

ABIGAIL DEVILLE

Presentation

Born in 1981 in New York (USA). Lives and works in New York (USA).

Abigail DeVille creates immersive and proliferating works and installations of post-apocalyptic appearance. Her work refers to displacement, migration, marginalization and cultural invisibility. Abigail DeVille undertakes intensive preparatory research and acts as an archaeologist, collecting and reallocating found materials to give physical presence to unspoken stories and forgotten pasts.

Abigail DeVille's work has been exhibited at Contemporary Art Museum St. Louis (St Louis), Institute of Contemporary Art (Los Angeles), The Studio Museum in Harlem (New York), the Pinchuk Art Centre (Kiev), New Museum (New York), Stedelijk Museum (Amsterdam). DeVille has designed sets for theatrical productions—at venues such as the Stratford Festival, directed by Peter Sellers, Harlem Stage, La Mama, JACK, and Joe's Pub directed by Charlotte Brathwaite.

She has received honors fellow at The Radcliffe Institute for Advanced Study at Harvard, Creative Capital grantee, received a OBIE Award for design, and nominated for The Future Generation Art Prize in 55th Biennale di Venezia. She is currently in residence at the American Academy in Rome.

Her work is part of prestigious collections as Kadist Art Foundation (San Francisco), Kaviar Factory (Henningsvaer), The Bronx Museum of the Arts (Bronx), The Studio Museum (Harlem), Centre National des Arts Plastiques (Paris), among others.

Né en 1981 à New York (USA). Vit et travaille à New York (USA).

Abigail DeVille crée des oeuvres immersives et proliférantes et des installations d'apparence post-apocalyptiques. Ses travaux font référence aux déplacements, migrations, marginalisations et à l'invisibilisation culturelle. Abigail DeVille entreprends des recherches préparatoires intensives et travaille à l'image d'une archéologue, collectant et réaffectant des matériaux trouvés pour donner une présence physique aux histoires non-dites et aux passés oubliés.

Le travail d'Abigail DeVille a notamment été exposé au Contemporary Art Museum St. Louis (St Louis), Institute of Contemporary Art (Los Angeles), The Studio Museum in Harlem (New York), the Pinchuk Art Centre (Kiev), New Museum (New York), Stedelijk Museum (Amsterdam). DeVille a conçu des décors pour des productions théâtrales pour le Stratford Festival, dirigé par Peter Sellers, le Harlem Stage, La Mama, le JACK, et le Joe's Pub mené par Charlotte Brathwaite.

Elle a reçu les honneurs du Radcliffe Institute for Advanced Study d'Harvard, une bourse de la Creative Capital une récompense d'OBIE Award pour le design, et a été nominée pour la Future Generation Art Prize de la 55^{ème} Biennale di Venezia. Elle est actuellement en résidence à l'American Academy de Rome.

Son travail est présent dans de prestigieuses collections comme la Kadist Art Foundation (San Francisco), Kaviar Factory (Henningsvaer), The Bronx Museum of the Arts (Bronx), The Studio Museum (Harlem), Centre National des Arts Plastiques (Paris), parmi d'autres.



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BIOGRAPHY EXHIBITIONS / ARTWORKS PRESS

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Institute of Contemporary Art, Abigail DeVille: *No Space Hidden (Shelter)*, Los Angeles, USA, 2017



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ICA Miami, *Lift Every Voice and Sing (amerikanske gorki)*, 2017



A Picture of the Universe in Clock Time, Momentum 9, The Nordic Biennial of Contemporary Art, Moss, Norway, 2017



Sarcophagus blue, 2017

boat, mannequin legs, tights, wood, rope, painting

bateau, jupes de mannequin, collants, bois, corde, peinture

variable dimension

unique artwork

DEVI17048

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Michel Rein, *Chaos or Community ?*, Brussels, 2017

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Leopold II Regi Belgarum 1865-1909 Patria Memor, 2017

mixed media

technique mixte

225 x 131 x 112 cm (88.6 x 51.6 x 44.1 in.)

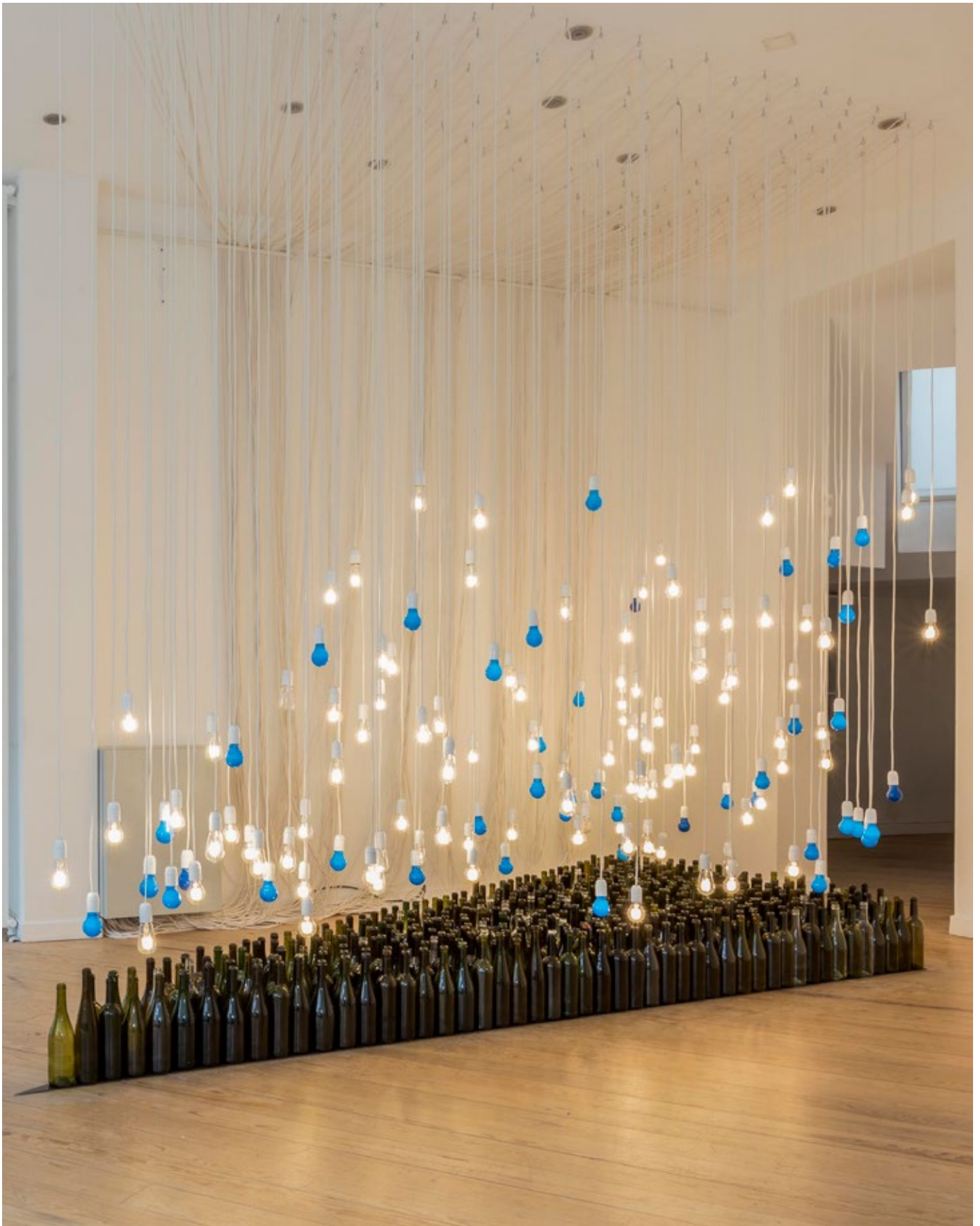
unique artwork

DEVI17049

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.0001 Pour Cent, 2017

mixed media

techniques mixtes

370 x 400 x 175 cm (145.7 x 157.5 x 68.9 in.)

unique artwork

DEVI17055



Heaven, 2017

mixed media

techniques mixtes

125 x 325 x 35 cm (49.2 x 128 x 13.8 in.)

unique artwork

DEVI17054

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Michel Rein, *Chaos or Community ?*, Brussels, 2017

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Day 2, 2017

mixed media

techniques mixtes

82 x 107 x 24 cm (32.3 x 42.1 x 9.4 in.)

unique artwork

DEVI17051

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Day 3, 2017

mixed media

techniques mixtes

79 x 108 x 23 cm (31,1 x 42.5 x 9 in.)

unique artwork

DEVI17052



La Loge Harlem, 2017

archival photographs, shoes, string, mirror shards, polyurethane, glass, wood
photographies d'archives, chaussures, corde, éclats de miroir, polyuerthane, verre, bois
96,5 x 76,2 x 15 cm (38 x 30 x 5,9 in.)

unique artwork

DEVI17046

Kadist Collection, San Francisco



***Luther*, 2017**

reclaimed wood panel, seashells, oil pastel, plants, archival photographs, rusted pot

panneau de bois récupéré, coquillage, pastel à l'huile, plantes, photographies d'archives, pot rouillé

137,2 x 99 cm (54 x 39 in.)

unique artwork

DEVI17045

private collection



Two Dancers on a Stage Lady Liberty, 2017

archival photographs, wooden sash window, broken glass, mirror shards, paper, mannequin hand, tape, artificial plants, fake money, polyurethane, charcoal

photographies d'archives, fenêtre à guillotine en bois, verre brisé, éclats de miroir, papier, main de mannequin, scotch, faux billets, polyuréthane, fusain

96,5 x 76,2 x 8 cm (38 x 30 x 3.1 in.)

unique artwork

DEV17044

private collection



***High Spirits (tenenment)*, 2017**

plywood panel, vintage assortment glass bottles, wooden sash windows, charcoal, mirror shards, archival photographs, strobe lights

panneaux en contreplaqué, assortiment de bouteilles vintage en verre, fenêtre à guillotine, fusain, éclats de miroir, photographies d'archives, lumière stroboscopique

187,9 x 113 x 30 cm (73.6 x 44.5 x 11.8 in.)

unique artwork

DEVI17047

private collection

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Socrates Sculpture Park, *Landmark*, Queens, New York, USA, 2016

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Former Peale Museum, *Only When It's Dark Enough Can You See The Stars*, site-specific installation, Baltimore USA, 2016

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Former Peale Museum, *Only When It's Dark Enough Can You See The Stars*, site-specific installation, Baltimore USA, 2016

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Michel Rein, *America*, Paris, 2015

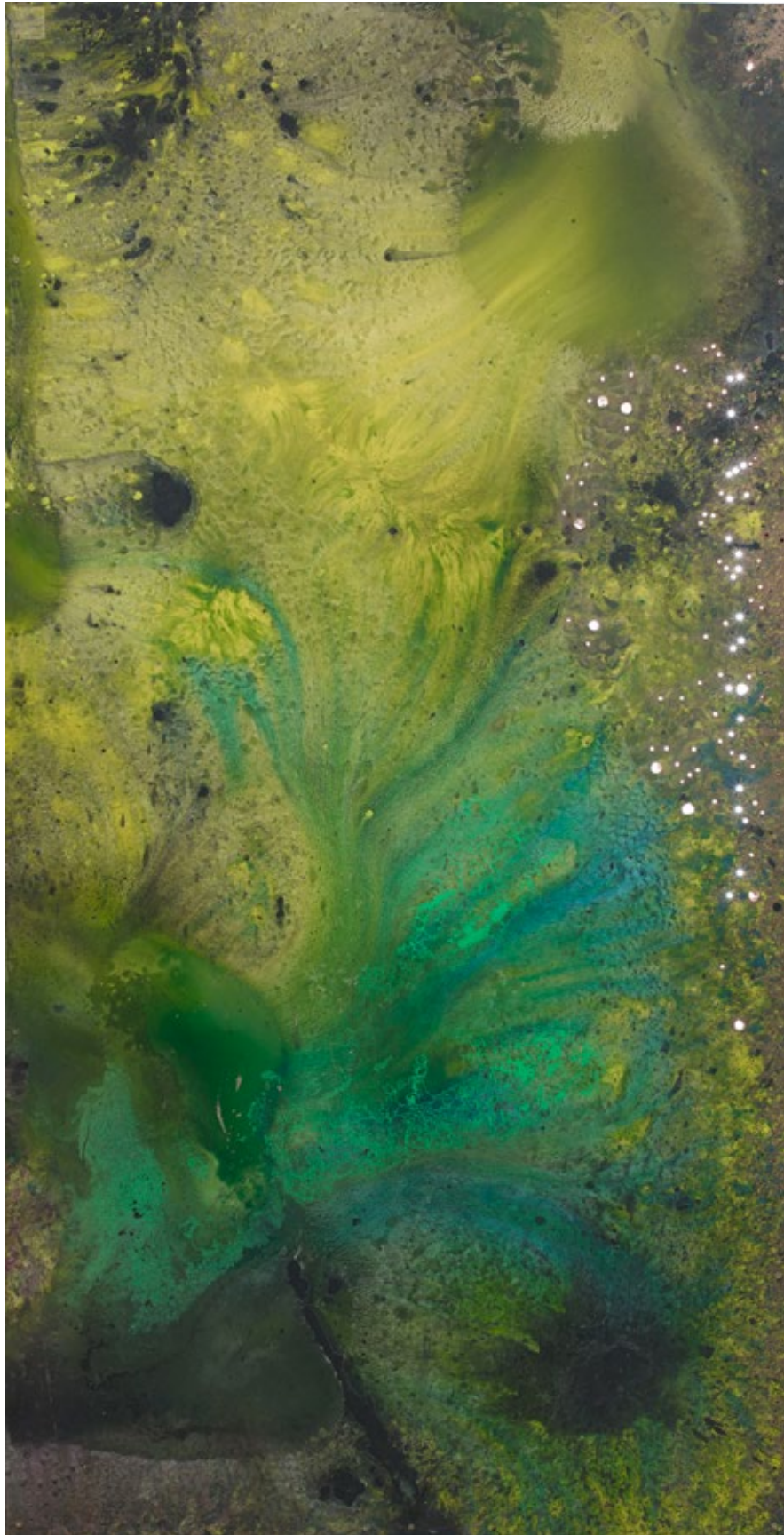
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Michel Rein, *America*, Paris, 2015



***America #03*, 2015**

acrylic paint on masonite, wood, flexible ribbon light

peinture acrylique sur isorel, bois, ruban de led

244 x 122 x 5 cm (96 x 48 x 1,9 in.)

unique artwork

DEVI15021

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***America #06*, 2015**

acrylic paint on masonite, wood, flexible ribbon light

peinture acrylique sur isorel, bois, ruban de led

244 x 244 x 5 cm (96 x 96 x 1,9 in.)

unique artwork

DEVI15024



***America #10*, 2015**

acrylic paint on masonite, wood, flexible ribbon light

peinture acrylique sur isorel, bois, ruban de led

244 x 122 x 5 cm (96 x 48 x 1,9 in.)

unique artwork

DEVI15028

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601 Artspace, *From the Ruins...* (cur. Jane Ursula Harris), New York, USA, 2015



Untitled, 2015

mixed media

technique mixte

70 x 240 x 180 cm (27,6 x 94,5 x 70,9 in.)

unique artwork

DEVI15015



***Black Flag (Children of the Corn)*, 2015**

wood, plastic film, cardboard, paint

bois, film plastique, carton, détrempe

177 x 200 x 89,5 cm (69.7 x 78.7 x 35 in.)

unique artwork

DEVI15040

CNAP Collection



***Talismán*, 2015**

wooden door, 4 broomsticks

porte en bois, 4 balais

200 x 70 x 4 cm (78.7 x 27.5 x 1.6 in.)

unique artwork

DEVI15041

Pinault Collection



***Nobody knows my name*, 2015**

two wooden panels, fluorescent tubes, mirrors

deux panneaux de bois, fluos, miroirs

200 x 90 cm (78 x 35 in.)

unique artwork

DEVI15014

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Palazzo Contarini Polignac, Future Generation Prize Exhibition, The 55th Venice Biennial, Venice, 2013

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The Poor Farm, *Who Wants Flowers When You're Square Dead ?*, Little Wolf, WI, USA, 2013

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Rogers Park, XXXXXXX, Iceberg Projects, Chicago, IL, USA, 2013

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Michel Rein, *Invisible Men: Beyond the Veil*, Paris, 2013



***Negation : Dusk to Dust*, 2013**

scattered debris, canvas, American flags, white oil paint, plaster, plaster dust, red light bulb
débris, toile, drapeaux américains, peinture blanche, plâtre, poussière de plâtre, ampoule rouge
around 250 x 90 cm (98 x 35 in.)

unique artwork

DEV113002

private collection



Michel Rein, *Invisible Men: Beyond the Veil*, Paris, 2013

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Artspeak, Gastown Follies, Vancouver, BC, Canada, 2013



***Sun Ra Orb*, 2013**

broken mirror fragments, chicken wire, light bulbs, accumulated debris, wood, charcoal

fragments de miroirs brisés, colliers de serrage serflex, ampoules, débris accumulés, bois, charbon de bois

120 x 50 x 50 cm (47,2 x 19,7 x 19,7 in.)

unique artwork

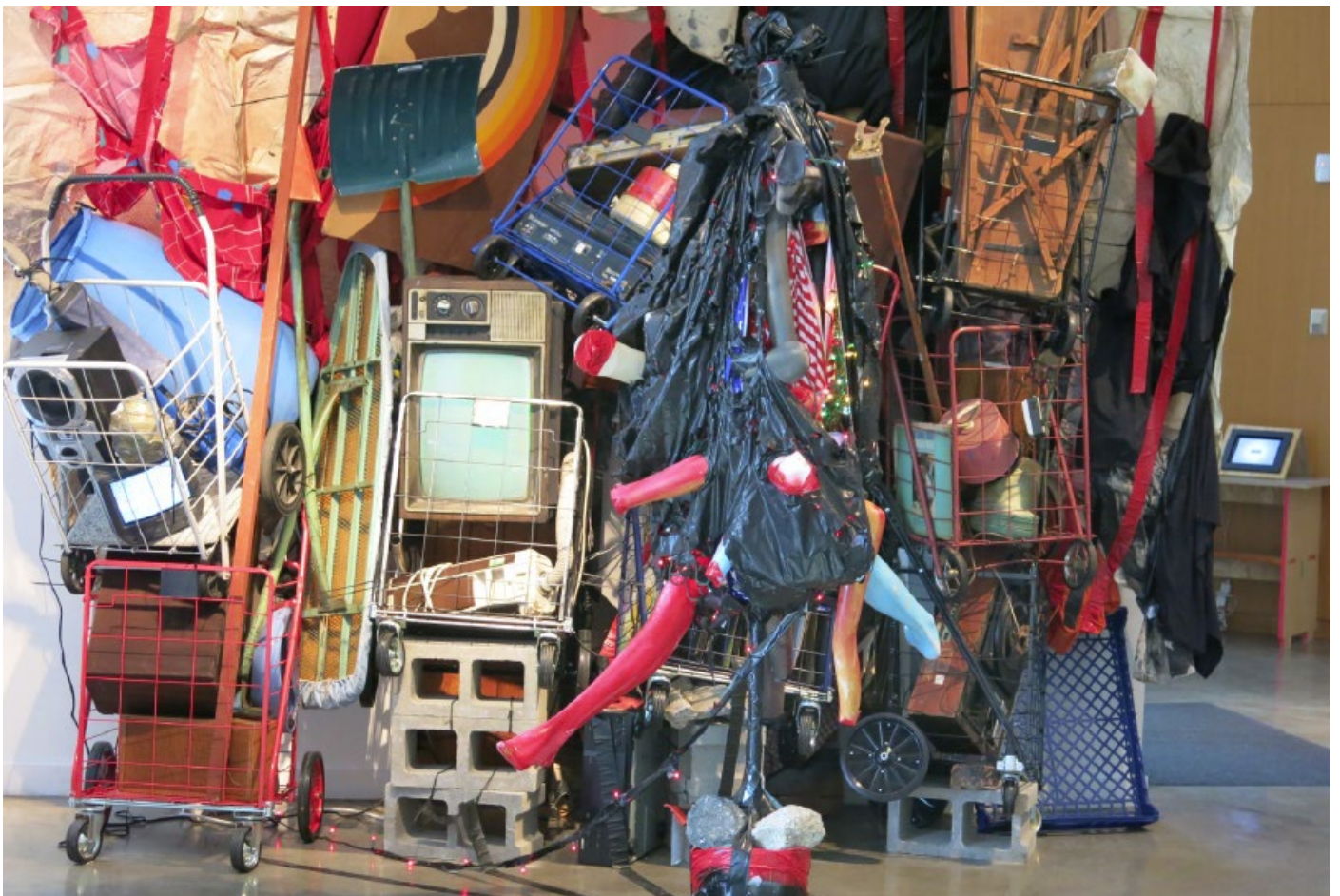
DEV114005

private collection

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Bronx Museum, *Bronx Calling: The Second AIM Biennial*, Bronx, NY, USA, 2013



***Invisible Women*, 2012**

mannequin parts, trash bags, accumulated heirlooms

mannequin, sacs poubelles, objets accumulés

105 x 73 x 90 cm (41 x 29 x 35 in.)

unique artwork

DEV114006

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Night Gallery, *If I don't think I'm sinking, look what I'm in*, Los Angeles, CA, USA, 2012

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The New Museum Triennial, *The Ungovernables*, New York, USA, 2012



***Harlem Tower of Babel*, 2012**

reclaimed lumber, accumulated debris, family heirlooms

bois de construction récupéré, débris accumulés, objets de famille

490 x 180 x 180 cm (193 x 71 x 71 in.)

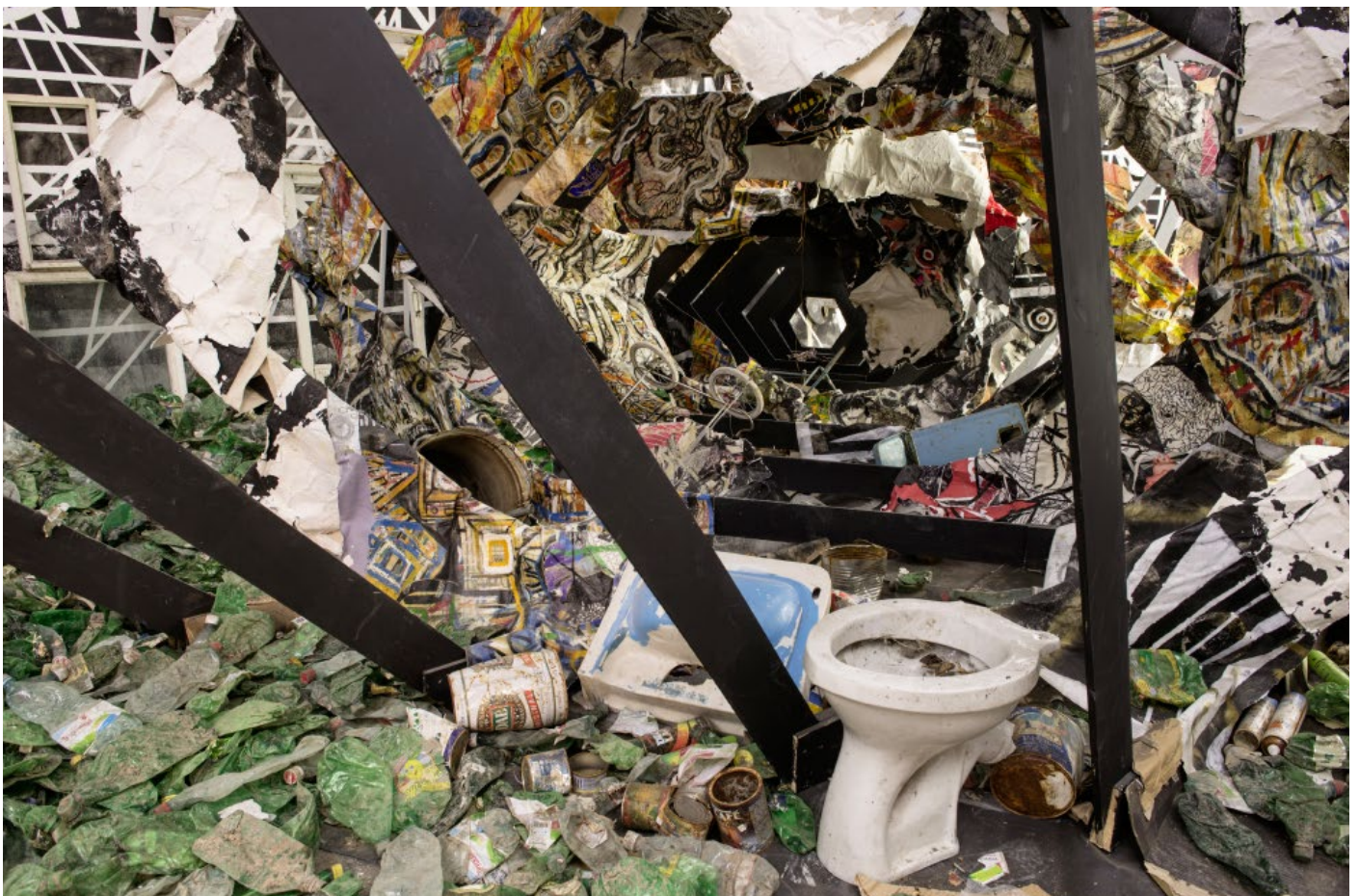
unique artwork

DEVI15018

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Pinchuk Art Centre, Future Generation Prize Exhibition, Kiev, Ukraine, 2012

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***\$Tree*, 2011**

found wood panel, dirt, gold paint, gold pigment, xerox copied American currency, polyurethane, cinder block base

panneau de bois récupéré, terre, peinture dorée, pigment doré, photocopies de billets américains, polyuréthane, support en parpaing

140 x 130 x 40 cm (55.11 x 51.18 x 15.75 in.)

unique artwork

DEVI14007

private collection

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Green Gallery, *The Un-nameable Frame*, Thesis Exhibition, New Haven, USA, 2011



***New York at Dawn*, 2010**

Tyvek, enamel and latex paint, dirt, American flags, graphite, lamp shade, synthetic hair, polyurethane varnish, chicken wire, plastic sheeting, plaster, garbage bags, papier-maché, fake eyelashes, duct tape, wood chips, wire, canvas, cigarette butt

260 x 290 x 244 cm (8.5 x 9.5 x 8 ft.)

unique artwork

DEVI13003

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Recess Gallery, *Dark Star*, New York, USA, 2010

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Institute of Contemporary Art, *First Among Equals*, Philadelphia, USA, 2010

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The Bronx River Art Center, *Abigail Deville: Black Gold*, New York, 2009



449, 2007

canvas, lotto tickets, ink, acrylic medium, enamel paint, paper, Xerox copies, cardboard, crayon, marker

toile, billets de loto, encre, acrylique, émail, papier, photocopies, carton, crayon, marqueur

20 x 30,5 cm (8 x 12 in.)

unique artwork

DEV114012

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SELECTED PRESS

HYPERALLERGIC

Abigail DeVille

Hyperallergic

May 6th, 2019

By Deena ElGenaidi

ABIGAIL DEVILLE

Willie Cole, Shinique Smith, and Abigail DeVille Discuss Found Material in African-American Art



Nari Ward: We the People (2019), exhibition view, New Museum, New York (photo by Maris Hutchinson/EPW Studio)

Artist Nari Ward's practice often consists of transforming everyday, found objects into site-specific installations. For instance, Ward has used baby strollers, baseball bats, bottles, fire hoses, shopping carts, and so much more to tell the stories of individuals and groups. Ward's work is currently on display in the New Museum's exhibition *Nari Ward: We the People*, and this Thursday, the Museum will host a [panel discussion](#) centering around Ward's found objects.

Artists Willie Cole, Abigail DeVille, and Shinique Smith will come together to discuss the uses of "found and repurposed objects, clothing, sound, photography, and other materials." Moderated by Andrianna Campbell, the discussion will touch on the ways these objects reflect a place, culture, and identity within the framework of African-American contemporary art and history.

"I am excited about an object's transformation," Ward has said. "What it means, its historical resonance in a contemporary art dialogue, its significance within the community ... it is a type of alchemy."

Tickets to the panel are available for [\\$15](#), or [\\$10](#) for members, and more information can be found [here](#).

When: Thursday, May 9, 7 pm

Where: The New Museum, 235 Bowery, Lower East Side, Manhattan



Abigail DeVille
Le Quotidien de l'Art
October 11th, 2018

ABIGAIL DEVILLE

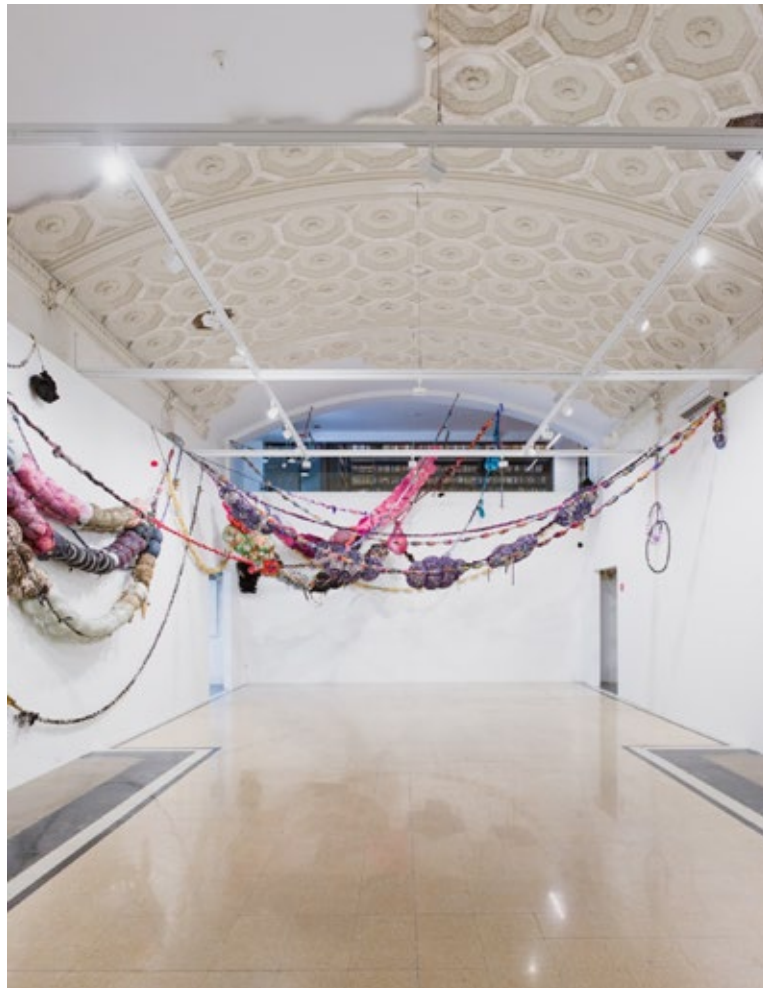
Créé en 1971 et spécialisé depuis le début des années 1980, à travers le programme AIM, dans le soutien et l'accompagnement d'artistes émergents sur la scène contemporaine new-yorkaise, le Bronx Museum of the Arts va s'étendre dans le Lower Manhattan grâce à la mise à disposition d'un nouvel espace, au 80 White Street. Mécènes et sympathisants de longue date, Martin Weinstein et Teresa Liszka sont les généreux donateurs qui ont permis cette extension de plus de 400 m², où seront aménagés des salles d'exposition et de travail, ainsi qu'un centre de ressources communautaire destinés aux artistes estampillés AIM. Ce développement, annoncé la semaine dernière, doit permettre l'accueil d'une quarantaine de plasticiens supplémentaires chaque année. Depuis la création du programme, le Bronx Museum a soutenu les carrières de plus de 1 200 jeunes artistes new-yorkais (Diana Al-Hadid, Firelei Báez, Abigail DeVille, LaToya Ruby Frazier, Debbie Grossman, Sarah Oppenheimer...).

HYPERALLERGIC

Abigail DeVille
Hyperallergic
August 2nd, 2018
By Seph Rodney

ABIGAIL DEVILLE

An Exhibition that Frustrates Our Grasp of Abstraction



Installation view of Shinique Smith's "Forgiving Strands" (2014–present) at *Out of Easy Reach*, Stony Island Arts Bank (all installation images taken in Stony Island Arts Bankd are by David C. Sampson, and courtesy Stony Island Arts Bank.)

CHICAGO — Given a title that lends itself to semantic play, *Out of Easy Reach*, the multi-site exhibition of 24 artists at the [DePaul Art Museum](#), [Stony Island Arts Bank](#), and [Gallery 400](#) offers an easy on-ramp for entering the critical flow of conversation. For one thing, there's the work really is practically not close at hand, but spread throughout Chicago. It took me the better part of a day to travel by public transportation to see all the venues in geographically separate areas of the city: the West Loop, Lincoln Park, and the South Side. (Plus there's some easter eggs for those who aren't worn out by traveling: more work by three of the featured artists, Sheree Hovsepian, Caroline Kent, and Abigail DeVille, at Monique Meloche gallery.) The show, curated by Allison M. Glenn, conversely has a fairly easily graspable conceit: it calls out the nature and significance of contributions of women (per the wall text) "from the Black and Latina diaspora" to the (ongoing) conversation around abstraction. All indications are that by "abstraction" Glenn means visual art that does not visually illustrate or represent that which we see and experience in real life. So, the work is not within easy reach, but its ostensible importance is. I agree with this premise.

It is about time for the US arts community to have the opportunity to seriously consider the artistic endowments made to this genre of visual artwork by women of color, because they are unique, poised, and take the discussion around abstraction to useful places. Seeing this show I discovered that the conversation about materiality is widened by the work of Shinique Smith who who spreads out all over the gallery space in a way that mimics organic forms. And that discourse is made more complex by Abigail DeVille's use of historicized imagery that indicates the racialized, socio-political realities that underpin her works of jagged, splintery collages. Still, though this exhibition ostensibly has a unifying theme, the three main spaces present a variety of tastes and approaches in a way that feels like ungainly curation which ultimately does not clarify how these women artists now steer the conversation.

It is about time for the US arts community to have the opportunity to seriously consider the artistic endowments made to this genre of visual artwork by women of color, because they are unique, poised, and take the discussion around abstraction to useful places. Seeing this show I discovered that the conversation about materiality is widened by the work of Shinique Smith who who spreads out all over the gallery space in a way that mimics organic forms. And that discourse is made more complex by Abigail DeVille's use of historicized imagery that indicates the racialized, socio-political realities that underpin her works of jagged, splintery collages. Still, though this exhibition ostensibly has a unifying theme, the three main spaces present a variety of tastes and approaches in a way that feels like ungainly curation which ultimately does not clarify how these women artists now steer the conversation.



Installation view of Shinique Smith's "Bale Variant No. 0022" (2012) at Sony Island Arts Bank

The place where I felt the presentation was most focused and convincing was easily Stony Island. Its building feels like it was once a space of opulence, perhaps a theater, with its high ceilings, nooks, and plaster facades. Thus, wandering around it on an early Saturday afternoon made me feel like I was investigating a space that held secrets and stories. (It was actually once a savings and loan bank.) Here I was able to turn a corner in my understanding of [Shinique Smith's](#) work. I have seen her work before but hadn't been able to form an opinion or conviction about it. But her installation in Stony Bank seems to be about taking over the space, reclaiming it through her room-size installations of stuffed fabric hanging from the ceiling. But the fabric pieces don't just pervade the space without some reciprocity — Smith uses seemingly personal items as anchoring elements in her pieces, such as luggage tags. This work feels like it is concerned with transforming the space around it, making it into a hive where these cocoons can live out their gestation. The better surprise is in a second room where Smith has a stack of used clothing arrange in a pillar, a structure composed of bodily castoffs raised to the rafters, raised to the roof, thereby becoming totemic. Smith's pieces rescue the detritus of modern life from meaninglessness.



Shereen Hovsepian "Sway" (2017) in *Out of Easy Reach* at Stony Island Arts Bank

In the same space, Hovsepian presents framed, concentrated contemplations of material associated with women, such as hosiery, in which the stretched fabric creates prisms through which to see other scrims. Each of these pieces feels like a shrunken theater: lovely, layered, and lyrical. The other works she has here also add primeval graphic elements that resemble rocks and sticks interrupted by geometric plane figures. (Similar work is on display at Monique Meloche gallery, though these pieces add African masks and yarn to make visual vignettes that might be stories, might be archaeological finds.) Finishing off the exhibition is one of Barbara Chase Riboud's steles, "Little Gold Flag" (1985) an elegant and compelling détente between the oppositional factions of braided silk and crumpled, polished bronze. This part of the overall exhibition feels like it has the clearest curatorial vision.



Installation view of Barbara Chase Riboud's "Little Gold Flag" (1985) at *Out of Easy Reach*, Stony Island Arts Bank

Gallery 400 was looser in its curation, putting together graphic prints, textiles, video, and sculpture that didn't share the same concerns. It was the most challenging space, mostly because I had to switch intellectual gears from piece to piece. I appreciated [Yvette Mayorga's](#) monuments, but didn't care for them. They look like tiered, frosted cakes consisting of a smorgasbord of materials made into a festive overflow: foam, plaster, toy soldiers, hair, balloons, wood, fabric, and acrylic paint. They have a slathered-on aesthetic that reads to me as spendthrift with materials that are not, in and of themselves, particularly meaningful. Yet, one gets from her work an overflow of decorative filigree that becomes abject in its abundance — the visual equivalent of feeling sick after imbibing too much sugar. These works are too much in a way that feels genuine. And I have a similar response to Lisa Alvarado's combination of acrylic paint and fabric based on Mexican textiles, which look like very intricate tapestries hung from wood poles. The work of geometric forms and jagged lines in bright, garish colors is so finely wrought, and seems both contemporary and ancient at the same time, that they visually surprise. They also break up the gallery space by creating hallways and portals, which feels freeing.



Installation view of *Out of Easy Reach* at Gallery 400 with works by Yvette Mayorga in the foreground (image courtesy of Gallery 400)



Installation view of *Out of Easy Reach* at Gallery 400 with works by Lisa Alvarado featured (image courtesy of Gallery 400)

On the other hand the work of [Torkwase Dyson](#), also represented here, requires different perceptual tools. Dyson is widely respected and valued for her keen intellect. Yet, even after listening to her talk about her work in an intimate group studio visit a few months ago, I still remain baffled by it. Dyson speaks about her drawings and sculpture as if what she produces are abstraction of thought that are already abstractions. She's spoken of "hyperobjects," which, near as I can tell, has to do with philosophical concepts forwarded by Timothy Morton, but are reconfigured to encompass African-American life, ecological justice, a lexicon of "shape language" that Dyson is cultivating, and graphic drawings like the ones shown here. These disparate ideas never quite cohere for me in her work. To wit, the drawings she has presented here "Untitled (Hypershape)" (2017) tend to read as small-scale, post-war, minimalist abstraction which has little to do with what she says she's interested in. This work illustrates for me the very palpable gap between what it sometimes grandiose discourse about visual work and the lived experience of it.



Installation view of Torkwase Dyson's "Untitled (Hypershape)" (2017) at Gallery 400 (image courtesy of Gallery 400)

And speaking of work belied by its rhetorical scaffolding, the work by [Juliana Huxtable](#) is the most disappointing. Her work here consists of texts that gesture in the direction of poetry but never actually rise to the occasion of being poetic. Huxtable's self-positioning as a transgender transgressive artist is rooted in an origin story that she is far too enamored with — so much so that she neglects to make content that rewards the viewer's intellectual or visual engagement. What's more, Huxtable feels shoe-horned into this exhibition since a great deal of her work and the essence of her practice is self-portraiture that works the tropes of identity.



Jennie C. Jones, "Gray Measure with Clipped Tone (Inverses)" (2016) (photo by the author for Hyperallergic)

The DePaul University Museum was the display space with the most coldly modernist feel. Jennie C. Jones fits right in here with her sculptural work "Gray Measure with Clipped Tone (Inverses)" (2016) which consists of monochrome acoustic panelling and a painted canvas that meet in the corner of a wall. It has a rigorous quietude that doesn't aim to be visually seductive, but rather is concerned with what happens when chromatically related materials that have very different textures come together. Alternatively, Abigail DeVille with her "I am invisible, understand, simply because people refuse to see me from Nobody Knows My Name" (2015) is visually boisterous. The collage work is composed of broken glass and archival photos she discovered in [Vivian G. Harsh Research Collection](#). And for all its sharp angles and dangerous surfaces, it reads as a fragile historical document that is both partially revealed and partially hidden by becoming this aesthetic object.



Abigail DeVille, "I am invisible, understand, simply because people refuse to see me from Nobody Knows My Name" (2015) (photo by the author)

And lastly, this theme of hiding and recognition further pursued in a color photograph by [Xaviera Simmons](#), "On Sculpture #2" (2011). The photo depicts a pair of dark-skinned hands holding up a black and white photograph in which silhouetted figures are seen jumping overboard from a small boat. The smaller photograph is held in such a way, blocking the view of what seems like a seascape, that it becomes a kind of prism, through which an historical event is superimposed on what seems like a benign image. The work might be viewed as abstraction in terms of the way it suggests that events and histories become abstracted through documentary records. The records both hide and reveal what is most often only a partial comprehension.

sculpture

Abigail DeVille

Sculpture

July/August, 2018

by Susan Canning



Abigail DeVille

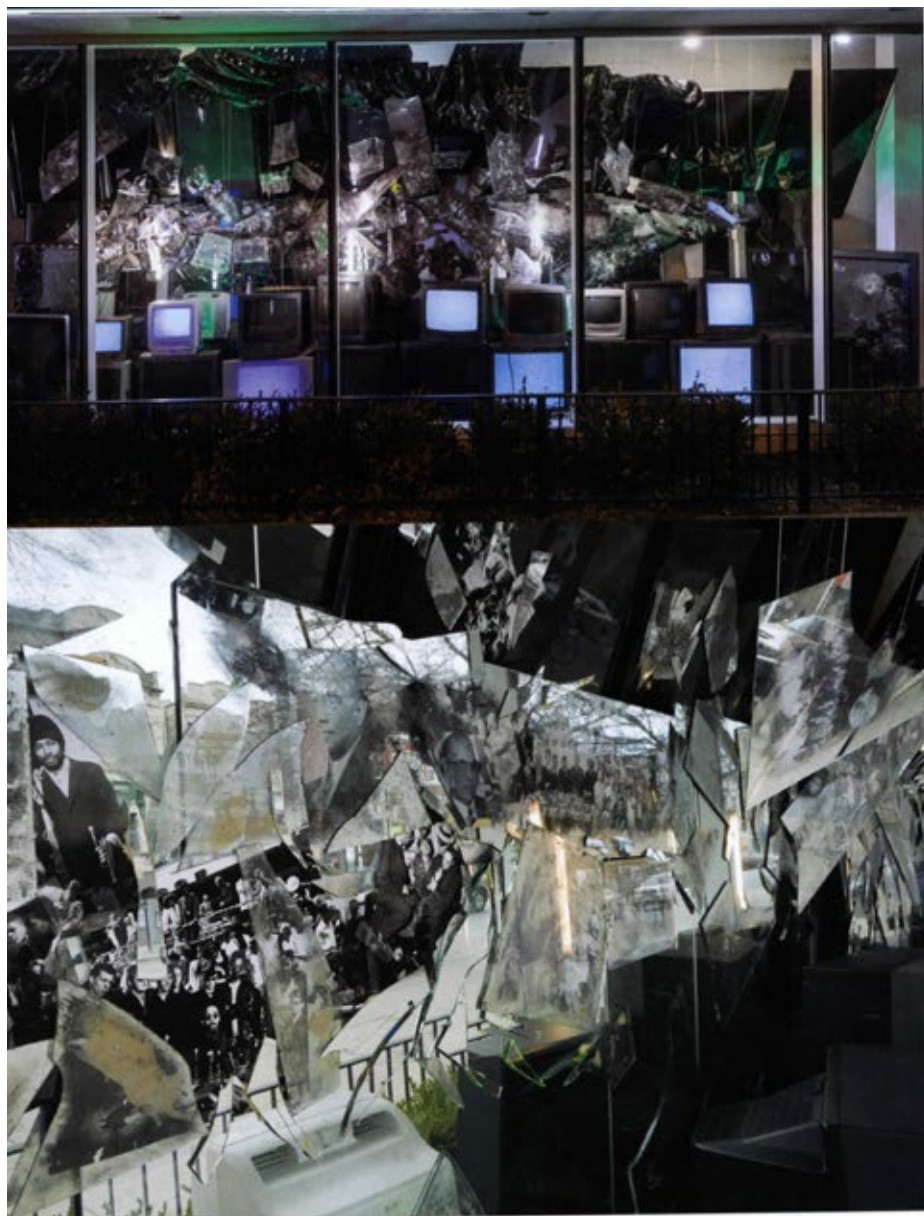
Everyday Processions

BY SUSAN CANNING

Fashioned from rubbish and recycled materials, Abigail DeVille's sculptures refuse their role as art objects. Instead, her assemblages of repurposed items revel in excess and the casual circumstance of the everyday. Recognizing the potential of cast-off things to tell stories and enunciate other histories, DeVille proposes an alternative, social purpose for sculpture (often combined with performance and collaborative projects), one that entangles us in the complex relations of race, history, and class, where art and life cross paths. Directly and dramatically, she takes us to the street.

Born and raised in New York City, DeVille studied illustration and design at the Pratt Institute, attended the Skowhegan School of Painting and Sculpture in Maine, and received her BFA from the Fashion Institute of Technology in 2007. At Yale, where she focused on painting (MFA, 2011), her work expanded in scale and into space, as the line between painting, sculpture, and installation became increasingly blurred. At the same time, ongoing stage and set design collaborations with Peter Sellars and Charlotte Brathwaite encouraged a theatrical bent that persists in the spectacle of her immersive environments.

This page and detail: *A Picture of the Universe in Clock Time*, 2017. Installation from "Momentum 9: Alienation," 9th Nordic Biennial of Contemporary Art, Moss, Norway.



Left and detail: *Nobody Knows My Name*, 2015. Mixed media, installation at Monique Meloche Gallery, Chicago.

invisible histories that her installations and performances expose and reclaim.

Harlem Stories (2014), a performance produced in conjunction with a Studio Museum residency and documented in Art21's "New York Close Up" series, follows DeVille through the streets of Harlem as she pushes a large cart filled with junk. Her activity elicits a range of reactions, while her voice-over ties her actions to street culture, the local economy of cart pushers, and urban labor. For DeVille, the streets of Harlem require intervention before their characteristic identity is completely lost to development and gentrification. Stopping at various sites along a route related to her family history, DeVille places small plaster heads—perhaps a self-portrait or the bust of a relative—as markers or offerings (one location was a former boarding house where her grandfather, a poet, had lived). Moving from personal reclamation to a more public act in the last Harlem Story, DeVille uses plastic bags and the collected junk in her cart to fashion a memorial near the East River and the Willis Avenue Bridge—the site of an undocumented African American burial ground. Here, her sculptural performance of remembering focuses on restoring dignity to the unidentified.

DeVile calls many of her pieces "processionals." These dramatic and provisional actions—like the push cart march through Harlem—are intended to make connections and engage communities with issues of concern, particularly displacement and marginalization. They advance a defiant response based in difference and dissent, problematizing the notion of "site-specific" art. While her assemblages might appear spontaneous, even haphazard, they are, in fact, the result of extensive research, coming together after much time and energy spent gathering materials.

Half Moon (2016), created for Socrates Sculpture Park, a former ferry slip, landfill, and illegal dump located along the East River in Queens, is a case in point. The title refers to Henry Hudson's ship, which sailed

Initially, DeVille's sculptures look like Modernist mash-ups referencing Cubist collage and Dada performance, Jean Tinguely's self-destructing machines and Mark di Suvero's large constructions, or even Robert Rauschenberg's and John Chamberlain's assemblages. But DeVille's nod to Modernist tradition and its (often male) protagonists remains irreverent and circumspect, even guarded. Indeed, her work archly challenges the legacy and legitimacy of Modernism by paying homage to an equally important but less heralded history drawn from African American culture and community. Her assemblages recall Simon Rodia's monumental steel, concrete, and found object constructions at Watts Towers, Noah Purifoy's sculptures recycled from the refuse of the 1965 Watts riots, John Outterbridge's assemblages of cast-off clothing and scavenged materials, and David Hammons's

sculptures incorporating humble materials like hair, bottle caps, wine bottles, rags, and cigarette butts. Also in the mix are references to collages, sculptures, and installations by women artists like Betye and Alison Saar and Louise Nevelson, who likewise reclaim rejects to invest them with new meanings and narratives. In addition to sharing the approaches and working methods of these artists, DeVille is similarly engaged in presenting social and political critique.

Her process of recovering and refashioning discarded objects into large-scale assemblages and installations invites a reconsideration of the meaning assigned to the abject and the thrown-away. For DeVille, trash is not without value or significance. Indeed, these found cast-offs provide archaeological evidence of a lived past that informs present experience, embodying the

down the river that now bears his name to claim Dutch sovereignty over the land called *Mahicanituck* by the Lenape. Using scraps of wood salvaged from houses, scavenged materials including fur, cloth, straw, bottles, flags, and even birch bark woven in a manner that recalled Lenape building methods, DeVille constructed a ghostly, hollowed-out ship frame. Exposed to the elements and tilting, this moldering and derelict wreck conjured the past while speaking to migration, marginalization, and neglect today. As *Half Moon* makes evident, DeVille is intrigued by how discarded things retain the residue of earlier lives, invoking history, identity, even origins and functions lost to time. Her process of recovery and display excavates these lost histories, investing the overlooked with new narratives.

Although DeVille has exhibited in galleries, she prefers specific sites or architectural spaces and often makes installations during residencies in which she can immerse herself in local history. In 2016, working with Baltimore's The Contemporary, an itinerant museum that presents exhibitions in non-traditional spaces, she created nine separate installations in the Peale Museum, America's first museum (founded by the artist Rembrandt Peale), which has been empty since 1997 and is now coming back to life. (These works are also documented on <<https://art21.org>>.) Collectively titled *Only When It's Dark Enough Can You See The Stars*—a quotation from Martin Luther King Jr.'s 1968 speech in Memphis, given the day before he was assassinated—the installations not only responded to the history of the building, which had served as Baltimore's first City Hall, a public school for African American children, and the Municipal Arts Museum, but also to present-day events in the city, including the civil unrest following the death of Freddie Gray in police custody.

In this vacated space, DeVille created a dense, intertwined accumulation of materials, everything from historical photographs of children at the school to arrangements of bottles, trashcans, discarded furniture, wooden lattices, blacked-out protest signs, music, videos, and even portraits of distinguished men, with each room providing a dramatic context and conceptual frame for



Above: *Half Moon*, 2016. Reclaimed lumber, plastic tarps, and accumulated debris, view of work at Socrates Sculpture Park. Below: *Sarcophagus blue*, 2017. Boat, mannequin legs, tights, wood, rope, and painting, dimensions variable.



her performative inquiry. One narrow room contained a dilapidated fragment of a large American flag—a reference to Francis Scott Key's anthem and the oversize flag displayed at the Peale after the War of 1812. Accompanied by a dilapidated chandelier with paper stars, sheets of antiqued paper, and broadsheets chronicling the Freddie Gray protests, DeVille's flag resisted patriotic display with a counter-narrative chronicling the racism and violence experienced by the "other" Baltimore. Another room juxtaposed a coat rack with objects hanging from hooks like so many body parts, while a wall

of television monitors played looped videos of the protests and rioting that had happened nearby.

Despite this often visceral commentary on current events, DeVille also sought to transcend rage and anger. In addition to staging numerous paths through the museum that encouraged interaction and discovery, she also provided room for community and exchange. On the second floor, a small stage with several rows of pews offered a space for reflection and an open mike where anyone could speak, perform, or engage in song or protest.



Installation views from *Only When It's Dark Enough Can You See The Stars*, 2016. Clockwise from bottom left: *The People's Theater, Colored Grammar School No. 1 1874-1888*, and *Charm City Roundhouse*. Multi-part work at The Contemporary, Baltimore.

This notion of passage, implying both pathway and enactment, transit and migration, invites a radical re-thinking of the act of looking at and experiencing art. Breaking down the wall between artist and viewer, Deville brings visitors into the process, insisting that they find a place in the performative processions. Her installations act as interventions, as those passing through the layered process of referencing, recycling, and recalling become entangled in dueling histories and narratives, as aesthetics fuse with politics.

Empire State Works in Progress (2017), Deville's piece for the Whitney Museum's "Calder: Hypermobility" exhibition, brought many of these aspects together in an all-encompassing, collaborative event that included assemblages, a film, and a performance. The title purposefully quotes Alexander Calder's *Work in Progress* (1968), his only work for theater, presented at the Opera House in Rome. Calder was involved in every aspect of the project, from the concept to the set designs, costumes, music (by three Italian composers experimenting with electronic sound), and choreography (one

part featured bicyclists doing figure-eights on stage); he even included stables and mobiles as part of the performance.

Like Calder, Deville aimed to engage viewers in a total theater experience. Her sculptures—some recycled from earlier installations and others newly constructed—were all installed on multi-sided, movable frames or mounted on wheels, so that they could be pushed and turned about. Several were constructed out of black, brown, and white plastic mannequin parts—in one, multiple legs mounted on a wooden boat rose up as if kicking; another contained busts, legs, and other limbs hanging from a clothing rack that knocked together when pushed; and one very large sculpture wedged the mannequin parts into a steel frame, along with shopping carts, tarps, and metal scraps all bound together with chains. Imprisoned within entangled environments, these disassembled mannequins acted as surrogates for the body, and in particular, the black body in the diaspora—parts without heads or identity, moving and passing through, caught between past and present function. Other pieces assembled

out of garbage cans or accumulations of found objects and glowing plastic filament similarly trapped viewers between contradictory impulses. Were these desirable commodities or discarded waste, something to collect or overlook? Awaiting activation through performance, Deville's sculptures asserted the aggressive properties of their fabrication—a process as intense and powerful as the juxtapositions of figures and objects. Set in motion when pushed or pulled, they forced viewers to choose where they stood and how to respond to the what, where, and how of their ever-shifting, even chaotic surroundings.

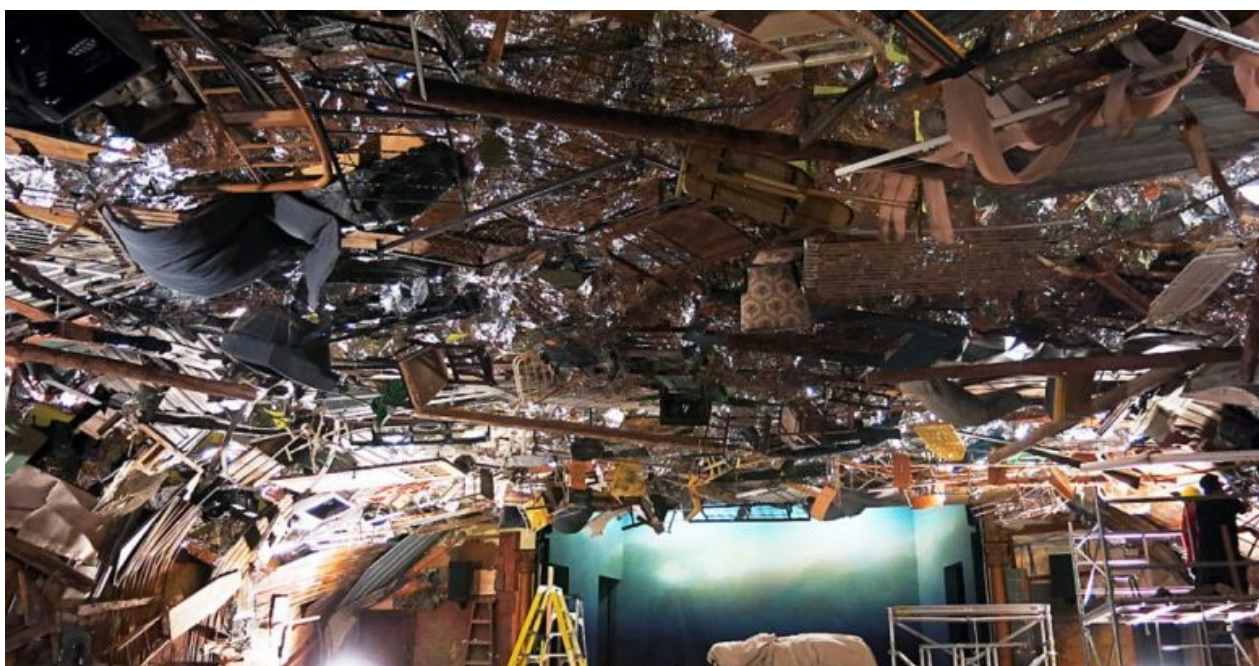
The *Empire State Works in Progress* formed a key part of *The Invisible Project*, a performance directed by Charlotte Brathwaite, and a collaborative film projection produced by Deville and Brathwaite. Immersive and visionary, *The Invisible Project* transformed the Whitney's white box performance space into a place of dramatic spectacle. Audience members entered a dark, semi-lit room, making their way through a maze of sculptures with the aid of LED lights mounted on headbands. As they turned their heads, shifting their attention and gaze, many small beams of light gathered in an odd spotlight effect on sculptures and performers. Like the lights, the sculptures, performers, and spectators were in constant motion, further disrupting any possibility of passive looking or non-engagement. No one could remain detached or in one spot—it was either participate or get out of the way. As the performance unfolded, spoken texts by Martin Luther King Jr., Ralph Ellison, and Frank B. Wilderson III resonated through the room, part of a mix-tape of words,



Abigail Deville
Epeak
January 22nd, 2018
by Jacquelyn Gleisner

Abigail DeVille and Pepon Osorio Awarded United States Artists Fellowships

by Jacquelyn Gleisner | Jan 22, 2018



Abigail Deville and Pepon osorio awarded united states artists fellowships

The United States Artists, a Chicago-based foundation devoted to supporting the arts across nine disciplines, has named Abigail DeVille and Pepón Osorio among the 45 artists and collectives comprising the 2018 fellows. A \$50,000 grant accompanies the fellowship, which recognizes contributions to fields such as craft, dance, writing, and the visual arts, among others.

Also this week:

Trevor Paglen is among the 40 international artists participating in the World Economic Forum's 48th Annual Meeting in Davos this week. The artists will be joined by leaders in business, government, and the media to discuss the theme, "Creating a Shared Future in a Fractured World."

For the artist's second collaboration with the Skateroom, Paul McCarthy has designed a set of eight skateboards. Launched at Hauser & Wirth, the limited edition skate deck features images McCarthy created in support of The Women's March. Twenty percent of the proceeds will benefit the skating-based nonprofit Skateistan.

ABIGAIL DEVILLE

BIOGRAPHY EXHIBITIONS / ARTWORKS **PRESS**

MICHEL REIN PARIS/BRUSSELS

VOGUE

Abigail Deville

Vogue

December 5th, 2017

by Eve Macsweeney

CULTURE > ARTS

The Women to Watch at Art Basel Miami

DECEMBER 5, 2017 11:59 PM

by EVE MACSWEENEY



Abigail Deville, *Lift Every Voice and Sing*, 2017

Photo: Fredrik Nilsen Studio / Courtesy of the artist

The 2017 edition of Art Basel Miami Beach is putting women's creativity at center stage. From grand to guerrilla, a range of exciting female-driven projects stand ready to inspire, enchant, and provoke this month. The brand-new ICA Miami, under the direction of Ellen Salpeter, has opened its doors in the Design District with a group show including an explosive outdoor sculpture on the theme of beleaguered refugees by Abigail DeVille and an installation by Senga Nengudi, the increasingly influential artist who works with objects familiar to women's everyday lives, including pantyhose and trash bags. Pro tip: The museum is a good meeting point to connect with friends among the crowds.

Meanwhile, the newly renovated Bass Museum reopens today, Wednesday December 6, with a solo show by the rising Argentine artist **Mika Rottenberg**. In installations, sculptures, and video, her mind-bending immersive world of capitalism run amok is a must-see that may require shades indoors as well as out. Ditto for **Allison Zuckerman's** Pop-surrealist work at the Rubell Family Collection, where she is currently an artist in residence, making mash-ups of painting and photography in her canvases and 2-D sculptures. Elsewhere, "Perfect Stranger," a survey show of **Dara Friedman's** films, is still on view at Miami's gorgeous Pérez Art Museum through March 4, 2018. "For me, it was like Oz," Friedman told Vogue in November, an artist in her 40s whose work has evolved in the past two decades from Super 8 films to sustained and ambitious pieces involving multiple participants.

Cool independent local galleries in Little Haiti and elsewhere in town include **Nina Johnson**, showing work by **Katie Stout**; the BFI (Bas Fisher Invitational), run by cinematographer **Naomi Fisher**; and the experimental art space Spinello Projects, exhibiting **Augustina Woodgate**. Brickell City Centre on South Miami Avenue is hosting a free, public-friendly, all-women art fair with more than 50 iconic female artists including **Yoko Ono** and the **Guerrilla Girls**. Its Wednesday afternoon opening party, starting at 4:30 p.m., will feature performances by **Virgo**, **Suzi Analogue**, and **Poorgrrrrl's Tara Long**.

Last but not least, the NADA art fair has partnered with Downtown for Democracy, offering space to help the organization's aim to flip the vote. (The fair is located in a congressional swing district.) A pair of walls will be wheat-pasted with **Marilyn Minter's** open-source file Trump poster, and the space will house four artists' editions, including Minter's faux brass plaque memorializing the president's interview with Billy Bush and a print by painter and activist **Cecily Brown**. And after so much feistiness on display, you can finish your visit on Saturday night at Swing Left's "Take Back the House" event in NADA's garden, deejayed by artist and performer **Jessie Gould**.

ABIGAIL DEVILLE
BIOGRAPHY EXHIBITIONS / ARTWORKS **PRESS**

MICHEL REIN PARIS/BRUSSELS

CARNEGIE
MUSEUMS OF PITTSBURGH

Abigail DeVille
Carnegie
Fall, 2017
by Hannah Turpin

Face Time: Abigail DeVille

By Hannah Turpin



Photo: Melissa Blackall/The Cooper Gallery

Abigail DeVille is an artist unafraid to dig deep. Whether creating paintings, sculptures, installations, or performance works, she's constantly scavenging for unwanted materials that surface histories and communities similarly cast aside. "I'm interested in telling invisible histories," she says. Born and raised in the Bronx, New York, the borough she still calls home, DeVille has witnessed the shifts and struggles of that city her whole life. In her work, she looks to trash as "archaeological evidence" that reflects a specific site in time and especially how it has been transformed through systemic oppression and abandonment. Equally interested in art and American history, her practice sheds light on how national conversations and policymaking influence issues of gentrification, disenfranchisement, and poverty. *St. Louis Blues* (2017), for example, responds to the city's Old Courthouse, a historic site of slave auctions, the Dred Scott trials, and redlining. Because her works are site-specific, she develops them through research and intuitive response. Each unique environment, says DeVille, allows her work to reveal just how far-reaching and habitual discrimination has been in American society. "I call it the hangover of slavery," says DeVille. Yet there's a sliver of hope, too; a reminder that we can also have a positive effect on our future. Her work *Harlem World* (2011), currently on view at Carnegie Museum of Art as part of the group exhibition *20/20: The Studio Museum in Harlem and Carnegie Museum of Art*, includes found trash combined with paintings made by 8- and 9-year-olds of imagined universes designed for superheroes. DeVille's work reminds us that we as a nation can still design our own shared universe. It just takes, in her words, "an exercise of acknowledgment."

When did you first realize you wanted to be an artist?

Kindergarten. I was in a large kindergarten class and they had different learning centers that kids would be broken up into, and I would always make a beeline to the arts center with the easel. I remember one day when they forced me to go to the writing center and I cried. So I always loved art from very early on.

What sparked your choice of using trash?

I was really interested in painting, but I didn't have any money for oil paint and stuff like that, so I just started scavenging from the street and using materials around school.

You talk about trash being a witness to and record of our time. Is that something you identified from the beginning?

It grew. I think you have all this excitement and pleasure with making. But then I feel like where the hard work is conceptually: What kind of artist do you want to be? How's this taking shape? And what are you actually talking about; what histories are you engaging with and communicating through this specific material? I say that trash is the archaeological record of our present moment. So I'm historicizing our present moment and trying to tease out this longer history.

Given the mission of your work, do you view it as political or activist?

I don't think of it in that way. I don't think of it in a scientific way, either, in terms of archaeology. But it's definitely a constant digging up of "no, you can't bury this." If we don't understand what is constantly being buried, then we can't understand the present moment or all the decisions and things that continue to pile up because of all these other decisions that were made that have been glossed over. We feel it; we see it. It ripples through every fabric, every moment of society. It affects everything that we do. I call it the hangover of slavery. We just can't get over it. People just can't deal with our legacy of racism. So it's like the constant act of digging holes. I feel a little bit like Bugs Bunny.

The overarching theme of 20/20 looks at this current moment of tumultuous change in our social and political landscape. What do you think the artist's role is in all of this?

I think it's the role of all of us, where we have—even more so than ever—the responsibility to be active participants as citizens in this country and to not fall asleep at the wheel. Where you don't have the privilege to act like you don't live here or that your vote, your voice, your actions that you take from day to day don't matter; they affect people and the world around you.

I think artists are in an interesting position where they can potentially talk about the things that they're passionate about, or make observations about the world around them, and people will listen. But even so, I think of art as being a time capsule and a container of its time and place. It's like alternative history. It's the stuff that is forgotten in the 24-hour news cycle of whatever dominant corporate thing that you're supposed to be learning, when there's actually a lot more going on that we never hear about or we don't know about. It's thinking about making work that's just in contrast and counter to the dominant narrative.

See you there

Abigail DeVille
See You There
July 2nd, 2017

NEW YORK ARTIST ABIGAIL DEVILLE ABOUT HER BRUSSELS SHOW



Thirtysomething Abigail DeVille was born and raised in New York, where she still lives and works today. The city and its history have been playing a pivotal role in her work, which is almost always site-specific while trying to shine a light on marginalized people and places. “Over the last seven years, I made about 100 installations in different places”, she says. “Most of them are trashed by now, but sometimes I reconfigure them into a sculpture, and some elements become part of the vocabulary I’m using.” When Abigail came to Brussels earlier this year, she, as always, dived into the history of the location, laying bare a part of Belgian history that is not often talked about. We had a chat with the socially and politically engaged artist about her exhibition “Chaos or Community?” at Brussels gallery Michel Rein, dealing with opposition to her art, and much more.

I was impressed to learn that you thought up and mounted your exhibition in only ten days. Plus, you mostly work site-specifically - sounds like quite a challenge for a gallery show in Brussels!

Gallery exhibitions, which are commercial spaces, are always challenging. It’s not really a context for excavation and thinking about the layered histories of a site. Originally I had the idea to make works based on the book of Martin Luther King from 1967: “Where do we go from here: Chaos or community?”. But then I stumbled upon the history of Leopold II, and I was flabbergasted. About 10 million people were killed during his reign! I was really shocked because it’s not really talked about. I don’t understand why. I’m wondering if it’s an abstraction for the collective consciousness of the country because it all happened far away in Congo. It’s not like there were slave markets in Belgium.

How did you come across it?

People asked me before I came here: What are you going to do over there? But I didn’t really know much about Belgium. A friend of mine, a curator, showed me a catalog from the last Biennale, where a show responded to this issue. That’s when the wheels started turning. And I also had heard my dad yelling about it recently, who’s a bit of a history nut. I think he learned about it sometime last year. There were little nuggets here and there and when I got here I started investigating.

How did you translate it all into your show?

The sculpture with the bottles and the lights is called .0001%. I wanted to have 1000 things to show that .0001 is 1000 of 10 million: a visual representation of the numbers, which are pretty much incomprehensible. It’s also embedded with meaning that comes from West Africa. There are a lot of seashells in the things I made. I got them here in Belgium, but it refers to a tradition from Congo, where they put seashells on the graves of the dead. There are also references to the understanding that African Americans

have of their culture and identity through the slave trade, which is why there's so much blue in the exhibition. That's why the sculpture I made of Leopold II is also covered in water. I named it after the bronze statue of him on a horse in Brussels. It's the statue that a performance artist painted in red back in 2008. I saw this amazing video about it on Youtube. In the end, he gets arrested and rants about how Leopold wasn't a hero but a criminal and a murderer. I also read that in 2015 there was a celebration planned for the anniversary of his coronation but people got upset and it was canceled. Crazy. That was only two years ago!

Where did you get all the found objects you used in your works?

Mainly at the flea market at Place du Jeu de Balle. It's great. I went there a couple of times. And then there's a second-hand shop a few blocks away from here where I got the rest of the stuff.

Was it always clear to you that if you made art it should have a political or social component?

I think from the time that I was eight or nine years old, history was my favorite subject. I'm interested in things that get lost as time progresses and things move on.

How did you know you wanted to become an artist?

Already in kindergarten I always wanted to go to the art center where I felt at ease. I think I knew what I wanted to do pretty early. That's why I went to an art high school. When I was in undergrad there was this moment where I got lost in making something, and I just got so much joy from it. I forgot where I was and time stood still and in that moment I realized this is what I wanted to do. There was never anything else.

Do you have any advice for young artists who are just starting out?

Make the best possible work you can make and take opportunities as they come. I've shown a lot in institutions for very little money, but it helped grow my reputation and built up momentum. Things will come to you if you work hard. You got to be rigorous in what you do.

You work a lot with marginalization, and race repeatedly plays a role in your work. What's your take on the recent heated discussion surrounding Dana Schutz's "Open Casket" painting at Whitney Biennial? *(The painting replicates a photo of the corpse of Emmett Till, an African-American boy who was murdered in Mississippi in 1955 after he had been falsely accused of flirting with a white woman. Some find that "it is not acceptable for a white person to transmute Black suffering into profit and fun", as it says in an*



open letter signed by over 30 people.)

Oh Lord (laughs). This photo of Emmett is so historically significant and has all this weight and power, which is completely devoid in the painting. I'm giving her the benefit of the doubt and think that it was coming from a really earnest and sincere place, but even if she's trying to process through her feelings on continuous racial discrimination...I think she was being lazy in her thinking, in how she approached the subject. She should have thought it through more. It can't be so simplistic. You're stylizing this person's death. It shouldn't be a painting exercise but a real investigation, something that is coming from your heart. People pretty much have the right to do whatever they want, but there has to be genuine thought and clarity and intent behind it. I find it unfortunate that so much conversation got spent on that, when it was the first Whitney Biennial curated by two people of color, featuring many works by people of color.

Has it happened to you that you had to defend your work or that you had to deal with protests?

Yes. There was a situation in Washington DC a couple of years ago. It was the first public art project I did. There was a lot of opposition and it was all taken down a month early.

What happened?

I participated in a project called "5 by 5" by the DC arts commission. Five curators each picked five artists to do site-specific works. They took us around DC on a bus proposing different sites and we saw a lot of places that were recently leveled, with these glass structures on top of it, and it made me wonder where the actual communities are that clearly had been redeveloped out. I was intrigued by a neighborhood in the South East, a black and economically depressed area, one of the first that got national historic preservation status. There are all these old houses but you aren't allowed to knock them down. So the government has quietly been buying all these properties and lets the houses fall beyond repair. I saw houses that were sliding and crumbling. They just want them to fall apart so that they can redevelop. There were a lot of buildings with empty storefronts, and I got the idea to do something in there based on a series on the Great Migration by African American artist Jacob Lawrence. From the 1940s to the 1970s African-Americans were moving from the South to the North and West, looking for economic opportunities and creating their



own communities. I took a 10-day road trip down South to collect all the material.

The local community didn't understand why someone came here and put all this "trash" in these spaces. Some actually thought the ceiling had fallen in. The real issue was that people were upset because these storefronts hadn't been accessible to them for ten years, but I got access. They wanted to open businesses in there, which I totally understand. But I didn't know all that. It didn't help that the art commission had done no community outreach at all. I kept asking about it. I was naïve and thought I'll just go down there for a month, and meet people and talk to community members. I had this New York frame of mind to get things done. I called, churches, everything, but no one wanted to talk to me because I wasn't from there. The organization kept rerouting me to the developers. It was a terrible combination of things and it exploded.

Did they protest in front of your installations?

No, they shut it down by making phone calls. They kept calling their councilman and representatives who then made the fire department take it all down.

It's hard to sell a site-specific work. Is this something you think about?

I haven't thought about it much, but I'm starting to ask myself what I could make that is more lasting. The sculptures here can be bought. I think it's one of the first times that it's something site-specifically made that's actually sellable. The last show I did with Michel Rein in Paris was a mess in this sense: it covered two rooms but nothing was sellable (laughs).

You live and work in New York. What kind of place is that for an artist?

I think New York is very hard. It's difficult for people to come without any kind of contacts to become an artist. It costs so much to just maintain to be there. And then to find the time and space to actually be able to make work is challenging. I'm from New York, I had advantages, I could live at my grandmother's apartment. On the other hand, you can make a lot happen there in a very short period of time. You go to an opening and get drunk with someone and maybe you'll be in a museum show at the end of the conversation. There are casual opportunities all over the place.

Upcoming solo shows:

Institute of Contemporary Art, Los Angeles, USA

Pica, Portland, USA

frieze

Abigail DeVille

Frieze

July 3rd, 2017

by Emily McDermott

In Profile: Abigail DeVille

The New York-based artist on her exploration into lost and found histories, installation as urban tapestry and the paradox of ancestry



It wouldn't come as a shock to see Abigail DeVille sifting through a dumpster or scouring piles of rubbish in a junkyard. Her sculptures comprise disused materials sourced from the location in which she's exhibiting and there's even a video of her pushing a cart filled with discarded items down a Harlem street. One person's trash is another's treasure, as the saying goes, and for DeVille this couldn't be more true.

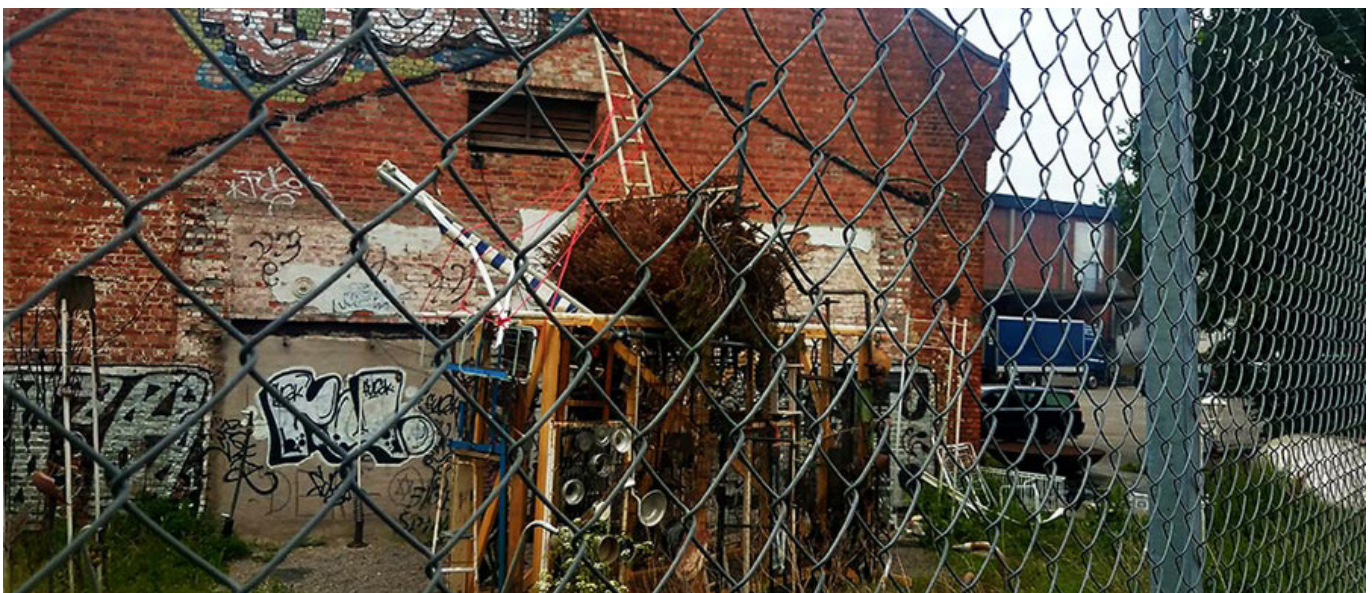
A New York City-native, DeVille combines her found objects into site-specific sculptures and installations, often made in response to lost or forgotten histories. For example, an installation currently on view at the Contemporary Art Museum St. Louis is centred around a large skeletal wooden dome inspired by the architectural structure of the local courthouse where slaves were once sold and where the landmark *Dred Scott v. Sandford* case – ruling that black slaves could not be U.S. citizens – was first heard. In her practice, the process of researching and understanding a location or population's history is just as important as the final output.

DeVille, who received her BFA from the Fashion Institute of Technology and her MFA from Yale, is currently competing the Rauschenberg Residency in Captiva, Florida and recently debuted new installations in Moss, Norway for the biennial Momentum 9 (which runs 7 June – 11 October). More than sculpture and installation, DeVille also incorporates public performances (which she terms 'processionals') and set design for theatre productions into her practice. Shortly after she returned from Moss, I spoke with the artist over the phone.



Emily McDermott You often use the metaphor of a black hole for the forgotten and unknown histories you explore. When did you start using this terminology?

Abigail DeVille I started thinking about supernovas around 2008. Then, in 2009, when I was in grad school, I found out that my maternal grandfather Francisco Antonio Cruz – who was Dominican, never spoke English and passed away when I was two months old – had written multiple books. He was a former journalist, and in 1947 wrote a book titled *Genesis, Evolution and Agony of the Dominican Communist Party*. He was run out of the country in the early '60s which is why my mother emigrated to New York City. Anyway, I found one of his books of poetry via an interlibrary loan and had friends help me translate the Spanish text. It was all about the cosmos. So as I was thinking about these invisible histories and invisible conversations, I also started thinking about cosmology and black holes as a compositional device, as a way to organize vast amounts of material and information. Since black holes are invisible, they can take any form.



EM Most of your work deals with American history. I'm curious how being in Moss, Norway affected your process.

AD It was very challenging, which I love. I couldn't find any local history in English, so I had to make the pieces based on what is happening now and in the last 20 years. Moss was founded by the Vikings 900 years ago and in the 1600s it became an industrial hub. It still has one or two functioning factories, but the town is teetering on becoming post-industrial. Factories that were open for 300 to 400 years have recently shuttered. Many homes in one specific neighbourhood are small-scale and modest; immigrants live here and all of the houses are going to get demolished because the city wants to expand the train station. These expansion plans were set in place 20 years ago when there were more factories. Then there's a paper mill across from the installation I made which closed in 2012. Everything except the smokestack is going to be demolished to make room for luxury condos, to make the town attractive to people in Oslo.



EM How do you balance research and production? Where does one end and the other begin?

AD The research is the preliminary foundational layer of why something has a reason for being. I have a non-stop questioning process, including questioning myself, as to why a thing should be made, what it is, how people interact with a space, and what the forms mean in reference to the history I'm navigating. Without that information, nothing can happen. I respond intuitively, but it's an informed intuition. I have to know *why*.



EM Can you tell me about the thought process behind your 'processionals', which have taken place in New York, Baltimore, and Washington D.C.?

AD I was originally thinking about the Great Migration and the six million African-Americans who went from the South to the North, East and West of the US, populating city centres throughout the 20th century. Now there's a reversal, where people are leaving these city centres because they can't afford to live there anymore. People who were redlined to specific neighbourhoods now can't stay because of gentrification. So people have slowly started moving south, the place their ancestors left 100 years ago. So I'm thinking about the migratory patterns of people leaving because of discrimination throughout American history, and more specifically African-American history.

The processionals are in defiance of active and strategic historical erasures that proliferate our present moment.

Each processional is different, but one garment has stayed the same. It's a 15-foot-long wearable net, a catchall of domestic items, such as clothing, musical instruments, pots and pans. You are carrying everything in your life or history as you move from place to place. Things get caught in the net, things get dragged along with you, or they fall off. It is also about the reclamation of space – in spaces that have been privatized and their uses obscured by bureaucracy. The processionals are in defiance of active and strategic historical erasures that proliferate our present moment.



EM Going back to the beginning, what originally inspired you to use found objects from specific locations?

AD [laughs] Probably the same reason guys like Robert Rauschenberg and Claes Oldenburg did it in New York: straight economics. I was a student at the Fashion Institute of Technology and really interested and invested in painting, but I never had money to buy oil paint. I got really dissatisfied with [canvas] stretching and my work kept getting bigger and bigger. I wanted to make these large things filled with everything you could imagine – I thought of them as urban tapestries and Venn diagrams – so I just started using whatever I found on the street. In New York City during the late '90s and early 2000s there was an abundance of album and party promotional materials stapled to street lamps and signposts. I used them as the foundational layers for large-scale collages. Now, when I research the history of a location and scavenge for locally sourced materials, such as domestic debris, natural and reclaimed building materials, they are subject to being from the same time and place in an archeological sense; reanimating history through the present.

EM I want to talk about how you feel about showing work in commercial venues opposed to institutions or public locations.

AD I find commercial spaces the most difficult to wrap my head around. We're all walking around with our own baggage and histories, and a lot of times the work that ends in the commercial sphere, in a white sanitized space, is made in response to my personal struggles and history, rather than in response to the site. I find that to be the most challenging thing – this internal struggle and conversation about what and why.



EM What helps you come to terms with this struggle when showing in a commercial space?

AD What grounds me goes back to DNA – how your genome is 500 years of ancestry and how you can have conversations with ancestors that you don't know about. I can go back and learn from information that is lost to myself. When I was a kid, I would draw in the air a lot. My parents thought I was strange, but I was drawing my grandfather's face – the one who died when I was two months old, who I never met. I'm always thinking about this connection or conversation you can have with people who you never knew, yet they're a part of you and their history is part of what makes you who you are.

I think about a quote from an *LA Times* article: 'Ancestors are a paradox: They are you, and they are not. "You are walking with all the DNA of your ancestors for 500 years in your genome, so you're a walking extension of them," said [Henry Louis] Gates [Jr.]. "They are not talking to you, but they are walking with you."'

EMILY MCDERMOTT

Emily McDermott is a Berlin-based freelance writer and editor.



Abigail DeVille
Riverfront Times
May 17th, 2017
by Berwin Song



In *St. Louis Blues*, Abigail DeVille Explores the City Through Its Trash

By Berwin Song

COURTESY OF THE ARTIST

The new show at the Contemporary Art Museum is made with the city's refuse.

Everyone has a relationship with trash," says 35-year-old New York artist Abigail DeVille, whose site-specific installation *St. Louis Blues* currently occupies an entire room of its own at CAM as part of its *Urban Planning* group exhibition.

ST. LOUIS BLUES

Installation by Abigail DeVille.
On display at Contemporary Art Museum St. Louis (3750 Washington Boulevard; www.camstl.org) through August 13 as part of Urban Planning: Art and the City 1967–2017.

"This is how I look at it: objects are passive witnesses of history, or records of the present historical moment — I mean, the things that they have in the Natural History Museum are people's trash from a couple thousand years ago!" she continues, explaining her fixation with finding and incorporating discarded objects and other urban detritus into her works. Or, as Kelly Shindler, a former associate curator at CAM who returned to guest-curate the exhibition, puts it, "Turning trash into treasure."

Among the objects found in *St. Louis Blues* are a half-blackened charred door scavenged from an abandoned lot, which sits between two fences: one a white picket fence wrapped with Christmas ball ornaments and barbed wire, the other covered with pots and pans and other reflective utensils. It all surrounds a towering wooden frame in the shape of the dome of St. Louis' Old Courthouse. A large-scale model train, carrying a boxcar of bones, travels in and out of the structure in a figure-eight loop.

It's all highly symbolic, touching on the issues of marginalized people and places that form a thread through all of her work.

"I was consciously thinking about two kinds of spaces that I wanted to create: one more in line loosely with African-American domestic spaces, and then one of kind of 1950s suburbia, with the white picket fence," she explains. "There are different objects on one fence that you won't find on the other, like the rusty tools, [invoking] lost kinds of labor in terms of industrial jobs, but also people that have been waiting on promises that have never been made good."

Taking part in the exhibition led to DeVille's first visit to St. Louis. Part of her artistic process — which has taken her through explorations of Baltimore, Washington, D.C., Savannah, and her home stomping grounds of New York — is to "go to a place and explore the lay of the land, and try to figure out what aspect of the history I'm interested in, and then kind of building from there."

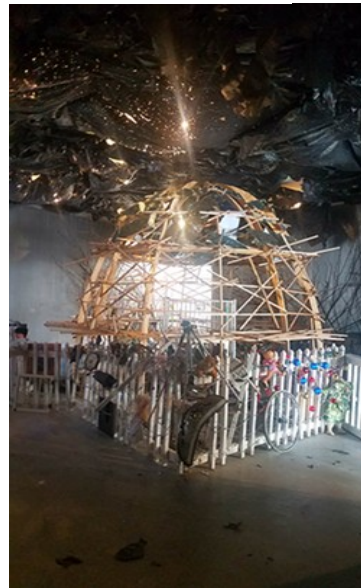
In particular, she looks for alternative histories: "I want to know what's really happening here from the people who experienced it, rather than whatever makes it into the dominant narrative of the location." St. Louis was mostly a mystery, she says: "The only thing I knew about St. Louis was what happened with Mike Brown and Ferguson. It's interesting to experience a city that you've never been to, you don't know what's really going on, but your idea of it is shaped through the media."

In her research and exploration of St. Louis, DeVille was drawn to the Old Courthouse — in particular, its history as a site of slave auctions and the location of the Dred Scott trials.

"Immediately, I felt impacted by the history there," she says. "Spaces are charged; I feel that buildings retain memory. I don't know what it is, but spaces contain memories of the trauma that happened here. I responded to [the Old Courthouse] immediately, and I knew that the structure of the conversation should be around this building and the structure of the dome, and to continue thinking about what lives outside of justice, or what is justice? So that's why the rest of the materials that are in around the sculpture have to do with things that sprawl from there. The root of the conversation is the history and laws, who they're enacted for and what grows out from that."

"I also saw a report about redlining in St. Louis before I got here, so I knew I wanted to talk about that as well," she continues. In particular, the inclusion of the model train constantly looping around the sculpture — which DeVille had made specifically to scale for the gallery space, a rare object specifically commissioned for her art, rather than found — doesn't just reference St. Louis' location as a transportation hub. The endlessly circulating train, she says, is "a casual reference to infinity, like we could keep going around the same problems, the same conversations, over and over again."

"People keep living and dying, and it's the same nonsense. Are we actually going to move out of this trap, this little quagmire that we're in, being unable to deal with history?"



COURTESY OF THE ARTIST

Among the objects found in the work are a half-blackened charred door scavenged from an abandoned lot, which sits between two fences.



Abigail DeVille
La Libre Belgique
May 17th, 2017



Vue partielle de l'exposition d'Abigail DeVille à la galerie Michel Rein Bruxelles. A gauche la statu(r) royale enjuponnée et à droite l'installation inspirée de Jeff Wall.

Cible Coloniale

C'est la première fois qu'elle expose en Belgique et tous ceux qui auront vu l'exposition s'en souviendront. Afro-américaine (1981, NY-Bronx), Abigail DeVille débarque dans les lieux où elle expose en considérant l'histoire du pays. Et dans celle de la Belgique, ce qui l'a intéressée et sensibilisée pour réaliser les interventions qui satureront pratiquement l'espace de la galerie, c'est le passé colonial et son personnage central le roi Léopold II qui a offert à la Belgique un cadeau royal : le Congo. Drapé dans ses habits de fortune, il trône et règne sur l'ensemble de l'exposition, fort de sa stature qui lui vaut bien une échelle faite de cheval. Tout ce qui a été mis en place a été réalisé in situ avec les moyens du bord, récupérés jusque sur les poubelles, la nuit, dans les rues. On prendra garde aux sept

juges, construits de bric et de broc et de pâte à sel, installés dos à la fenêtre avec leur regard inquisiteur. L'installation, avec les bouteilles vides et les lampes, en réfère directement à la photo de Jeff Wall «Invisible Man» inspirée d'une nouvelle de Ralph Ellison qui parle d'un Afro-américain vivant reclus dans un soubassement. Dans l'ensemble de ses œuvres, l'artiste pointe des situations (in) humaines vécues par les minorités, les défavorisés, les sans-grade, les sans-papiers, les sans-abris, les migrants et autres laissés pour compte. L'accumulation de verres cassés, est à leur image !

Abigail DeVille, «Chaos or Community ?».
Galerie Michel Rein, 51A, rue de Washington,
1050 Bruxelles. Jusqu'au 27 mai. Du jeudi au
samedi de 10h à 18h. www.michelrein.com

ARTFORUM

Abigail DeVille
Artforum
April 24th, 2017

Rome Prize Announces 2017–18 Winners

The American Academy in Rome has announced the recipients of its annual Rome prize, which supports innovative and cross-disciplinary work in the arts and humanities through fellowships at its eleven-acre campus in Rome. Sanford Biggers, Abigail DeVille, Rochelle Feinstein, Allen Frame, and Beverly Mciver are the awardees for the visual arts category. They will be provided with room and board, a stipend that ranges from \$16,000 and \$28,000, depending on the length of the fellowship, and studio space.

Chaired by Holly Block, executive director of the Bronx Museum of the Arts in New York, the jury for the visual arts comprised artists Polly Apfelbaum, Josephine Meckseper, and Lorna Simpson.

Brandon Clifford and Keith Krumwiede won fellowships in the architecture category, while Jennifer Birkeland, Jonathan A. Scelsa, and Tricia Treacy received fellowships for design.



Exhibition centers on gender and feminist politics in the age of trans-identity



Invisible Women, 2012

NEW YORK - The Shelley & Donald Rubin Foundation announces The Intersectional Self, an exhibition centered on gender and feminist politics in the age of trans-identity, on view from February 9 through May 19, 2017. Featuring the work of Janine Antoni, Andrea Bowers, Patty Chang, Abigail deVille, Ana Mendieta, Catherine Opie, Adrian Piper, Genesis Breyer P-Orridge, Cindy Sherman, and Martha Wilson, The Intersectional Self questions how notions of femininity (and alternately, masculinity) have shifted in the context of newly defined gender identities, and how family structures have been reimagined and reshaped through relatively recent advances in reproductive medicine and evolving gender roles. Ultimately, The Intersectional Self examines how feminism in its many forms has changed the world as we know it.

Sculpture and video works by Abigail DeVille and Andrea Bowers highlight inequities based on racial, economic, gender, and immigrant identities that pervade society. Using found objects and materials, DeVille explains that her process of assemblage is an exercise in acknowledgement. Of her works she says,

"I think of trash as a record of existence, that these things were used by people. They are the archeological evidence of the present moment. History is permeating everything, whether you know it or not." Also serving as a historical record is Bowers' Roundtable Discussion (2016) that features Patrisse Cullors, Jennicet Gutierrez, and CeCe McDonald. Cullors is one of the founders of Black Lives Matter, Gutierrez is an undocumented trans-immigrant activist, and McDonald is a trans activist who served time in an all-male prison. Together they discuss black liberation, the prison system, gender, and immigration.

Ana Mendieta's identification as a Latina artist and Third World feminist is not only linked to her experience of migrating from Cuba to the United States in Operation Peter Pan, but also her studies at the University of Iowa, a place not associated with diversity, especially in the early 1970s. Her Untitled (Facial Hair Transplants), 1972, coincides both chronologically and thematically with Adrian Piper's Mythic Being (1972-75) and Martha Wilson's Posturing series (1972-73). Wilson and Piper use performative embodiment to explore

MOMUS

Abigail DeVille Unburies Bodies at The Contemporary
MOMUS
June 13th, 2016 - online
by Owen Duffy

Abigail DeVille Unburies Bodies at The Contemporary

BY OWEN DUFFY • **REVIEWS** • JUNE 13, 2016



Abigail DeVille, "Charm City Roundhouse," 2016. Courtesy The Contemporary.



Justin and Kenita Hicks performing at the opening. Courtesy The Contemporary.

What happens to history in a black hole? [Abigail DeVille's](#) exhibition *Only When It's Dark Enough Can You See the Stars* is a dense, massive force that ruptures the grand narrative of America and recasts it as a multiplicity. Through fecund accumulations of debris and detritus, DeVille, who was commissioned by Baltimore's nomadic art museum [The Contemporary](#), has transformed ten spaces in the Peale Museum into a temporal entanglement. As an interconnected complex, the past and present slip into one another. DeVille reinvigorates the Peale by unearthing the invisible bodies and silent voices of its previous lives.

There is no building in America like the Peale. Rembrandt Peale opened it in 1814 as the first edifice in the Western hemisphere designed and constructed as a museum. It served as Baltimore's first city hall and later became the city's first grammar school for black children. At another point it was filled with trash. From 1931 to 1997, it was reincarnated as the Municipal Museum of Baltimore. Since then, one of the city's (and nation's) most important buildings sat empty, until 2016, when DeVille refilled it with a myriad of refuse. The Peale, which faded from Baltimore's cultural landscape, finds new purpose as a vestige of matter and memory.

In the museum's antechamber, DeVille immediately establishes a framework for viewers: one of civil disobedience and struggle, of radical politics and protest. Climbing up the walls like kudzu, picket signs frame the exhibition's ingress. They lack text and any sense of specificity. There is a politicized kinship with the work of Allan McCollum here – these signs of protest are surrogates for social action everywhere. Yet it's impossible to divorce these objects from their immediate context. This is Baltimore: a flashpoint of Black Lives Matter activism, of uprising in the wake of Freddie Gray. Even though DeVille excavates the history of the Peale over the course of the exhibition, *Only When It's Dark Enough Can You See the Stars* is also very much about today.

The first room viewers pass through is *Colored Grammar School No. 1 1874-1888*. In the center of the space a mannequin sits upright at a desk, wearing an Orioles hoodie, its face marred by mirrored shards. A reproduction of *Cornell's Primary Geography*, a textbook from the 1850s that was likely part of the children's curriculum, lies open-faced on the mannequin's desk. This central tableau is surrounded by all sorts of material that refers back to the people of Baltimore: shoes dangling from the ceiling, sepia-toned photographs of families, and six-hundred slabs of slate. The stone palimpsests refer to the students' writing surfaces, but they also point toward the ever-shifting function of the Peale itself: a somatic site in which history is continually performed, inscribed, erased.

We then meander through an imagined reconstruction of the first museum, replete with a cabinet of curiosities stuffed with taxidermy, a pile of ceramic rubble spilling out from the fireplace, and reproductions of portraits of the Peales. In *Charm City Roundhouse* (all works 2016), a tattered tarpaulin star-spangled banner blankets an entire wall. Sunlight filters through the red, white, and blue's rips and holes. Ornate chandeliers found in the Peale's basement hang above us. Piles of paper, turned shades of brown by time, are scattered throughout the space. As other critics have [noted](#), DeVille impresses on the Peale an air of theatricality. Each room is like a stage set. However this is no Baroque reanimation of history for its own sake. Environments like *Charm City Roundhouse* recast viewers as active interlocutors with the past, creating reciprocity between then and now.

The title of the exhibition is a line from Martin Luther King's speech "I've Been to the Mountaintop." King offered his hopeful words in 1968, a time when the world seemed to be in total crisis. America's crux today is a political one, and this country feels more polarized than at any point in recent memory. Less than six months out from the presidential election, the nation is divided between those who seek the restoration of an imagined American exceptionalism built on racial exclusion, and those hoping for inclusive alternatives. In a certain sense, this divide is predicated on the collective failure of many white Americans to acknowledge this country's troublesome past as deeply knotted; so-called "progress" has occurred alongside the systemic marginalization of black and brown persons.

Only When It's Dark Enough Can You See the Stars implores viewers to speak out against such inequities. With the addition of a bullhorn and a ladder, the Peale's garden has been transformed into the *Airing of Grievances*. If a person is so inclined, they can climb a few feet up and shout at the bureaucrats in Baltimore's city hall, only a few blocks away. On the second floor, in *The People's Theater*, an open mic always remains turned on under the starry sky of a battered black tarp, waiting there for those who wish to declare, to voice dissent. Viewers are encouraged to become dialogists not only with the exhibition, but with history and the city of Baltimore.

The exhibition's most disorienting space is the cosmic *Black Whole*. On the second floor of the Peale we find ourselves surrounded by five-hundred metal trash cans. After DeVille uncovered a nineteenth-century songbook during research, she asked composer Justin Hicks to create a score that would honor the school's children. The result is *Home Sweet Home*, a cacophony of haunting voices that booms from the trash cans. The voices of the unheard are materialized. For the assemblage itself, DeVille implements the idea of the bottle tree, a folk practice meant to invoke the presence of the dead, underscoring the theme of reification. The result of all this material and conceptual accumulation is vertigo, compounded by the effects of blinding strobes and unknown objects tread underfoot through the cramped space. The weight of history is not simply alluded to, but felt.

Italian philosopher Giorgio Agamben posits that the true contemporary is one who "firmly holds [their] gaze on [their] own time, so as not to perceive its light, but rather its darkness." DeVille assumes the role of Agamben's contemporary through the metaphor of the black hole, an ineffable darkness. What, therefore, do we gain by gazing into the abyss DeVille has quarried? Are we, as beholders, left with a more complete understanding of our nation's shadows? It's difficult to avoid comparing *Only When It's Dark Enough Can You See the Stars* to Fred Wilson's legendary institutional critique, *Mining the Museum* (1992-3). Commissioned by The Contemporary over twenty years ago, the exhibition performed a kind of museological psychoanalysis on the Maryland Historical Society by delving into the deepest recesses of its collections and installing a series of object relations (a toddler's Ku Klux Klan outfit placed in a baby carriage, period chairs facing a whipping post). As pioneering and necessary as Wilson's project was, such art historians as Darby English have, with the benefit of critical distance, pointed toward the constraints of the show's approach to identity as a stable entity. Not unlike Wilson, DeVille has us look deeply into the dark in order to reclaim scenes from forgotten eras and pierce constructions of nationhood that omit the experiences of black and brown Americans. Yet by virtue of its space-time compression, DeVille's exhibition thrusts us into a fusion of disparate temporalities in which inflexible models of race and nation – the ones that have fueled the present resurgence of nativist identity politics in America – are exploded.

Let me posit, then, that we are hovering at the edge of an event horizon, and that our narratives about America are being stretched to the point of evisceration. The splendid black hole of history that is *Only When It's Dark Enough Can You See the Stars* offers resolution by ripping apart narrow views of America, leaving DeVille's ragged, permeable banner. And, by this immense force, a multiplicity of voices is heard. Alterity is grace.

HYPERALLERGIC

Sensitive to Art & its Discontents

Abigail DeVille
Hyperallergic
June 10th, 2016 - online
by Alex Ebstein

The Many Lives and Losses of the Western Hemisphere's Oldest Museum

by Alex Ebstein on June 10, 2016

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Installation view of Abigail DeVille's "Charles Wilson Peale" (2016) at the former Peale Museum (all photos courtesy the Contemporary, Baltimore) (click to enlarge)

BALTIMORE — Most contemporary art museums operate in service of the art they exhibit, the setting playing a secondary role to artists' intentions. Baltimore's [Contemporary](#), however, mounts exhibitions and programs that question the role of the museum, what issues qualify as "contemporary," and how to challenge the expectations of both its artists and its audience. Since the Contemporary reopened in 2014 as a nomadic museum, it has partnered with existing institutions to expand its presence and continue to examine the theme of access. The Contemporary's current exhibition, [Only When It's Dark Enough Can You See The Stars](#) by New York-based artist [Abigail DeVille](#), is the

museum's most radical and extensive collaboration, delving into the layered history of a lesser-known, local landmark.



Installation view of Abigail DeVille's 'Only When It's Dark Enough Can You See The Stars' at the former Peale Museum (click to enlarge)

The strength of *Only When It's Dark Enough Can You See The Stars* is in the obvious presence of multiple hands, voices, and a local sense of social and civic responsibility that equals if not outstrips the artist's vision. Housed in the former [Peale Museum](#), a 200-year-old building in the center of downtown Baltimore and the first purpose-built museum in the Western Hemisphere, DeVille's exhibition is a dense tangle of materials, themes, and histories. Various iterations of the building's use as well as

historical events in Baltimore are examined in room-sized installations. These histories are presented parallel to the lineage of racial tension, housing segregation, and activism that has shaped the city.

While there is no specific sequence for exploring the exhibition, the installations on the lower level deal with the more distant past while the upstairs portion spills into the present, complete with a "Peoples Theater" that invites viewers to act as performers and participate directly in the exhibition. The lower level includes interpretations of the building's 15-year stint as the Peale's Baltimore Museum and Gallery of Fine Arts, the Civil War-era City Hall, and, post-emancipation, the first public African American high school in the city. In DeVille's installation "Charles Wilson Peale," the museum's history is glimpsed through borrowed reproductions of the Charles Peale painting "[Exhumation of the Mastodon](#)" and Peale portraits displayed above and to the sides of an impressive mantle. Spilling from the fireplace, however, is a twinkling pile of rubble with small, recognizable fragments like a plaster bust and crystal beads from a chandelier. From behind a curtain of black tattered plastic — a permeable membrane that reappears in other rooms of the exhibition — mannequin legs protrude in a somewhat heavy-handed allusion to a ghost or entity that, like the viewer, can traverse the abstracted history.



Installation view of Abigail DeVille's "Colored Grammar School Number 1 1874–1888" (2016) at the former Peale Museum (click to enlarge)

"Colored Grammar School Number 1 1874–1888" is a sullen room filled with hints of an overcrowded classroom. Six hundred pieces of slate culled from the [Loading Dock](#) (a local salvage company for building and other secondhand materials) stand in for the number of students who squeezed into the small building for their education. While the number and history are significant, the arrangement is somewhat haphazard and requires some explanation to achieve its full impact. At the center of the space, a single mannequin in an Orioles hoodie sits at a desk reading reproductions of late 19th century schoolbooks. Shoes, mirrors, and other objects that evoke bodies close the space in on the viewer. The students are remembered but remain anonymous, a chapter recorded with less specificity than that of the Peale era, but rendered with much more emotion.

The last of the downstairs installations, "Charm City Roundhouse," has a tremendous impact with a room-sized US flag that crumples from the wall to the floor. Light fixtures hang at an eerily low height and the room is piled with papers and office detritus that suggest disrepair, neglect, and ineffective policies.



Installation view of Abigail DeVille's "Charm City Roundhouse" (2016) at the former Peale Museum

The majority of the project's research was conducted by the Contemporary's programming director, Ginevra Shay, heading up a small team that worked with the [Afro American Newspapers](#), [Real News Network](#), and the [Baltimore City Historical Society](#). DeVille was then asked to interpret the findings through her own maximal style of mixed media installation.

DeVille's creative latitude is displayed much more grandly on the upper floor of the museum. Here, themes of housing inequity, protest movements, and the enormity of our material histories are evoked with stark arrangements and decisive, dramatic moments. The materials used in these installations have more energy and less nostalgia than those deployed on the ground floor. In one room, television footage of the city's [2015 uprising](#) and civil rights protests from the 1960s is presented on a bank of TVs, interspersed with

monitors displaying static. Sound pieces by composer [Justin Hicks](#) crescendo overhead in “Black Hole,” an installation in a hallway that consists of 500 stacked office-style metal trash cans, each containing bottles, lightbulbs, and other expendable goods. The exhibition’s upstairs rooms flow more naturally, eventually leading to the cathedral-like performance space, which hosts weekly salons that bring in additional audiences and continue to examine the museum as an evolving entity.



A performance taking place in Abigail DeVille’s “Peoples Theater” at the former Peale Museum

Abigail DeVille’s [Only When It’s Dark Enough Can You See The Stars](#) continues at the former [Peale Museum](#) (225 North Holliday Street, Baltimore, Maryland) through June 11. A closing reception will be held on Saturday, June 11, from 7–10pm.

NEWS. ARTS. CULTURE. EVENTS. MARKETPLACE. BALTIMORE
CITY PAPER

Abigail DeVille
City Paper
May 25th, 2016 - online
by Rebekah Kirkman

Arts / Visual Art

Abigail DeVille dwells in history, interpretation, and power at the former Peale Museum



'Charm City Roundhouse' by Abigail DeVille (Courtesy/The Contemporary)

By **Rebekah Kirkman** • Contact Reporter

MAY 25, 2016

In the middle of the large back room in the former Peale Museum, there is an old stack of brown paper or cardboard, bound with twine. The stack is smushed, water-logged, and anonymous, label-less. It's a relatively small detail; the floor is covered with stacks and spread out sheets of large, wrinkled, brown paper. Five or six chandeliers hang low from the ceiling, and to the right, an enormous, ratty, plastic recreation of the War of 1812 flag hangs from wall to wall—and it's too big for the wall, so it drags and bunches up onto the floor.

This installation, and all of Abigail DeVille's "Only When It's Dark Enough Can You See the Stars" (presented by The Contemporary), revels in the messiness of history—even this building's own documented history—mining materials and stories from this place's past.

A glimmer of that history, real quick: In 1814, the Peale Museum opened as the first museum building erected in the Western Hemisphere, and its original purpose was to be "entertaining and scholarly,

and to be used as an instrument of democracy," according to the Contemporary. The museum closed in 1829, and the next year, it became Baltimore's first City Hall. From 1878 to 1887 the building operated as "The Male and Female Colored School No. 1" (the first public secondary school for African-Americans in this city). Then it was the city's Bureau of Water Supply, and then it was a rental space for shops and factories, before it was condemned in 1928. It reopened as a museum in 1931 after more than 100 years as everything but a museum, and closed again in 1997. A non-profit group called the Peale Center for Baltimore History and Architecture is currently working to reopen it as a museum later this year.

But now, for just a few more weeks (the exhibition closes on June 11) the building houses a site-specific art installation, containing materials that point to those histories, mingling with contemporary stories and interpretations. DeVille transforms and overwhelms each room with visual and aural information, offering historical facts and narratives in theatrical pieces.

You can start wherever you like, but the room to the right as you walk in, on the first floor, is filled with slate, found photographs of Marylanders from 1870 to 1970, window panes, and mannequins semi-hidden by dark tattered curtains—a nod to the schoolchildren. The adjacent room recognizes the building's origins, with portraits of some of the men involved with opening the museum, and Charles Willson Peale's painting 'The Exhumation of the Mastodon,' and a few taxidermy animals housed in a wooden curio cabinet (a Mastodon skeleton uncovered by Charles Willson Peale, I later learned, was part of the Peale Museum's first featured exhibit). The aforementioned room with the piles of papers and the flag references the Peale's "humble beginnings and its time as City Hall." Each of these rooms are lit in specific ways, with blue and red gels or projections or colored fluorescents; or they're ordinary bulbs, but there's an excess of them, a tribute to Rembrandt Peale, who helped start the Gas Light Company of Baltimore—the progenitor to BGE.

As you wander around the museum, you can keep pulling out details like that or jot down notes and then get lost in a rabbit hole of research later, but you'll also miss or forget things because there is so much. We think of a museum, particularly a history museum, as something that offers clarity, that presents a narrative of the past to help us understand it in a specific way. But DeVille argues that clarity and concision are a farce, that history is messy, fraught, and moldable. It's impossible to catalogue or fully describe the exhibition, the materials in it and their provenance—with the exception of a few notes in the exhibition title list, we aren't told whether those mannequin parts, tarps, and chandeliers came from DeVille's New York studio or the Loading Dock in Baltimore, or the Peale Museum's basement.

One thing you could easily miss as you walk up the staircase is a series of six wheatpasted posters on the wall that briefly describe riots that have occurred in Baltimore, from the 1812 newspaper riots and the 1835 bank riots. The most recent riot included here is the 1942 March on Annapolis, when a reported 1,800 Black people marched against police brutality, after a police officer shot and killed Thomas Broadus, an African-American private in the army. The march led to the **Baltimore Police**

Department hiring the city's first Black police officers, as well as "the formation of a statewide 'Commission on Problems Affecting the Negro Population.'" This probably felt like monumental progress at the time, but it's something people shrug at today—particularly in post-uprising Baltimore, where we know that while representative leadership is important, the plentiful Black leadership in a city does not solve the problem of institutional racism.

Each of the rooms on the second floor grapple with these systemic issues, Blackness, and uprisings. Around the corner from the stairs, a room called 'Invisibility Blues' is a dream-like space full of blue light and barriers—whitewashed, wooden fences and lattices and doors—and found fragments of informational placards, from when this place was the Baltimore City Life Museum. The fragments explain more of the building's history as a segregated school for African-Americans, and depict poor housing conditions for some Baltimoreans in the early 1900s. A prompt on one of the fragments that says "Who I am determines where I live" asks leading questions about privilege like "Have I had much schooling?" and "How much do I earn?" and "What is the color of my skin?"

In the next room, a wall of televisions builds upon those questions, playing looped footage of protests from the Real News Network, Malaika Aminata's "Not About a Riot," Critical Past, and "One Document for Hope" by Margaret Rorison. In the same room, there's also an old dry cleaning rack, which holds pots and pans, wigs, bicycle tires, an ice skate, a blowdryer, rusty pipes, dolls, and various other unexplained objects on strings. Aggressively, loudly, and with a clanking and deep hum, the rack rotates around its track and then switches directions without stopping, left and right, right and left. The title of this room is taken from Martin Luther King, Jr.'s 1968 Mountaintop Speech: 'But somewhere I read of the freedom of assembly. Somewhere I read of the freedom of speech. Somewhere I read of the freedom of press. Somewhere I read that the greatness of America is the right to protest for right.' This speech is where the exhibition's title comes from, too.

Though DeVille works hard to engage your senses of sight, touch, and sound all at once, the room titled 'Black Whole'—a very powerful, very dark, narrow passageway with two long corridors that don't seem navigable—disorients us and deprives us of our sight. Lit only by a white strobe light, we can only catch brief glimpses of these dark corridors, which contain rows upon rows of metal trash cans (500 in all, according to the exhibition title list, "to consider the voices lost to time, space and recorded history; to the histories that speak to us that are embedded in our genome; to 500 years of ancestry living in our DNA"), filled with trash and glass bottles and other objects. In all of the other rooms I feel compelled to get close and scrutinize each detail, but here, that impulse is futile. You can hear songs (composed by Justin Hicks and featuring Kenita R. Miller-Hicks and Jade Hicks) faintly in some rooms and loudly in others; in here, with your diminished sense of sight and recognition, their harmonies are intensified, their sensations and sounds just wash over you.

The songs are loudest, though, in 'The People's Theater,' a sanctuary that is mostly empty except for a set of pews, a small stage, a black, tattered tarp that covers the ceiling (with light shining through the tarp's holes), a few protest signs and photographs, and a microphone, which is always on and open to

the public. There have been scheduled "Sunday Salons" in this room every Sunday since the opening, featuring many local singers and poets and storytellers, such as Elon, Meccamorphosis, Tariq Touré, Abu the Flutemaker, Bilphena Yahwon, and others.

At the opening reception, I wormed my way through the crowd to the packed courtyard to watch Dimitri Reeves perform his best Michael Jackson. And then, upstairs in 'The People's Theater,' Joy Postell sang a few songs and got the whole crowd to clap the rhythm for her. Justin Hicks and Kenita Miller-Hicks performed their harmonious, hymn-like call-and-response, beginning downstairs and winding their way upstairs, snaking around the crowds of people, drawing in everyone to the theater who wasn't already there. These performances and the weekly salons underscore the notion that all of this—history, legacy, art—are living and breathing things.

For more info on the Sunday Salons and other programming, visit contemporary.org

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Wallpaper*

Abigail DeVille
Wallpaper*
May 11th, 2016 - online
by Brook Mason

Bee's knees: there's a buzz around Socrates Sculpture Park's 'LANDMARK' exhibition | Art | Wallpaper* Magazine

Art/ 11 May 2016 /By Brook Mason



Currently celebrating its 30th anniversary, New York's Socrates Sculpture Park is hosting 'LANDMARK', a show comprising eight artist commissions. Pictured: Abigail DeVille's installation uses found materials to illustrate public neglect, decay and marginalisation

The Socrates Sculpture Park, located in Long Island City and overlooking the East River, has drawn a steady stream of visitors since being founded by Mark di Suvero in 1986. Now celebrating its 30th anniversary, the park is hosting 'LANDMARK', a show devoted to eight artist commissions.

Baltimore

MAGAZINE

Abigail DeVille
Baltimore Magazine
May 5th, 2016 - online
by Gabriella Souza

New Project From The Contemporary Explores our Relationship with History

Work by New York-based artist Abigail DeVille occupies historic Peale Museum.

By [Gabriella Souza](#). Posted on May 05, 2016, 10:58 am



"The People's Theater," which is part of Abigail DeVille's "Only When It's Dark Enough Can You See The Stars." -*Courtesy of The Contemporary*

It's nearly impossible to view "Only When It's Dark Enough Can You See The Stars" and not feel challenged. It begins when you enter the lowly-lit first room at the Peale Museum, which houses this newest project from The Contemporary, and see the seated figure with its face comprised of light bulbs and broken glass, while the sounds of chalk on a blackboard screech in the background.

Perhaps you first view the figure, and the soles of shoes that dangle from a line above him, as jarring. But the more time you spend in the room, you start to notice details that give it depth. The seated being is wearing an Orioles hoodie—making it oddly familiar—and throughout the room are old photographs of African-American communities displayed on broken glass windows. Perhaps they're reminding us that a way of life, and point in history, has been shattered.

New York artist [Abigail DeVille](#) has created an ambitious piece, transforming sound and light as well as

everyday materials—trash bags, tarps, light bulbs, glass, a dry-cleaning rack—into installations throughout both floors of the building. But what makes this project so remarkable and dynamic is how it forces us to examine our sometimes messy relationship with history and the ways it defines us.

History seems to inhabit every facet of the work, starting with its setting—the stately, 19th-century Peale Museum, down the street from City Hall, which was the first building in the Western Hemisphere built specifically as a museum and, incredibly, was empty until now (luckily it has been maintained by a [loyal board of directors](#)). DeVille explores the Peale's various roles in each room, and the first room pays homage to its use as one of the first Maryland schools for African-American children. The shoes, 600 pieces of slate, and perhaps even the figure, are meant to symbolize those schoolchildren.

The other two rooms on the first floor continue a literal representation and interpretation of the Peale's history—taxidermy in one that harkens back to its time as a national (natural?) history museum; Old Glory painted on a tarp and large, yellowed sheets of parchment paper haphazardly covering the walls and the floor in the other relates to when it served as City Hall. (Could we be reading into DeVille's take on history here, and perhaps a reminder that laws and documents are really just paper?)

The rooms on the second floor are more conceptual and transporting in nature, and it is here that DeVille is perhaps the most revelatory. Here, we begin to realize history's cyclical nature.

Walk through a completely black room with strobe lights called "Black Whole" to find a room with a clattering dry-cleaning rack, which holds materials of various textures and sizes. The rack stops and starts sporadically, and a wall of TVs plays footage of marches from the Civil Rights Movement through last year's demonstrations after the death of Freddie Gray. Interestingly, it's difficult to distinguish the time period of the footage.

DeVille intended for the dry cleaning rack "to honor all those who marched," as she states in the exhibit notes, and that context adds much depth. As they whirr by, the materials almost seem to resemble skin and body parts—as if to represent that the marchers had given everything, even their bodies, to the cause of civil rights.

If you feel overwhelmed, take respite in an adjoining room that serves as a theater, where a trash bag holes creates a constellation against the ceiling. It is here that The Contemporary holds Sunday afternoon performances by local musicians, singers, and poets. The room also has a regular soundtrack of soothing vocal tones, where performers have mimicked the cadence of Dr. Martin Luther King Jr.'s "Mountaintop" speech, which he gave the night before he was assassinated. Incidentally, this speech is where the title of the exhibit comes from.

Sitting in the room's church pews, with the hymn-like soundtrack playing, it's the perfect spot to reflect on the enormity of what you've experienced.

"Only When It's Dark Enough Can You See The Stars" is on display through June 11. It's open for viewing on Thursdays and Fridays from 12 to 8 p.m., and Saturdays and Sundays from 11 a.m. to 6 p.m., 225 North Holliday St.

The New York TimesAbigail DeVille
The New York Times
December 24th, 2015
By Holland Cotter

ART REVIEW

'If You Leave Me Can I Come Too?' A Show Whose Subject Is Death



Abigail DeVille's "Untitled (Till, Martin, Garner, Brown)," whose materials include debris and mannequin parts. Natalie Conn

By Holland Cotter

Dec. 24, 2015

This carefully [textured group show](#) takes its title from a 2003 painting by Friedrich Kunath: an image of a seemingly impassable solid-black door to which a prismatic shaft of rainbow colors seems to lead like a path. In almost every other piece chosen by Arden Sherman, the curator of Hunter East Harlem Gallery, and Javier Rivero, an exhibition fellow at Hunter College, death is a light-and-dark matter.

Though not necessarily evident at first viewing, the images of crowds of colorfully dressed passengers on ships at sea in [Xaviera Simmons's photo mural](#) "Superunknown (Alive in the)" are harvested from Internet reports of fleeing political refugees. Only a wall label fully identifies a vivacious assemblage by Abigail DeVille called "Untitled (Till, Martin, Garner, Brown)" as a monument to a history of racist violence.

ARTFORUM

Abigail DeVille
Artforum
July, 2015, online
By Tobi Haslett

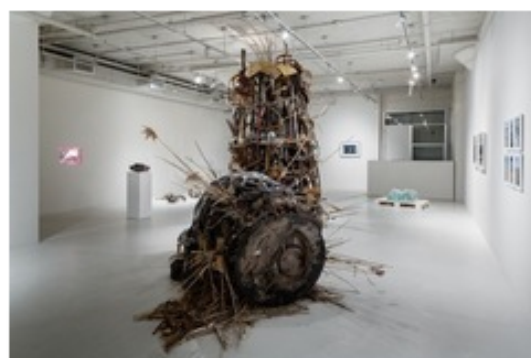
“From the Ruins”

601ARTSPACE

601 West 26th St., Suite 1755

May 8–September 19

Abigail DeVille's *Haarlem Tower of Babel*, 2012, is a steel tower that has had the top lopped off. It's in two pieces, both of them choked by rusting metals, broken branches, and bits of cloth and paper that seem to shed like snakeskin. *Babel* is the centerpiece of a group show curated by Jane Ursula Harris, and DeVille's motifs—assemblage, foliage, the growl of defunct technologies—seep outward like nuclear waste until each piece glows with green-grey apocalypticism. Doom registers in the punch-click of Luther Price's *Light Fracture*, 2013, an old-school slide projector casting images of smashed insects and bubbling paints on the wall, and each slide change marking time slowly, methodically. Foreboding, too, is Julie Schenkelberg's *Hearsay*, 2013, a booth composed of bashed doors and household objects that slumps in the corner like a battered fort—home, destroyed.



Abigail DeVille, *Haarlem Tower of Babel*, 2012, reclaimed lumber, accumulated debris, family heirlooms, 72" x 72" x 16'.

So perhaps what's being worked out here is how to shove the question of environmental collapse into the dainty vase of Art. Miniatures and models abound, like Christain Holstad's *Flotsam*, 2012-2013, a fabric and metal work that reproduces, in microscopic scale, the vast island of trash floating somewhere in the Pacific Ocean. But for all the fantasy and bricolage, the works that seem boldest, the most regal in their mourning even as they traffic in chaos and dread, are LaToya Ruby Frazier's photographs of Braddock, Pennsylvania. The shots are a grid of perpendiculars, buildings propped up like stage sets but still settling into dust. Braddock is a steel town that was swallowed by the Rust Belt, and these photographs, less "contemporary" than current, sum up the show's sensibility: they're about memory and relics and ruin, and yet they carry with them a portent, some chilling prophecy of a future of pitted landscapes and empty space.

— Tobi Haslett



The Armory Show 2015

ARTSY

March, 2015, Online

By Alexxa Gotthardt & Alexander Forbes

Art World Picks and Purchases at the Armory Show VIP Preview

At any art fair, there comes a time when fairgoers are forced to pick favorites. Yesterday's Armory Show vernissage was no different, with a flood of art-world darlings, collectors, and curators poised to pounce on the choice selection of works on offer. Among others spotted strolling through the aisles were institutional leaders like the Brooklyn Museum's Arnold Lehman and the Andy Warhol Museum's Eric Shiner, artists Maurizio Cattelan, Lucien Smith, and Kadar Brock, mainstay collectors Don and Mera Rubell and Susan and Michael Hott, and a few somewhat incognito celebrities—Tobey Maguire and Neil Patrick Harris, to name a couple surprises. Over the course of the day, Artsy caught up with influencers from across the art world, who talked us through their favorite projects.



Bernard Lumpkin with works by Abigail DeVille at Michel Rein's booth. Photo by Christophe Tadjanikmana for Artsy.

Bernard Lumpkin, Collector

"Abigail DeVille makes these amazing sculptural, installation-esque pieces, which involve objects that she gathers and collects and finds and then puts together in amazing, surprising ways. I'm a trustee at the Studio Museum, and we are big supporters of her work. She just did our artist-in-residence program last year. I love these works. They make you think creatively as a collector about how to live with art. It's always easy to live with paintings or photographs, the kind of thing you can just put on the wall and it looks pretty and is easy to manage and move around. These sort of works require a different kind of commitment. But I also think the reward is different and deeper, when living with work like this that makes familiar objects seem strange and everyday articles feel out of the ordinary."

Rozalia Jovanovic's Top 10 Booths at the Armory Show 2015



1. Michel Rein

The two works on view by Abigail Deville in this booth blew us away. An assemblage of branches, shells, shoes, and burned objects held court at the center of the booth like debris from a ritual or some dire event. A more subtle work, *Nobody Knows Your Name* (2015), of wood, mirror, and neon was propped upright against the wall. Born in 1981, the socially and politically committed artist was an artist-in-residence at the Studio Museum in Harlem this past year. "She tries to make visible invisible people," said gallery owner Michel Rein, "especially people who are not present in the history of the US." The work against the wall sold to the Hort Collection in New York ("They knew the work," said Rein) (see [Want a Peek Inside the Exclusive Hort Family Collection?](#)), while the more challenging assemblage had yet to find a taker. "There's a lot of interest in the sculpture." Also in the booth were bright, eye-grabbing paintings by Syrian artist Farah Atassi whose work seems to borrow from Magritte and the cubists as much as it does modernist textile patterns.

artnet®

Abigail DeVille
Artnet
October 9, 2014 - Online
By Benjamin Sutton

Punchy 5x5 Public Art Project Electrifies Washington DC

Benjamin Sutton, Thursday, October 9, 2014



Abigail DeVille, *The New Migration* (2014).
Photo: Joshua Cogan.

For most people, thinking of public art in Washington, DC conjures images of presidential monuments and Smithsonian sculpture gardens. But, far from the National Mall, the US capital is making new contemporary public art a priority. Last month the DC Commission on the Arts and Humanities launched the second edition of the 5x5 Project, a public art initiative shifting the focus onto the city's patchwork of distinct neighborhoods and providing a platform for outdoor artworks of a more unmonumental stripe.

The initiative is led by five curators, each of whom presented five works following a theme of their choosing, with predictably varied and uneven results.

[...]

Another 5x5 Project piece about migrant workers was deemed insensitive for the way it engaged with the surrounding community: **Abigail DeVille's** *The New Migration*. Conceived as a two-part work in DC's Anacostia neighborhood, it began with a public procession and performance on the evening of September 6, and was accompanied by one of **DeVile's** trademark post-apocalyptic installations in two adjacent vacant storefronts. While the former was well attended, despite a rainstorm, the latter drew complaints for replicating the destitute conditions that, not so long ago, defined the redeveloping neighborhood (see «Community Outrage Forces Public Art Project's Dismantling in DC»). Finally removed after the local fire department deemed it to be a fire hazard, **DeVile's** installation was apparently too successful in its evocation of poverty, urban renewal, and gentrification. I'd argue that any public art piece that sparks awareness, interest, and can galvanize the local community is already more successful than a giant marble statue of a dead powerful man.

ARTNEWS

Abigail DeVille
ARTnews
October 8, 2014 - Online
By Andrew Russeth

REMA HORT MANN FOUNDATION NAMES 2014 NEW YORK ARTIST GRANT WINNERS

The Rema Hort Mann Foundation has named the 2014 winners of its \$10,000 unrestricted emerging artist grants in New York. The grantees, many of whom will be familiar to regular gallery-goers in the city, are:

Abigail DeVille
Sara Magenheimer
Dora Budor
Mary Simpson
Kameelah Rasheed
Maia Cruz Palileo
Cara Benedetto
Yevgeniya Baras

The foundation, which has a long track record of providing early support to major contemporary artists (prior recipients include Sanford Biggers in 2001 and Dana Schutz in 2002), also awards annual grants to Los Angeles-area artists.

If you're in the mood to see some work by those artists in their home right now, Cara Benedetto has a show at the Lower East Side's Chapter NY gallery, and Abigail DeVille has an incredible kinetic sculpture (don't want to give away more than that) in the basement of SculptureCenter's recently opened "Puddle, pothole, portal" exhibition over in Long Island City.

The New York Times

Abigail DeVille
The New York Times
August, 28, 2014 - Online
By Holland Cotter

The Stuff of Life, Urgently Altered

Artists in Residence Display Work at Studio Museum in Harlem

[...]

Abigail DeVille's big, busy, conglomerate sculptures speak street talk. Almost everything that went into their making — shopping carts, cinder blocks, plastic bags, clothes mannequins — was harvested from the neighborhood surrounding the museum. She combines the material in very intricate ways, but still leaves the components warm with their individual histories. (An installation she made for the group show "Fore" at the museum in 2012 included cigarette butts from her grandmother's home in the Bronx.)



Abigail DeVille's "Harlem Flag," part of "Material Histories: Artists in Residence 2013-14." The exhibition presents the works of Kevin Beasley, Bethany Collins and Ms. DeVille, who are participating in the Studio Museum of Harlem's annual art residency program.
Emon Hassan for The New York Times

Now in her early 30s, Ms. DeVille has been exhibiting in the city for nearly a decade and developing increasingly refined and cogent forms of sculpture and installation. Her work at the Studio Museum, some of her best so far, leans in a distinctly sculptural direction, with "ADDC Obelisk" being the show's tour de force. It is a 15-foot-long skeletal version of the Washington Monument, tilted on its side, propped up by box springs, its innards exposed, revealing tangles of rope and wiring, chicken-wire walls and mannequin limbs in illogical combinations.



Ms. DeVille's "Doubly Invisible" is on display. Almost everything that goes into her sculptures — shopping carts, cinder blocks, plastic bags, clothes mannequins — was harvested from the neighborhood surrounding the museum.

Emon Hassan for The New York Times

As with everything Ms. DeVille does, the piece is expansively theatrical. (She has done stage design, most recently for the Peter Sellars production of "A Midsummer Night's Dream" at the Stratford Festival in Ontario.) But it's deliberately shaped and self-contained enough to make a statement, which I take to be a political one: about the attention deficit of an American government that allows monumental degrees of racism to fester under its very eyes.



"ADDC Obelisk," by Ms. DeVille. It is a 15-foot-long skeletal version of the Washington Monument, tilted on its side, propped up by box springs, its innards exposed, revealing tangles of rope and wiring, chicken-wire walls and mannequin limbs in illogical combinations.

Emon Hassan for The New York Times

The exhibition, organized by Lauren Haynes, an assistant curator at the Studio Museum, also has the closest thing to painting I've yet seen from Ms. DeVille, an abstract collage assembled on pieces of Sheetrock attached to a gallery wall. The main material is paper, plain but imprinted with rubbings she made of the surface of local streets. With areas of drilled perforations and the addition of a brightly colored but paint-flaking found door, the result looks like a giant, distressed [Anne Ryan collage](#), an aria to art history and to the story of everyday urban life. Its title is "Harlem Flag." A salute to Mr. Hammons? My guess is yes.