

Maren Hassinger

1–5 *Steel Bodies*, 2022

Ten steel and stainless steel sculptures,
in groups throughout the Park
Dimensions variable
Courtesy of the Artist and Susan Inglett Gallery

6 *Bushes*, 2021

Wire rope
78 × 70 inches diameter
86 × 72 inches diameter
Commissioned by Dia Art Foundation
Courtesy of the Artist and Susan Inglett Gallery

On view June 9, 2022–March 5, 2023

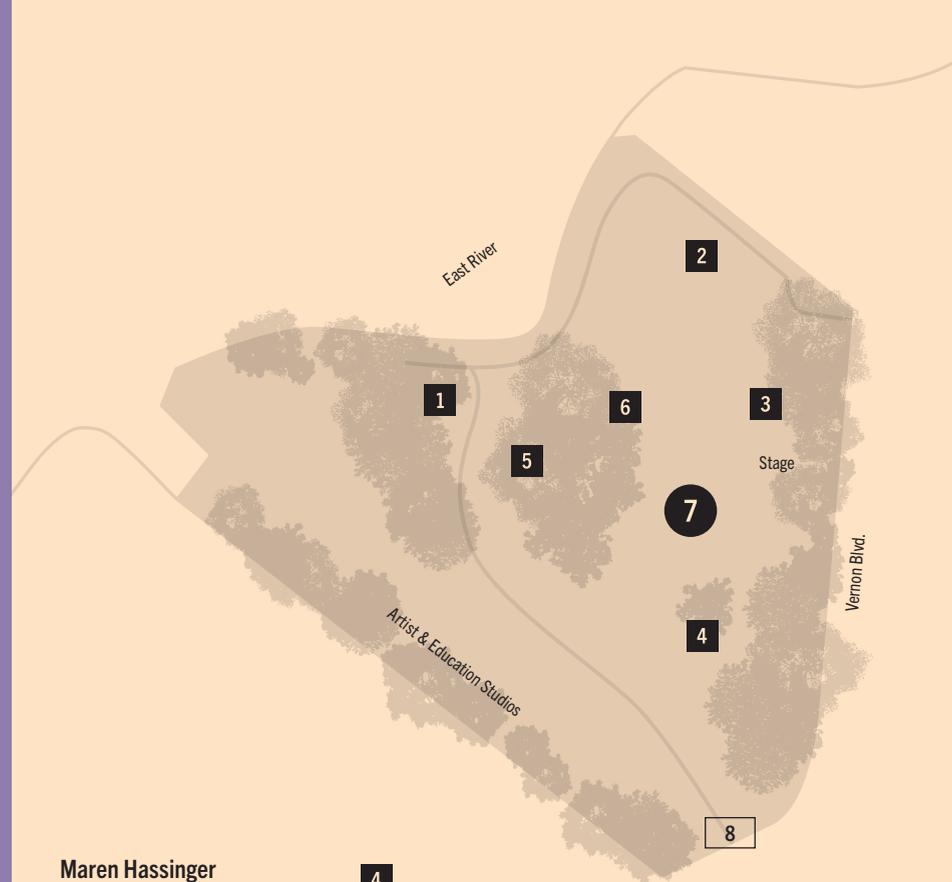
These ten sinuous steel sculptures, each with their own unique form and character, expand Hassinger’s exploration of vessels as metaphors for the body in space. They are ovoid, pear-shaped, angular, rotund, and reminiscent of containers ranging from ceramic Greek amphora to Indigenous American basketry. Amplified to larger than human height, their body-like shapes invite the public to consider individual figures in relation to the environment—both ecological and social in character. Scattered around the park, visitors are encouraged to walk around and among them, experiencing new vistas of the landscape through their linear ribs.

Steel Bodies stems from a 2021 show at Susan Inglett Gallery titled, *We Are All Vessels*. This is a continuation of the idea that regardless of our size, shape, or any other identifying characteristic, we indeed are all related, all in need, and all capable of loving one another. As a complement to the new vessels, Socrates presents Hassinger’s most recent duo of steel bushes, commissioned by Dia Art Foundation in 2021. Relocated here at Socrates, they echo back to Hassinger’s *Three Bushes*, presented as part of the 1988 exhibition *Sculptors Working*, also featuring her signature un-braided steel rope. Connectedness and vulnerability are themes from *Three Bushes* that recur in *Steel Bodies*. Hassinger’s recent work shifts focus from the endangered natural world to the consequent imperilment of humanity at large. The artist however is ever conscious to emphasize the entanglement of the two.

 To hear from the artist, dial 646-217-4440 followed by 1 and then #.

Major support for *Steel Bodies* comes from the Lenore G. Tawney Foundation with special thanks to Susan Inglett Gallery.

SUSAN INGLETT GALLERY



Maren Hassinger
Steel Bodies, 2022

1
Vessel One, 2022
Steel
106 × 96 inches diameter

2
Vessel Six, 2022
Steel and blackener
109 × 38 inches diameter

Vessel Eight, 2022
Stainless steel
108 × 84 × 18 inches

3
Vessel Nine, 2022
Repurposed steel
72 × 144 inches diameter

Vessel Ten, 2022
Stainless steel
103 × 120 inches diameter

Vessel Three, 2022
Steel
108 × 70 inches diameter

4
Vessel Two, 2022
Steel
108 × 120 inches diameter

Vessel Seven, 2022
Steel
144 × 76 inches diameter

5
Vessel Five, 2022
Steel and blackener
150 × 39 inches diameter

Vessel Four, 2022
Steel
72 × 18 × 18 inches

Vessels (1–5)
courtesy of the Artist and
Susan Inglett Gallery

6
Bushes, 2021
Wire rope
78 × 70 inches diameter
86 × 72 inches diameter

Commissioned by Dia Art Foundation
Courtesy of the Artist and
Susan Inglett Gallery

7
Hélio Oiticica
*Subterranean Tropicália
Projects: PN15*, 1971/2022

Wooden and steel structure,
wire mesh, curtains, plants,
and video projections
D: 40.35 feet, H: 14.75 feet

Courtesy of the Estate of Hélio Oiticica
and Lisson Gallery

8
Joiri Minaya
*From the Marooned
Picturesque series
(Socrates)*, 2022

Vinyl print
10 × 28 feet

7 Hélio Oiticica *Subterranean Tropicália Projects: PN15*, 1971/2022

Wooden and steel structure, wire mesh, curtains,
plants, and video projections
Diameter: 40.35 feet, Height: 14.75 feet
Courtesy of the Estate of Hélio Oiticica and Lisson Gallery

On view May 14–August 14, 2022

Open Hours
Tuesdays–Thursdays: 11 am–5 pm
Fridays: 11am–7:30 pm
Saturdays: 11 am–5 pm
Sundays: 11 am–5 pm

Presented in collaboration with Projeto Hélio Oiticica and Americas Society, this is the first production of an unrealized immersive environment conceived by the late Brazilian artist. In 1969, Oiticica began working on his conceptualization of the subterranean to articulate Brazilian culture’s place in the international sphere. In 1970, he received a Guggenheim foundation grant for the *Subterranean Tropicália Projects* to be presented in Central Park, New York City. When Oiticica lived in New York 1971–78, he further developed and reiterated the project, with various versions of architectural plans, cardboard maquettes, and detailed notes of proposals for public interactions. Despite this, the artist was unable to secure the financial and logistical backing to realize the projects.

This iteration, *PN15* has a smaller footprint than his first plan which included several pavilions, multiple entrances, two levels, and more audio visual experiences, but retains the core elements of his “supra-senatorial” experience with maze-like corridors, changes in light, acoustics, area for planned and “auto performances,” image projections, a garden and views to frame people within the structure.

 To hear from our curator dial 646-217-4440 followed by 2 and then #.

Major support for *PN15* comes from the Estate of Hélio Oiticica and Lisson Gallery with additional support from Claudio Oiticica & Diane Lynn DeBogory, The Brazilian-American Chamber of Commerce, Consulate-General of Brazil in New York, The Garcia Family Foundation, The Diane & Bruce Halle Foundation, The Ortiz Family, Safra National Bank of New York, Ana Sokoloff, and Clarice O. Tavares.

LISSON GALLERY