

Institute of Contemporary University Art of Pennsylvania

118 S. 36th Street, Philadelphia, PA 19104
www.icaphila.org

NEWS RELEASE

Institute of Contemporary Art at the University of Pennsylvania Announces Exhibition of New and Recent Works by Ginny Casey and Jessi Reaves

Exhibition Brings Together Two- and Three-Dimensional Works by Emerging Artists
Working at the Intersection of Sculpture, Painting, Decoration, and Domestic Objects



Ginny Casey, *Droopy Vase*, 2015, oil on canvas, 55 x 55 inches. Courtesy the artist.



Jessi Reaves, *Anyone Knows How It Happened (Headboard for One)*, 2016, plywood, foam, plastiwood, hardware, 48 x 94 x 19 inches. Courtesy the artist and Bridget Donahue, New York.

Philadelphia, PA, March 7—Opening April 28, the Institute of Contemporary Art at the University of Pennsylvania (ICA) will present *Ginny Casey & Jessi Reaves*, an exhibition featuring new and recent works by two emerging artists exploring the relationship between contemporary painting and sculpture, domestic objects, and decorative surfaces. The joint exhibition features more than 30 works by painter Ginny Casey and sculptor Jessi Reaves, several of which were created specifically for this exhibition, that image and reimagine the form and function of objects encountered in daily life. On view through August 6, the exhibition is organized by Whitney-Lauder Curatorial Fellow Charlotte Ickes and illuminates each artist's examination of the space between interior and exterior, surface and structure, fancy and function, dependency and autonomy, inanimate and animate—polarizations that are often parsed along lines of gender and sexuality.

"We are thrilled to present the first in-depth view of the work of both Ginny Casey and Jessi Reaves in a U.S. institution, providing an opportunity for our audiences to deeply engage with the meaning of objects as they move between domestic interiors and their presentation in a museum context," noted Amy Sadao, Director of ICA. "We are especially excited that they will both create brand-new works for this exhibition, inspired in part by their dialogue with one another and our curatorial team."

Ginny Casey's paintings present surreal still-life scenes of vases, chairs, fans, hammers, tables, and other things of everyday life. The strange colors and characteristics of these works create an uncanny and, at times, unsettling dissonance at the level of scale, color, and composition. These paintings share a sensibility with the sculptures of Jessi Reaves, who customarily builds on found frames of chairs, couches, and shelves to create sculptural artworks that double as functional furniture. From bulging, stained upholsterer's foam to patterned and embroidered fabric, the imperfect and ornamented surfaces of Reaves' sculptures often reimagine functionalist design and lend each object an unexpected animacy that exceeds its original use.



Ginny Casey, *Sculpture Studio*, 2016, oil on canvas, 56 x 53 inches. Courtesy the artist.

“The installation of the exhibition will build upon intersecting histories of commercial, domestic, and museum displays often associated with women’s work, insisting on art’s other life: decorative and functional objects that are lived with, loved, and used but also enchanted, erotic, unruly, whimsical, and weird,” said Charlotte Ickes, curator of the exhibition. “We were grateful to have the opportunity both to introduce Ginny Casey and Jessi Reaves to one another and to present their works in conversation across mediums.”

A fully illustrated catalogue designed by James Goggin will accompany the exhibition, and will feature new scholarship by Ickes and Julia Bryan-Wilson, Associate Professor, Department of History of Art, University of California, Berkeley.

RELATED PUBLIC PROGRAMS

The exhibition will open with a public celebration on Friday, April 28 from 6:30 – 9:00 p.m. This event will be preceded by a members-only preview and conversation with artists and curator at 5:00 p.m.

SUPPORT

Support for this exhibition and for ICA’s Whitney-Lauder Curatorial Fellow Program has been provided by the Leonard & Judy Lauder Fund of The Lauder Foundation.

ABOUT GINNY CASEY

b. 1981, Niskayuna, New York; lives New York

Ginny Casey has been the subject of solo exhibitions at Half Gallery and 106 Green, New York, and has been included in recent group shows at DC Moore Gallery, New York; Romeo, New York; and Radical Abacus, Santa Fe, New Mexico. She is currently preparing for a solo exhibition at Mier Gallery in Los Angeles. Casey received her MFA from the Rhode Island School of Design in Providence.

ABOUT JESSI REAVES

b. 1986, Portland, Oregon; lives New York

Jessi Reaves’s work has been included in group exhibitions nationally and internationally, in venues including Team Gallery, New York; Swiss Institute, New York; Herald St, London; and A Palazzo Gallery, Brescia, Italy. In 2016, Reaves presented her first solo exhibition with Bridget Donahue, New York, and she will exhibit in the 2017 Whitney Biennial. Reaves received her BFA from the Rhode Island School of Design in Providence.

ABOUT CHARLOTTE ICKES

Charlotte Ickes is the 2015 – 2017 Whitney-Lauder Curatorial Fellow at the Institute of Contemporary Art at the University of Pennsylvania. During her time at ICA, Ickes curated the group exhibition *Descent*, which considered alternative modes and materials of inheritance across generations of families, artists, and artworks. Prior to joining ICA, Ickes served as the Percent for Art Fellow at the New York City Department of Cultural Affairs and held fellowship appointments at the Whitney Independent Study Program and the Philadelphia Museum of Art. She co-curated *Itinerant Belongings* (2014) at Slought and PennDesign’s Charles Addams Fine Arts Hall as well as an exhibition on the photographs of Jerome Liebling at the Yale University Art Gallery (2008). Ickes has organized public programs at the Studio Museum in Harlem, Slought, and ICA. Her scholarship has appeared in *American Art* and *Women & Performance: a journal of feminist theory*. Ickes received her BA from Yale University and PhD in History of Art from the University of Pennsylvania.



Jessi Reaves, *Night Cabinet (Little Miss Attitude)*, 2016, plywood, wood, steel, silk, zippers, 72 x 32 x 26 inches. Courtesy the artist and Bridget Donahue, New York.

ABOUT THE INSTITUTE OF CONTEMPORARY ART AT THE UNIVERSITY OF PENNSYLVANIA

The Institute of Contemporary Art at the University of Pennsylvania is a non-collecting institution presenting exhibitions at the forefront of contemporary practice and culture that challenge audiences to think in new ways. The ICA is free for all to engage and connect with the art of our time. Since its founding in 1963, ICA has served as a laboratory for the new, introducing and supporting the production of urgent and important contemporary art, beginning with ICA's inaugural show of paintings by Abstract Expressionist Clyfford Still, followed by the first museum show of works by Andy Warhol in 1965. Throughout its history, ICA has been instrumental in identifying and developing many promising artists before they attained prominence within the international art world, some of whom include—in addition to Warhol—Laurie Anderson, Richard Artschwager, Vija Celmins, Karen Kilimnik, Barry Le Va, Glenn Ligon, Robert Mapplethorpe, Agnes Martin, Pepón Osorio, Tavares Strachan, and Cy Twombly.

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GENERAL INFORMATION

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[@ICAPHILADELPHIA](https://FACEBOOK.COM/ICAPHILADELPHIA)

MUSEUM HOURS

WEDNESDAY, 11AM–8PM
THURSDAY AND FRIDAY, 11AM–6PM
SATURDAY AND SUNDAY, 11AM–5PM

ICA IS ALWAYS FREE.FOR ALL.

FREE ADMISSION IS COURTESY OF
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