converge to frame what we broadly consider a room, a building, or a city, and the stories that fill them all.

Through analog techniques, these artists use models pulled from historical photography and archeology to directly engage architectural surfaces in their processes as both matter and subject. They complicate the notion of an all-totalizing image of a site—whether a street, studio, or gallery—in favor of a direct capture of the myriad of details that coalesce to form a given location. In doing so, they create a form of indexical representation that is grounded in material and experience, favoring touch over vision, and the detailed fragment over the completed image.

The title of the exhibition is borrowed from Jorge Luis Borges’ short parable, “On Exactitude in Science,” in which he describes an empire that maps itself in such detail that it creates a useless document the exact size of the kingdom. As the empire recedes, the map frays and becomes the tattered remnants of its existence—the representation outlives the original. Borges’ 1946 text articulates the rivalry between a space and its representation. It takes on a new immediacy in today’s world of image saturation, in which one could easily argue that images have indeed replaced the experience of the original.

Jennifer Bornstein presents rubbings of the walls and floors of the former Dia building in Chelsea made on the eve of its conversion into luxury lofts. Using the direct and antiquated technique of gravestone rubbings, these prints evoke an overwhelming sense of loss of a historic site, and also of the very idea of the photographic index. **Aslı Çavuşoğlu** similarly delves into the built surface as a

repository for lost narratives. Through a performative walking tour, she ‘reads’ architectural facades in a project that revives an ancient practice of ‘fortune-telling through building’ with the aid of clairvoyants, historians, and architects.

Jumana Manna recreates the iconic texture and tonality of limestone-clad (or “Jerusalem Stone”) stoops from the East Jerusalem area of Silwan to evoke the fraught and unstable political territory. **Elizabeth McAlpine** scrapes and plays her London sidewalk in recorded and contact printed film. She presents prints made from architecturally-specific, molded pinhole cameras to depict the ‘skins’ of interior spaces as a dimensional form of photographic representation.

Each artist in “**On Exactitude in Science**” extends the experience of a site and subject through their own surface interactions—rubbing, cutting, casting, and reading. Their prints, sculptures, photograms, and performances emphasize the palpable surface of a place as a fragment to be scrutinized in close and careful contact. Background, now, becomes foregrounded as subject and meaning.

Related Events

January 28, 5–7 pm | Opening Reception

February 2, 6:30 pm | Visiting Artist Lecture with Jennifer Bornstein

February 9, 8:30–10 am | Breakfast and Tour with Guest Curator Dina Deitsch

Starting February 9, 5:30 pm | Bi-weekly Re-Reading Group: “On Exactitude in Science”

March 3, 12:30 pm | Artist Talk with Aslı Çavuşoğlu

March 5, 1 pm | Performance by Aslı Çavuşoğlu: *Words Dash Against the Façade*

A detailed event schedule is available at smfa.edu/exactitude-science or call 617-369-3718.

Admission to the gallery and related events is free. SMFA is located at 230 The Fenway, Boston, MA. Gallery hours: Monday–Saturday, 10 am–5 pm; Wednesday, 10 am–8 pm; closed Sunday + holidays.

About the School of the Museum of Fine Arts, Boston:

Founded in 1876 and accredited by the National Association of Schools of Art and Design, the School of the Museum of Fine Arts, Boston (SMFA), is one of only two art schools in the country affiliated with a major museum—the Museum of Fine Arts, Boston. Our mission is to provide an education in the fine arts—for undergraduate and graduate artists—that is interdisciplinary and self-directed. This education values cultural, artistic and intellectual diversity; it embraces a wide range of media; it stresses the development of individual vision and its relation to culture in general; it values equally the knowledge gained by thinking and doing; it is deeply engaged with the world as a whole. If the mission is constant, its practice is always transforming. For more information about our programs and partnerships, visit smfa.edu.

About the Curator:

***Dina Deitsch** is a faculty member in the Master of Fine Arts program at SMFA and Director of Curatorial Projects at Goodman Taft. Previously Deitsch was curator at deCordova Sculpture Park and Museum where she founded the museum’s PLATFORM commissioning program, and organized the 2010 and 2012 deCordova Biennials alongside numerous thematic and single-artist exhibitions. Her writing has been featured in Phaidon Press’s “Vitamin Ph: New Perspectives in Photography,” “Visualizing Rituals: Critical Analysis of Art and Ritual Practice,” and publications including Women’s Art Journal, Art Papers, C Magazine, MIT’s Thresholds, and Art Journal Online.*

About the Artists:

***Jennifer Bornstein** (b. 1970, Seattle, WA) lives and works in Cambridge, MA, and New York, NY. She received an MFA from the University of California, Los Angeles, and a BA from the University of California, Berkeley, and participated in the Whitney Museum of American Art’s Independent Study Program. She has received numerous awards and grants, including a Radcliffe Institute of Advance Study Fellowship, DAAD Berliner Künstlerprogramm*

fellowship and a Pollock-Krasner Foundation grant. Her work has been widely exhibited at institutions in the United States and Europe, including the Whitney Museum of American Art, in New York, the Museum of Contemporary Art, Los Angeles, and the Stedelijk Museum, Amsterdam. She is currently teaching in the VES Department at Harvard University for the 2015-16 year. Bornstein is represented in New York by Gavin Brown's enterprise.

Aslı Çavuşoğlu (b. 1982, Istanbul, TR) lives and works in Istanbul, Turkey. She received her BA in Cinema-TV at the Marmara University, Istanbul, TR. Recent solo shows include *The Stones Talk*, ARTER, Istanbul, (2013), *Murder in Three Acts*, Delfina Foundation, London (2013). Recent group shows include *Saltwater*, 14th Istanbul Biennial; *Surround Audience*, New Museum, NYC (2015); *The Crime Was Almost Perfect*, Witte de With Center for Contemporary Art, Rotterdam (2014) *Suspicious Minds* at Galeria Vermelho in Sao Paulo (2013), *Signs Taken in Wonder* at MAK Museum in Vienna (2013), *His Masters Voice* at HMKV in Dortmund, *Soundworks* at the ICA in London (2012), *Performa 11* in New York (2011), *7 Works* at Borusan Contemporary in Istanbul (2011) and *This Place You See Has No Size At All* at Kadist Art Foundation in Paris (2009).

Jumana Manna (b. 1987) is an American-born Palestinian artist based in Berlin. She is a graduate of CalArts (MA) and a graduate of both the National Academy of the Arts Oslo (BA) and the Bezalel Academy for Arts and Design in Jerusalem. Selected solo exhibitions include *Chisenhale Gallery*, London (2015), and *Menace of Origins* at the Sculpture Center in New York (2014), *The Goodness Regime* at Kunsthall Oslo (2013). She has also been part of group shows at *The National Museum of Contemporary Art Norway*, the *Museum of Modern Art* in Antwerp, the *Tel Aviv Museum*, and *Kunsthall Charlottenberg* in Copenhagen. Her work has been screened at the *Institute of Contemporary Arts*, London, the *Tate Modern* in London, and at multiple international film festivals. She also participated in the *Sharjah Biennale* (2013) and the *Performa 13 Biennial*, New York (2013). In 2012 Manna received the *Qattan Foundation's Young Palestinian Artist Award* (first prize). Manna is represented by *CRG Gallery*, New York.

Elizabeth McAlpine (b. 1973, London) lives and works in London and France. She studied Fine Arts & Critical Theory at Goldsmiths College, University of London and received an MFA in sculpture from the Slade School of Fine Art, University College London. She has had solo exhibitions at the *Reg Vardy Gallery* at the University of Sunderland, UK; *Laurel Gitlen*, New York; *Laura Bartlett Gallery*, London, and *SPACE X* in Exeter. Her work has been included in group exhibitions at numerous institutions including *The Metropolitan Museum of Art*, New York; *Perth Institute of Contemporary Art*, Australia and *Gertrude Contemporary*, Melbourne; *Spike Island*, London; *The Barbican*, London; *Kadist Foundation*, Paris, *deCordova Museum and Sculpture Park*, Lincoln, MA, and upcoming at the *Walker Art Center*, Minneapolis, MN. McAlpine is represented by *Laurel Gitlen*, New York.

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