

A Tender Limb

Artists: Ibuki Kuramochi, Marley White, Allison Arkush

Duration: January 27 - February 24, 2024.

Location: Reisig and Taylor Contemporary (Los Angeles).

Type: Ternary Group Exhibition.

Reisig and Taylor Contemporary is presenting ***A Tender Limb***, a group exhibition of works by Los Angeles-based artists **Ibuki Kuramochi**, **Marley White**, and **Allison Arkush**. The exhibition includes prints and a sculptural video installation by Kuramochi; mixed-technique and metal sculptures by White; and, mixed-media and ceramic pieces by Arkush.

The exhibition is on view from January 27 through February 24, 2024.

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Made with clogged drains, broken legs, earthen strands, muddy bows, scraped elbows, tiled feet, drooling lips, and unflushed fish, the viscerally integrated works are tethered between virtual and raw-material mediums as each artist uniquely performs the spaces and times their bodies (of work) take-up. Strung-out along the limits of familiar objects and ordinary encounters, the works collectively but independently unfurl tendrilled connections between subversive forms of intimacy, physicality, memory, affinity, and economy.

Recontextualizing 'everyday' interactions with items, furnitures, images, screens, trinkets, skins, figments, tangles, tools, morsels and other abeyant entities that congeal or contract as soon as someone looks (away), the exhibition asks how bodies make-room for objects through desire and affection—through *taste*. But it also asks how conditioned desires, affections, and tastes for objects make-room for (specific types of) bodies. When desire is reduced to metaphors of dis/taste, eating, and consumption, are exchanges with art objects molded in terms of the entrained insides and outsides of a body's relation to digestible—bite-sized—*edible* matter?

Recording or uncutting umbilical ties within and between any single piece, the artworks demonstrate alternatives to devouring the object (eating the other). Against this consumerist construction of desire, a different kind of bodily exchange occurs through liminal, liminal works with *tender*, tendered extremities: jutting, tying, leaking, sagging. No inners and no outers, no subjects and no objects, no heres and no theres.... It is difficult to say where one work begins and the other ends.... Only a tenderness, a vulnerability, remains....

But this is not a tenderness that yields or gives-way. This tendered tendril tenderness reaches, extends, and seeks-out, sorely exposing itself to every risk in order to make-contact with an other. To find you.

An offering, a tendered limb.

A tendril clasp, a tender limb.

Allison Arkush was born and raised in Los Angeles, California. In 2010 she moved across the country to attend New York University's Gallatin School of Individualized Study. While at NYU she studied studio art, psychology, and the intersection of these two disciplines; she graduated magna cum laude. In the following years Allison taught ceramics classes, worked as a studio technician and later as studio manager, among many odd jobs. In 2019 Allison relocated to Lincoln to begin her graduate studies that Fall. Allison was a third-year Fine Art graduate student at University of Nebraska-Lincoln when she first wrote this bio in 2022. After receiving her Masters Degree, she continued to teach sculpture-related classes at UNL, until returning to Los Angeles in 2023.

As an interdisciplinary and multimedia artist Allison's practice engages a wide and fluctuating range of materials, modalities, and research. She primarily works within the domains of sculpture and installation, which have increasingly come to include her poetry, as well as audio and video components. Allison's ever-emergent and evolving personal lexicon of symbols and metaphorical motifs connects and deepens the narratives within her work. These individual symbols are germunits, each representing a single germinated concept/object that has proliferated and taken on new associations and meanings, becoming deeply rooted in and vining through her practice.

Her sculptures and installations can function similarly to her poems, but the arrangements are of physical objects and materials rather than language. The germunits act as nouns, materials are the adjectival modifiers, and the assembled sculptures become sentences within the poem. Her larger, more conglomerative works containing multiple germunits, materials, and found objects are object ecosystems. Allison's most extensively realized works tend to manifest as multi-sensorial installations containing multiple object ecosystems alongside video/audio and other components— thus forming a network or constellation of tableaux within(and between) spaces.

{Biographical Texts Courtesy of the Artists}

Gallery Contact Information:

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Allison Arkush

Ceramic Paper Chain (manganese grey arc), 2022

Nebraska brick clay with paper fiber, glaze, tip-ties.
13 x 15 x 2 inches

Ceramic Paper Chain (copper green arc), 2022

Nebraska brick clay with paper fiber, glaze, hemp rope.
22 x 12 x 2 inches

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Allison Arkush

Egg Sack Festoon 1/3, 2022

Porcelain casting slip, glaze, hemp rope, stainless steel hardware.
16 x 5.25 x 2 in

Egg Sack Festoon 2/3, 2022

Porcelain casting slip, glaze, ribbon, latex tubing.
16 x 5.25 x 2 in

Egg Sack Festoon 3/3, 2022

Porcelain casting slip, glaze, hemp rope.
16 x 5.25 x 2 in

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Allison Arkush

Endicott Egg Sack

2022

Nebraska Endicott brick clay, iron nails

20 x 6 x 2 in

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Allison Arkush

Eight Days Egg Sack

2017

North Carolina stoneware wood-fired for eight days, welded steel, steel hardware

16 x 6 x 7 in

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Allison Arkush

Window Box

2018

Found wooden box, found wooden shutters, earthenware slip burnout of muslin curtains, milk paint, fabric, encaustic medium, LED.

18.75 x 14 x 7.5 in

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Allison Arkush

Three Then Two

2016

Found window-mirror, beeswax, dried beta fish, dried discus fish, dried frogs, sea sponge, hardware

16.5 x 16 x 2.5 in

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Allison Arkush

Fence Mold

2016

Latex, burlap, hydrocal traces

22.5 x 23 in

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Allison Arkush

Multitool with base, on Post-In-Bucket

2024

Nebraska brick clay, glaze, scrap wood, hemp rope, plasti dip, heat shrink tube, pencil nub, apoxie clay, colored pencil, brad nails. Perforated steel L-tube, pitcher plant pruning [species: *Sarracenia* (Dana's Delight[×] ((*gilpinii* x *rubra*) x *minor okefenokeensis*)) Clone B], quikcrete, plastic bucket.
48 x 17 x 12 in

Ceramic chain fragment, and multitool may be acquired separately.

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Allison Arkush

Ceramic Paper Chain Bunting

2022

Nebraska brick clay with paper fiber, glazed ends.

Measurements variable

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Allison Arkush

Rusty + Knitting Composition

2018

Porcelain slip burnout with glaze, rusty iron, cotton rope, waxed linen thread, nails

Measurements variable

May be acquired separately.

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Allison Arkush

Ceramic Burnout (hanging muslin bundle)

2019

Porcelain slip burnout, iron oxide, glaze, nichrome wire.

10 x 4.5 x 3 in

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Allison Arkush

Ceramic Burnout (black waffle fabric)

2019

Porcelain slip with black mason stain burnout, glaze, nichrome wire rod.

6 x 10 x 2 in

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Allison Arkush

Ceramic Burnout Studies, 1 through 9

2019-2020

Porcelain slip burnouts of muslin or linen or paper.

Some with stains, some with glaze, some with nichrome wire.

Measurements vary

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Allison Arkush
Ceramic Burnout Studies, 1/9



Allison Arkush
Ceramic Burnout Studies, 2/9



Allison Arkush
Ceramic Burnout Studies, 3/9

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Allison Arkush
Ceramic Burnout Studies, 4/9

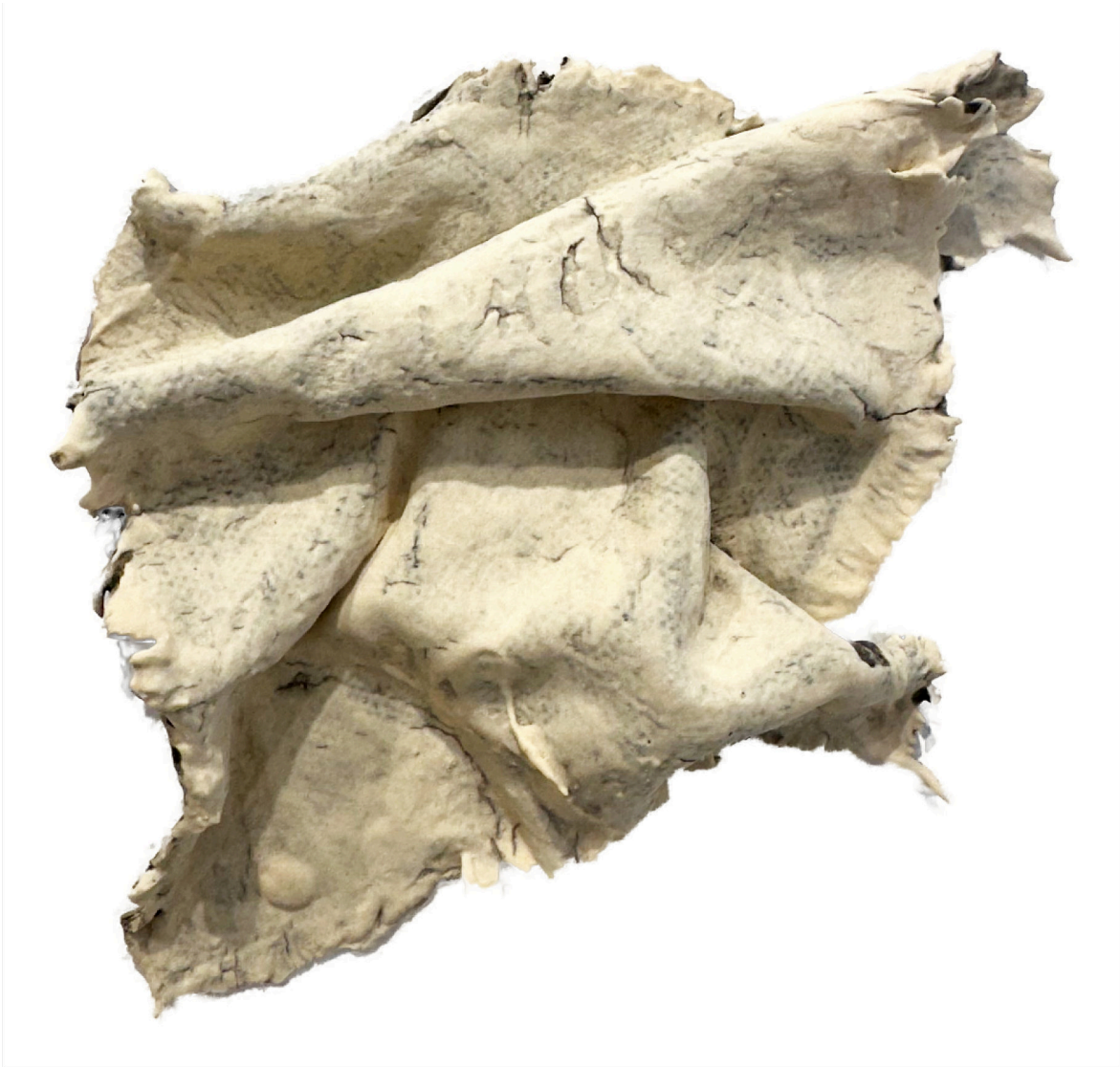
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Allison Arkush
Ceramic Burnout Studies, 5/9



Allison Arkush
Ceramic Burnout Studies, 6/9



Allison Arkush
Ceramic Burnout Studies, 7/9



Allison Arkush
Ceramic Burnout Studies, 8/9



Allison Arkush
Ceramic Burnout Studies, 9/9



Allison Arkush
Ceramic Fence
2017

North Carolina stoneware wood-fired for eight days on oyster shells, aluminum mesh, vinyl coated wire rope, zip-ties.
21 in tall, 27 x 16 in variable circumference

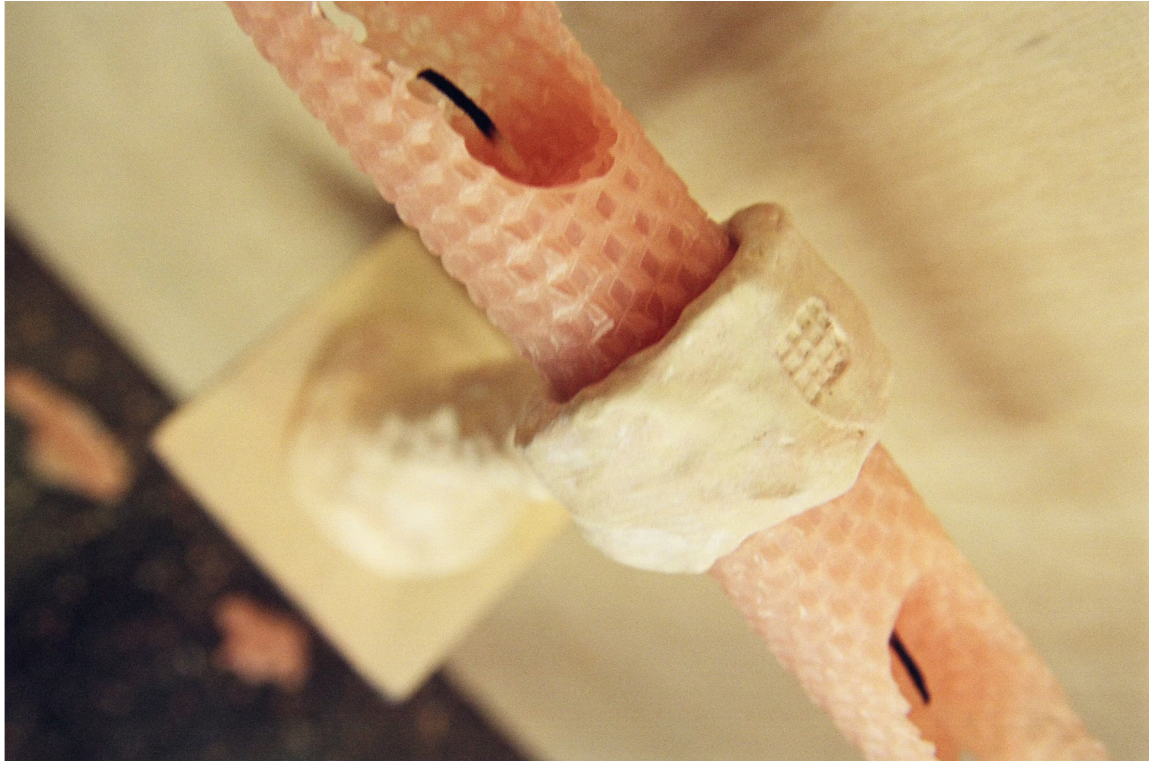
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Allison Arkush

Both Ends Candle and Holder

2015

Beeswax sheet, cotton wick, earthenware with underglaze.

4 x 2.5 x 8 in

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