



BIENVENU STEINBERG & J

THE STONE AGE

January 13 - February 3, 2024

35 Walker Street, New York, NY

Alina Bliumis, Jim Campbell

Martí Cormand, Daniella Dooling

Jane Yang D'Haene, Fernanda Fragateiro Kenji

Fujita, Adriana Furlong, Adam Fuss

Peter Kim, Marco Maggi, Stefana McClure

Jane Rosen, Julianne Swartz, Djamel Tatah

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Are we traveling from the rational to the emotional, from artificial intelligence to the Stone Age? 2024: a year to pay attention and to think everything over. Bienvenu Steinberg & J is pleased to present *The Stone Age*. The fifteen international artists document a moment where articulated thought seems to fade away, where binary thinking replaces nuance, where opinion replaces concept. The exhibition is an imaginary dig into a crystallized landscape almost devoid of human presence.

Women's March by Jim Campbell depicts the 2019 protest with pixels abstracted and blurred to the brink of near-illegibility. His work reflects our primal ability to discern patterns and objects, translating them into coherent significance despite a paucity of information. Campbell's work probes intrinsic questions relating to the human mind, digital memory, and the transmutation of data into knowledge. His work echoes an archaic allegory, prompting us to consider: are we prisoners within a cave, only capable of making sense of flickering lights and shadows? In *Canary II and Canary Red I* by Daniella Dooling, a bird is captured frozen in isolation, flight halted and embalmed in resin casts of natural crystal formations. Historically, canaries were brought into coal mines as whistleblowers, they could discern carbon dioxide long before it registered for the miners. In Dooling's works, the canaries are displayed within medical hardware armatures. The crystals reminiscent of vanishing glaciers are warning signals of an impending catastrophe that has already happened.

Stefana McClure's *Protest Stones* embody the ambiguous relation between language and violence, between protesting and protecting. The hanging sculptures, lassos awaiting to be thrown, remind us that poetry is not auxiliary to history, but also creates it. Encrusted, almost like lichen on the surface of the stones, are selected poems by feminist Persian writer Forough Farrokhzad. Each stone is intricately nested in twine, suggesting both a timeless weapon and tool for catharsis. Alina Blum's text-based sculptural works, *Concrete Poems*, are reminiscent of passersby marking their existence on drying concrete, graffiti and absurdist poetry. Imagination/Nation, Same/Me, Chimera/Era: associative threads often lead to playful semiotic interrogations. Marco Maggi also turns abstraction into cultural criticism, his visual language refers to the way information is processed in a global yet myopic era. *Cornerstone* has the structure of an open book. The left side

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is a ream of paper with tiny incisions, the right side is a stone of the same dimensions sprinkled with paper cut outs extracted from the page. The diminutive fragments disseminated on the stone surface follow the rules and syntax of any accumulation of sediments; language left without context. Using Blender and 3d printing as tools, Adriana Furlong hacks architectural symbolologies into domestic spaces, crafting traces of working lives and transforming desire into concrete form. Working with bas-reliefs found around New York City, Furlong reorganizes the architectural fragments, creating a nuanced and fictional archaeology.

In *Flotsam* and *Rubble*, Martí Cormand navigates the intersections of the found and the constructed. Utilizing oil paint and architectural-style renderings, Cormand explores objects that exist at the crossroads of authenticity and artifice, creating a visual language that transcends the linear constraints of time. The objects are displayed side by side like ancient artifacts, meticulously crafted fragments of history. Fernanda Fragateiro's *Demolition Notes* edges out precariously from the wall. Adopting a leftover masonry fragment from a renovation project in the center of Lisbon, Fragateiro propagates an alter-archive for a "non-valuable" fragment of the city. Kenji Fujita presents two rocks from his *Excavations Series*. Incorporating his studio refuse, he amalgamates disparate found elements to create sculptures that resemble geological cuts into a rock filled with multicolored elements.

Julianne Swartz examines the primal and the innate. Anthropomorphic in form, *Invocation Speaker #8*, hovers in space between recognition and the abject, suggesting at once the curve of a body part and a remnant of some burnt mechanical relic. Jane Yang D'Haene's ceramics also stand in for the body. She incorporates glazing techniques to conjure diverse textures, hues, and gestures. A translucent paste leaks from a cavity, irregular openings resemble the crater of a volcano: a constant state of transformation is articulated through. In a new body of work exhibited for the first time, Adam Fuss incorporates burning as a medium, to create ambiguous and stunning objects. A large rectangle is filled with what appears to be a multitude of fragments of burnt documents. From afar, the image reads as a textural abstraction in a gradation of monochrome, a collage in three dimensions. The fragments of ashes are captured on the verge of turning to dust. "Is there a spiritual element to being alive?" The question is at the heart of all Fuss' work. Peter Kim's painting of amorphous forms resembling monumental stones looming across the composition seems that it could collect flown away fragment's from Adam Fuss photographs.

In the intricate process of carving, sandblasting, and etching, Jane Rosen conjures contemplative tableaus of suspended time—three bottles that seem to have escaped from a Morandi painting or fossilized models one might stumble on if his studio had been in Pompeii. Djamal Tatah's *Untitled* portrays two hooded figures—one with eyes cast downwards, the other resting his brow resignedly upon his palm; an updated version of Rodin's *The Thinker*. The dark purple background imposes a dead air between the characters, hedging in a space to step back and examine one's relationship to others.

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Daniella Dooling

Canary II, 2023

Italian taxidermy canary cast in resin stainless steel and aluminum lab ware

26h x 6w x 12.50d in

66.04h x 15.24w x 31.75d cm

DDG001

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Martí Cormand

Flotsam, 2017

Mixed media: oil on board, oil on hydrocal, graphite on board, custom wood shelf

8h x 36w x 2.25d in

20.32h x 91.44w x 5.72d cm

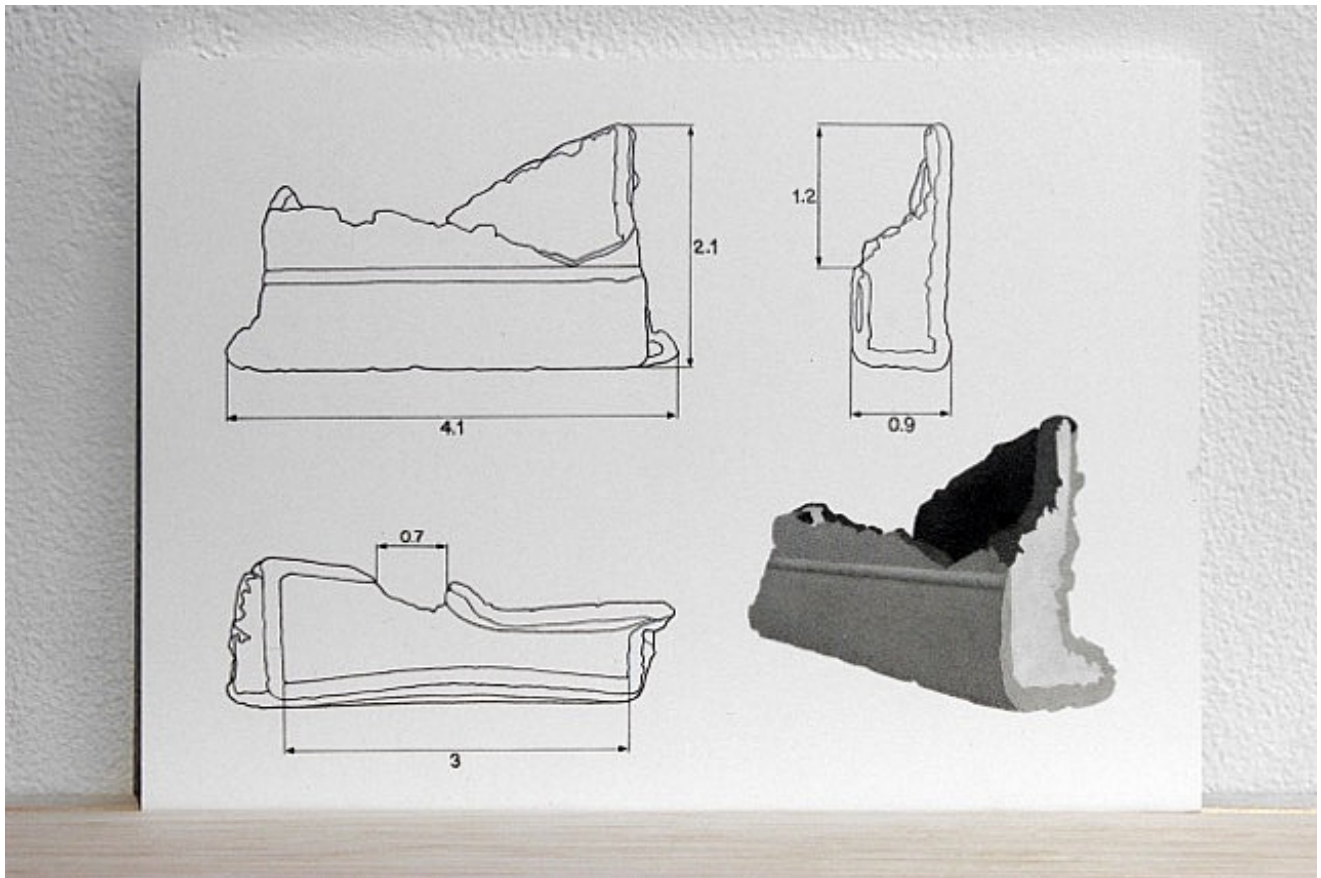
MC409

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Martí Cormand

Rubble, 2017

Mixed media: oil on board, oil on hydrocal, graphite on board, custom wood shelf

8.50h x 36w x 3d in

21.59h x 91.44w x 7.62d cm

MC408

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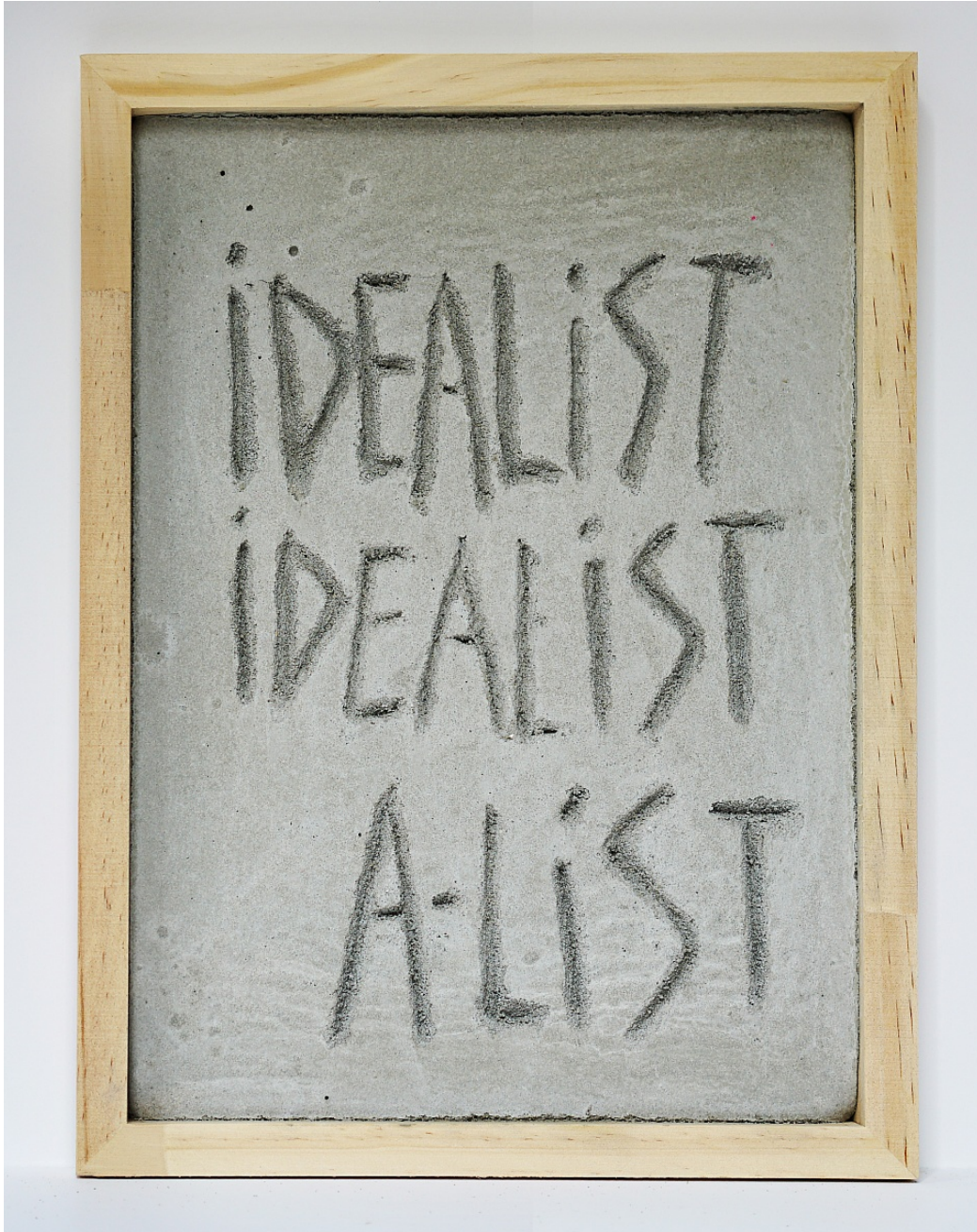
Alina Blumis
Chimera Era, 2022
concrete and wood
12h x 9w in
30.48h x 22.86w cm
ABI019

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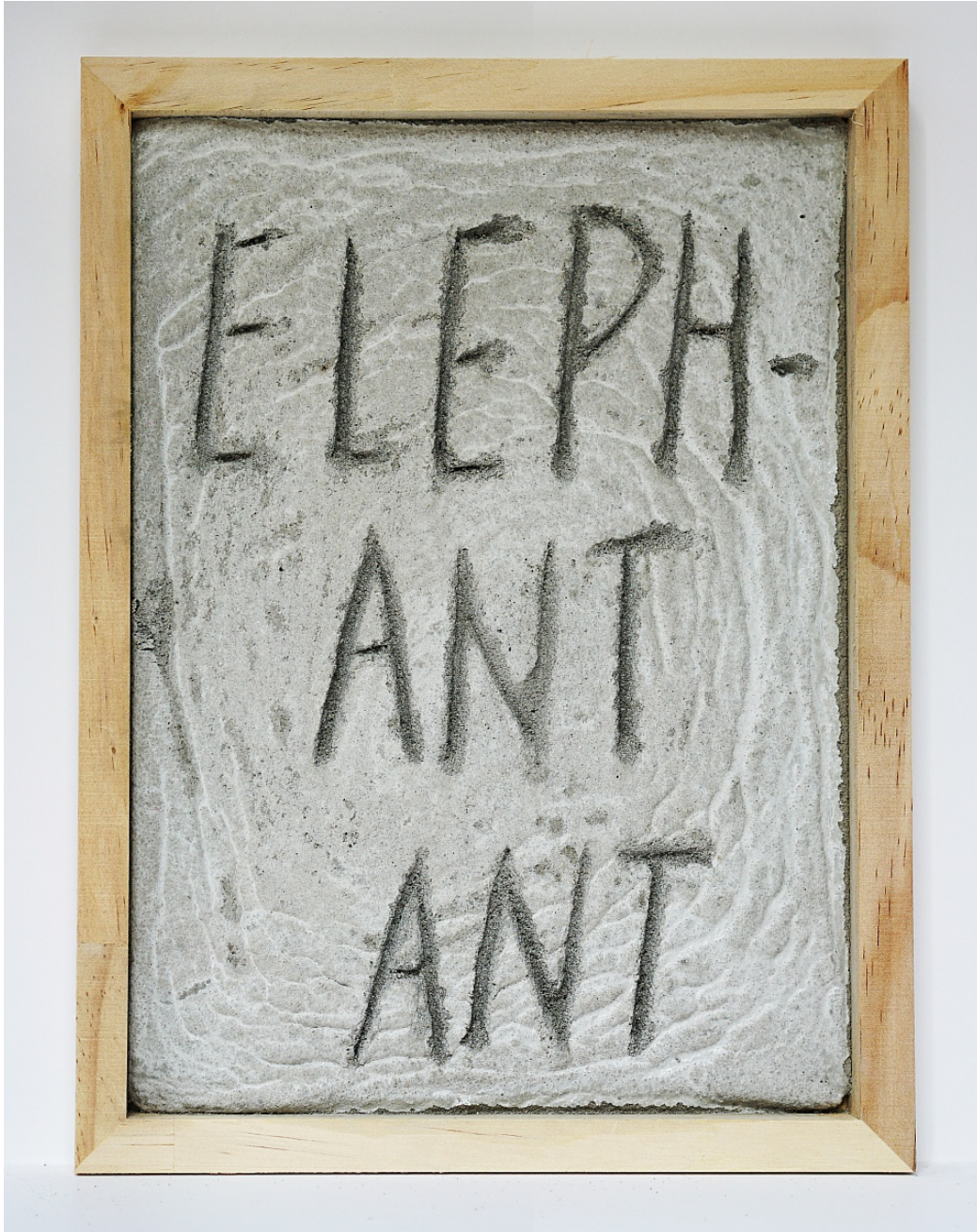
Alina Blumis
Imagination Nation, 2022
concrete and wood
12h x 9w in
30.48h x 22.86w cm
ABI023

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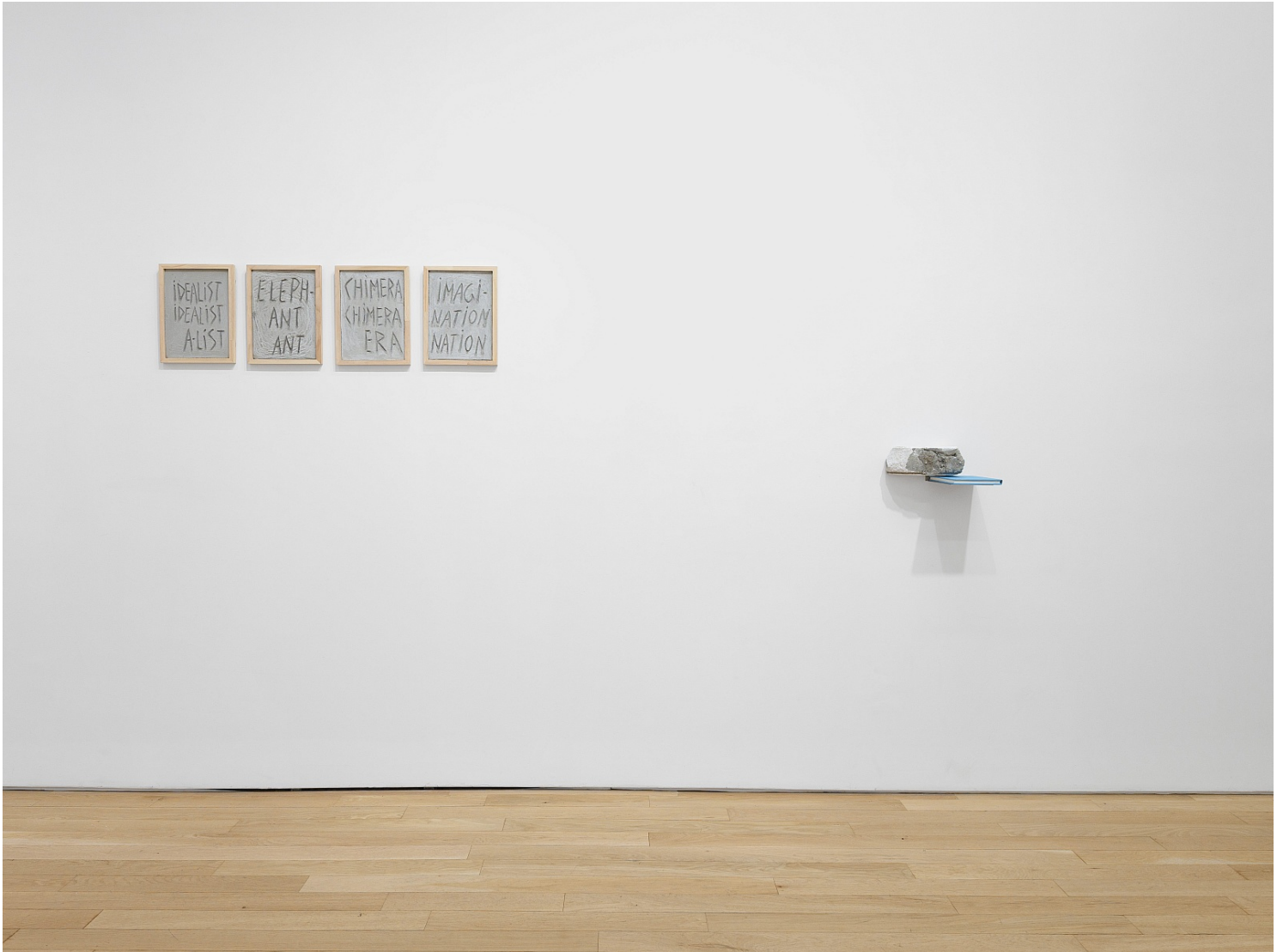
Alina Blum
Idealist A-list, 2022
concrete and wood
12h x 9w in
30.48h x 22.86w cm
ABI022

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Alina Blumis
Elephant Ant, 2022
concrete and wood
12h x 9w in
30.48h x 22.86w cm
ABI021

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Fernanda Fragateiro
Demolition notes, 2017

Masonry fragment from demolition and manufactured notebook with fabric cover

4.50h x 11.50w x 8d in

11.43h x 29.21w x 20.32d cm

Unique

FFR017

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Julianne Swartz

Incantation Speaker #8, 2023

Handmade speaker made of pit-fired ceramic and steel, audio player, Animal, water, fire sounds

Dimensions variable

JS053

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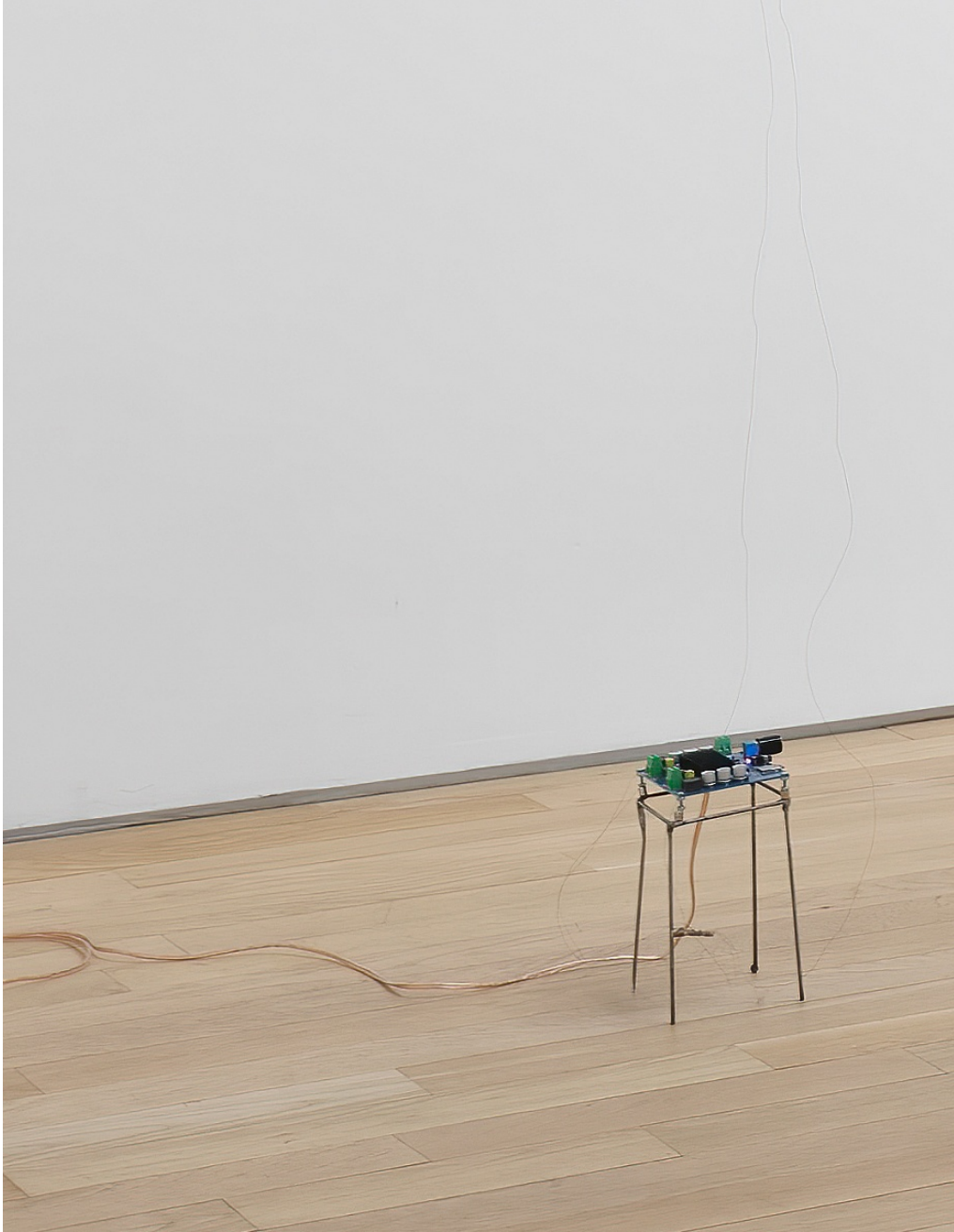


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Adam Fuss
Theia, 2022
Pigment Print
Edition of 3 + AP1 (AF6223.2)
60h x 40w in 152.40h x 101.60w cm
AFS001

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Daniella Dooling
Canary Red I, 2023

Italian taxidermy canary cast in resin stainless steel and aluminum lab ware
53h x 24w x 13d in
134.62h x 60.96w x 33.02d cm
DDG002

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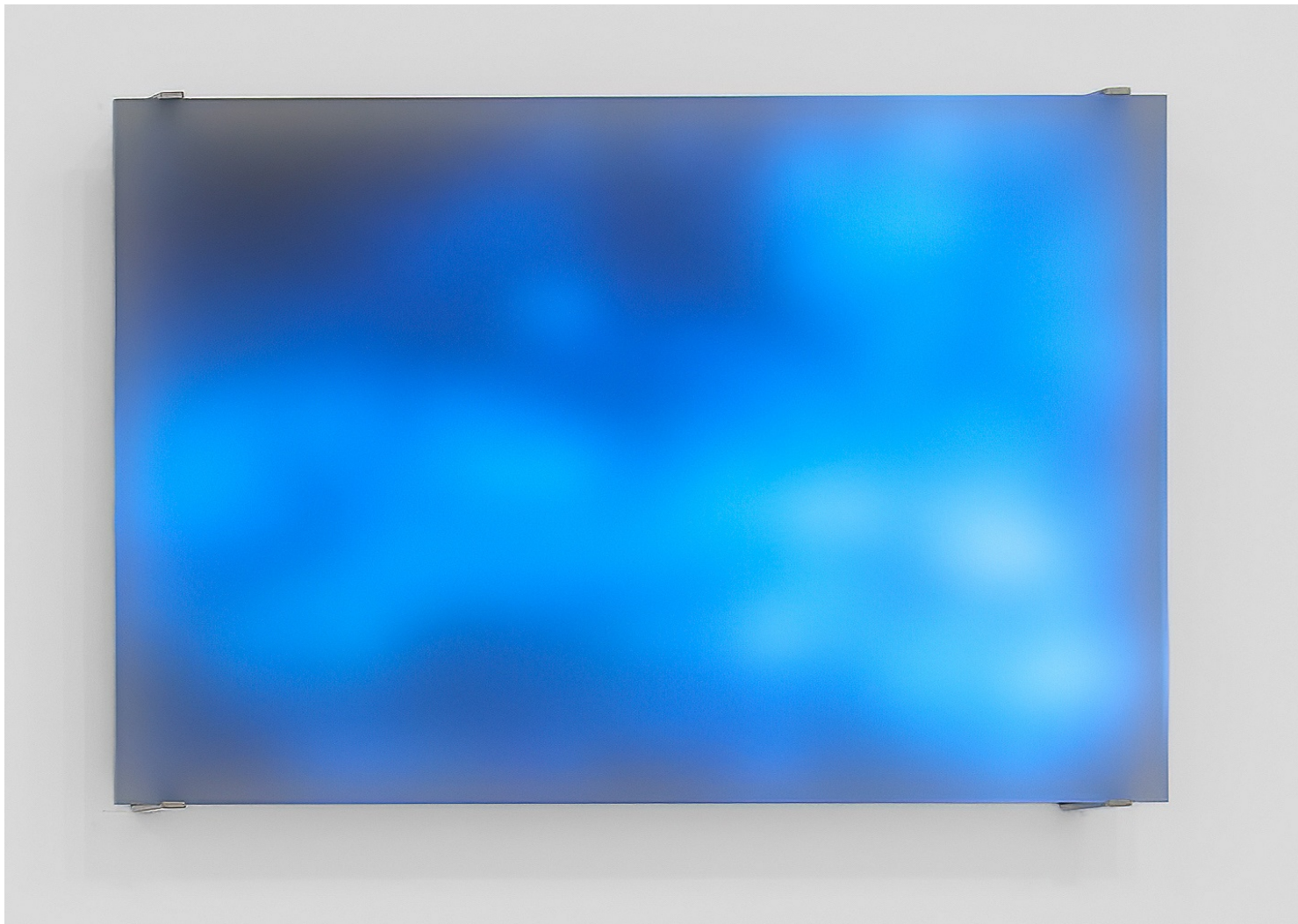
Jim Campbell
Edition 26 (Temple in Yunnan), 2018
custom electronics, treated Plexiglas, 384 RGB LEDS
15h x 22w x 2.50d in
38.10h x 55.88w x 6.35d cm
26
JCB001

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Jim Campbell
Edition 27 (Women's March), 2018
Video
15h x 22w x 2.50d in
38.10h x 55.88w x 6.35d cm
JCB002

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Jim Campbell
Edition 29 (Swirl), 2023
custom electronics, treated Plexiglas, 384 RGB LEDS
15h x 22w x 2.50d in
38.10h x 55.88w x 6.35d cm
JCB003

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Jane Yang-D'Haene
Untitled, 2024
Stoneware, glaze
15.50h x 14w x 14d in
39.37h x 35.56w x 35.56d cm
JYDh043

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Jane Yang-D'Haene
Untitled, 2024
Stoneware, glaze
11.50h x 11w x 11d in
29.21h x 27.94w x 27.94d cm
JYDh044

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Peter Kim
Untitled, 2019
Mixed media on canvas
72h x 95w in
182.88h x 241.30w cm
PK025

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Kenji Fujita

Excavation #4, 2018-2019

Vinyl paint, gesso, sculpta-mold, cloth, cardboard, chicken wire, insulation foam, aluminum foil, Paper, wood, studio detritus, aqua-resin

12h x 16w x 12d in

30.48h x 40.64w x 30.48d cm

KF001

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Kenji Fujita

Excavation #8, 2018-2019

Vinyl paint, gesso, sculpta-mold, cloth, cardboard, chicken wire, insulation foam, aluminum foil, Paper, wood, studio detritus, aqua-resin

11h x 17w x 12d in

27.94h x 43.18w x 30.48d cm

KF002



Stefana McClure

Rebellion: poems from an anthology by Forough Farrokhzad, 2021

seven poetry-wrapped stones, Italian ruby spring twine, cut nail

2.48h x 2.76w x 2.76d in

6.30h x 7w x 7d cm

SM104

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Djamel Tatah
Untitled, 2020
Oil and wax on canvas
39.37h x 39.37w in
100h x 100w cm
DT017

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Adriana Furlong
arrangement f, 2024
Concrete on wood panel
14h x 12w in
35.56h x 30.48w cm
AFUR001

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Marco Maggi
Cornerstone, 2024
Lithography stone, paper
9h x 11w x 2.50d in
22.86h x 27.94w x 6.35d cm
MM299

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Jane Rosen
Stone Morandi Table, 2016
Pigmented limestone
Total Dimensions: 27" x 33" x 14"
JR003