

## ***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.

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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, limbinal 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.

**Marley White** (b. 1998, Travelers Rest, SC) lives and works in Los Angeles, CA. White holds a BFA from Virginia Commonwealth University School of the Arts and is currently an instructor in the Fine Art and Product Design departments at Otis College of Art and Design, Los Angeles. Using her background in metalworking and woodworking, White's sculptures imply function and leave us considering their relationship to the body. White's intimate sculptures document the function of internal adornment. Her work draws a line between the internal and external self through her usage of materials that range from gold to red clay, dug up from her house in the blue ridge mountains, to pig intestines stretched over steel.

Her work is included in the upcoming exhibition at One Trick Pony, Los Angeles, CA and has previously been exhibited at NADA Miami with Carlye Packer, Beth DeWoody's Bunker Art Space, West Palm Beach, FL, Praz Delavallade, Los Angeles, CA, House of Seiko, San Francisco, CA (curated by Mario Ayala); Carlye Packer, Los Angeles, CA (curated by Jason Roussos); Carpenters Workshop Gallery, Paris, FR, and Zuiderzee Museum, Enkhuizen, NL. White was a recipient of the Center for Craft Windgate-Lamar Fellowship in 2020 and 2021.

{Biographical Texts Courtesy of the Artists}

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**Gallery Contact Information:**

Reisig and Taylor Contemporary (Los Angeles)  
Emily Reisig (Dealer)  
+ 1 (323) 819-7990  
[gallery@reisigandtaylorcontemporary.com](mailto:gallery@reisigandtaylorcontemporary.com)



Marley White

***Little girl***

2024

Wood, tile, red clay, string, rubber gloves, plastic clover,  
steel, joint compound

14 x 38 x 20 in

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[galler@reisigandtaylorcontemporary.com](mailto:galler@reisigandtaylorcontemporary.com)



Marley White

***Goes it alone***

2024

Pine, tile, concrete finial

91 x 22 x 28 in

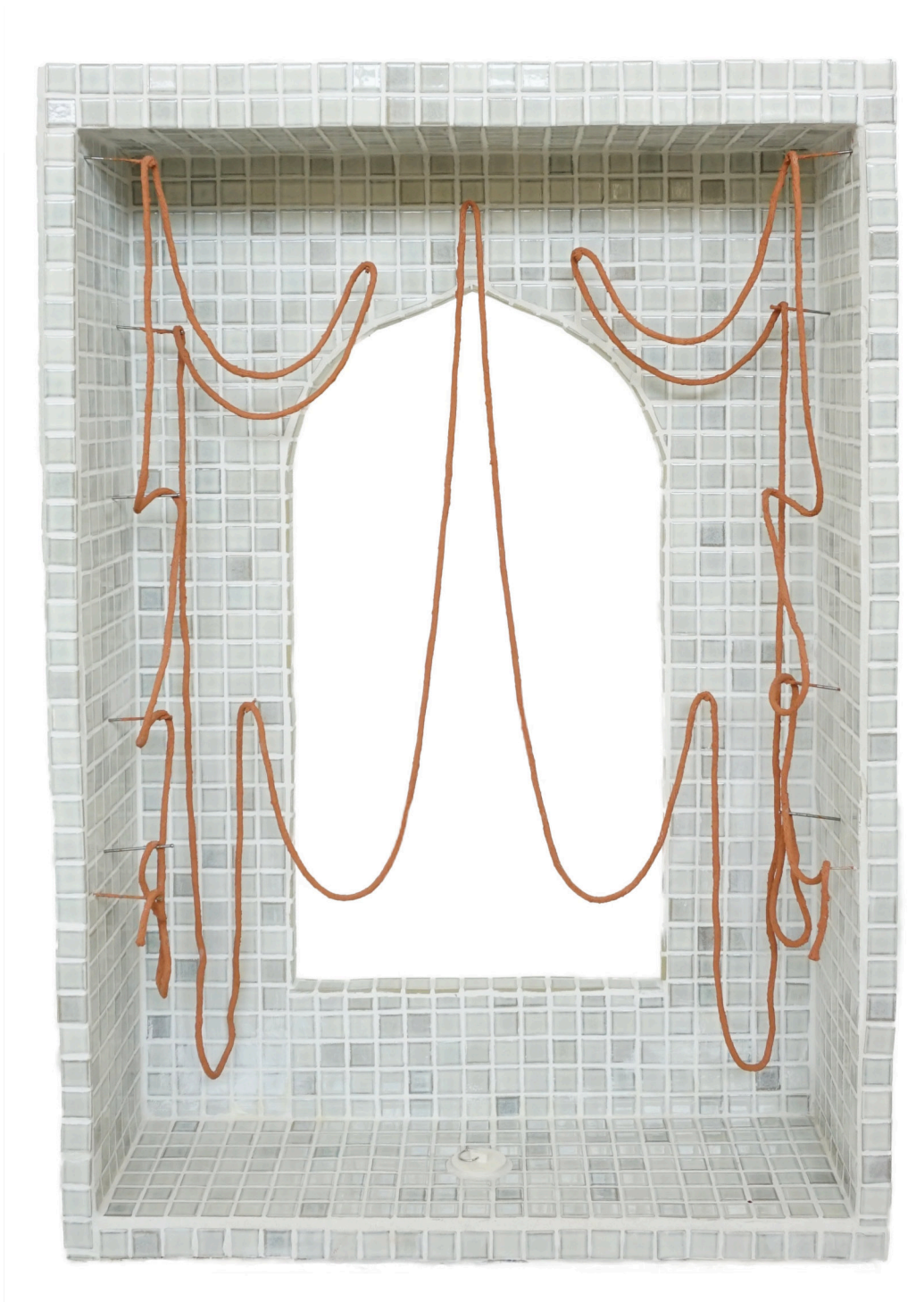
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Marley White

*View of a woman bathing*

2024

Wood, tile, string, red clay (dug up in Travelers Rest, SC),  
nails, cubic zirconia, bathtub plug

27 x 39 x 9 in

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Marley White

***Sheep with broken leg***

2024

Steel

39 x 29 x 28 in

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Marley White

*Thank you kindly*

2024

Steel

30 x 18 x 24 in

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Marley White

***Inside of a window*** (1/3)

2024

Steel

3.5 x 8.5 x 4 in

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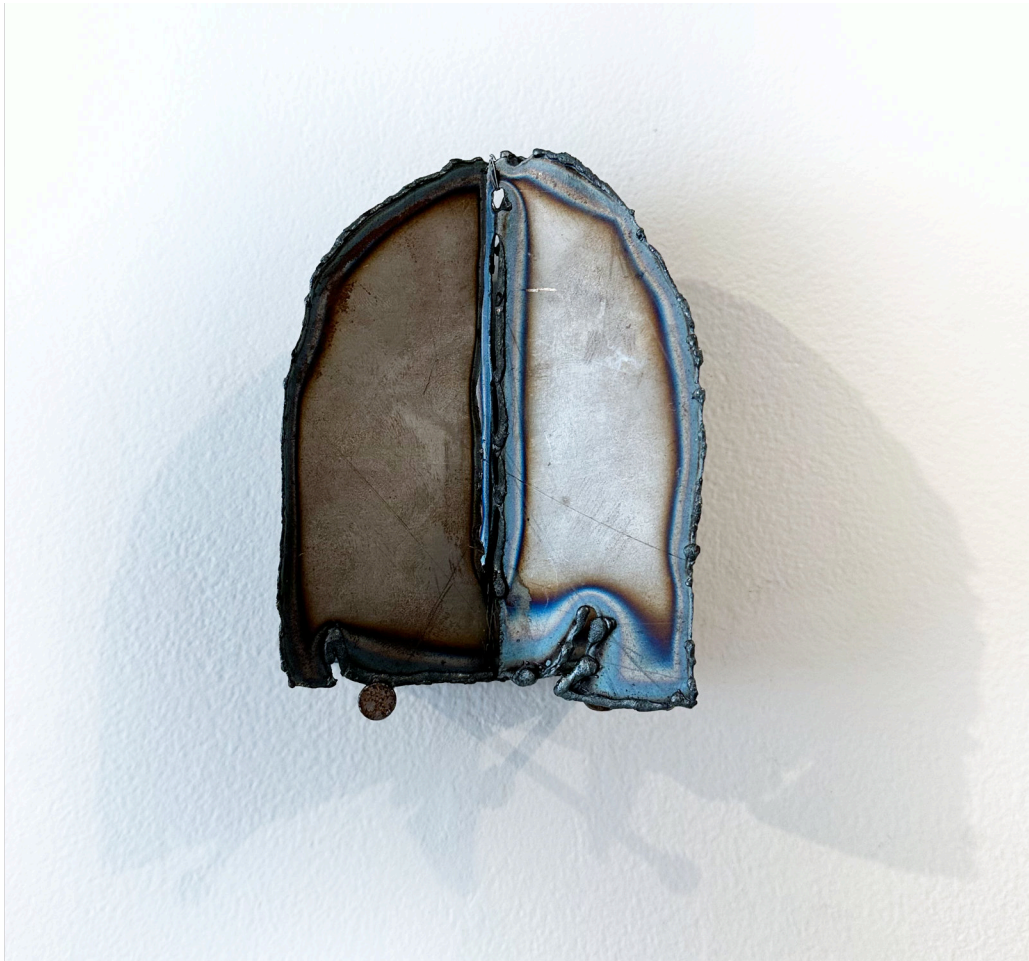
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Marley White

*Inside of a window* (2/3)

2024

Steel

4 x 5 x 4 in

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Marley White

***Inside of a window*** (3/3)

2024

Steel

4.5 x 8 x 5 in

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