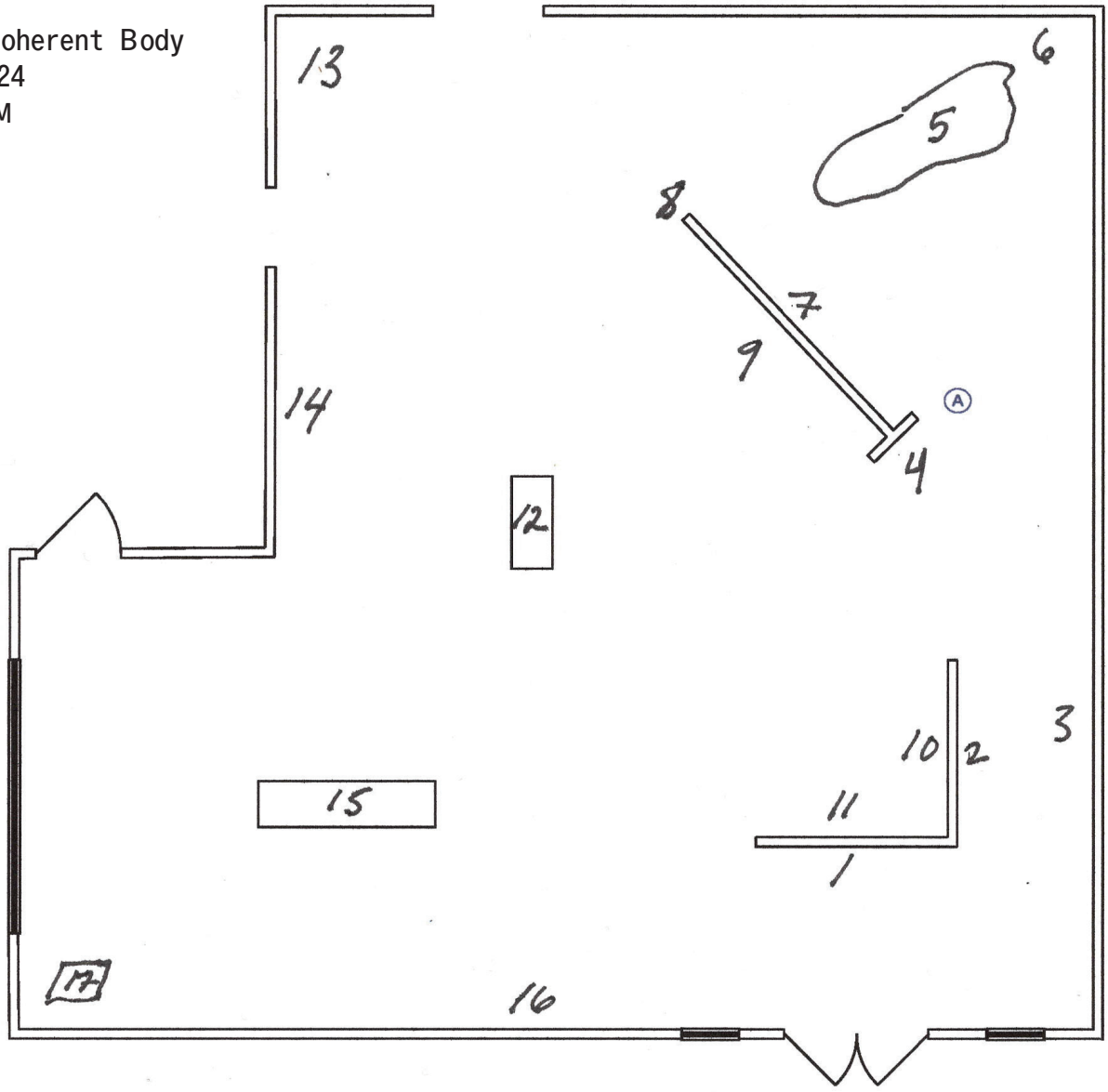
hana kostis: An Incoherent Body
May 12 – June 30, 2024
Opening May 11, 6PM



The ICA Santa Fe is proud to present *An Incoherent Body*, an exhibition of newly commissioned works from hana kostis. The artist brings together sculpture, ink studies on paper and archival prints to explore the body and subject as a condition of continual disorganization and articulation.

kostis has created seventeen new sculptures that invite us to consider the figure as a series of abstract forms. Made from thin sheets of copper the surfaces of these bodies have been painstakingly marked by the hand of the artist; a meticulous repoussé. This repetition of indentations creates scars, goosebumps, and textures on what becomes skin. The largest organ in the human body, skin acts as an organizer, signifier, and protector all at once.

1. *Skin 1 -13 (2023)*, copper repoussé, cardboard and shellac. On the title wall, *Skin 1 - 13*, collectively named *Skins*, can be understood as a fractured body, or fragments of larger forms.

2. *Notes on the Body (2023)*, found paper, archival ink. A selection of six prints from a larger body or work, these pieces were made during a residency in Oakland, CA where kostis had access to a sublimation printer. The paper is from a personal botanical field notebook that was found at the Oakland flea market. A light residue or shadow of plants can be seen where flowers were pressed into their pages. Kostis expands upon these flower ghosts.

3. *Ink Study 1-7 (2023)*, acrylic ink, watercolor and sumi ink on paper. These studies were the first pieces made by kostis at the ICA Santa Fe where they have been making this exhibition for the last six months. The studies depict a kind of transformation down the wall from embryo to flower.

4. *Pons (2024)*, copper, wax, lacquer. Various rainbowed and dynamic patinas show up on the surfaces of these sculptures. kostis works with existing oxidization and also adds their own interventions, often fixing the surfaces once they have achieved a specific sheen, coloring or pattern.

5. *A Body without Organs (2024)*, copper, acrylic thread and lacquer. *A Body without Organs* draws its title from Deluze and Guatarri's seminal text A Thousand Plateaus (1974-1980), and the idea presented there of the {body without organs". This is the largest work in the exhibition and was constructed by sewing sheets of copper from the inside. When finishing this work, kostis emerged from the sculpture. They said that, {The sculptures are also making me. They are birthing me. I am coming out of them as much as they come out of me.}

6. *Mask (2024)*, archival print, and sumi ink. The image of the mask, originally photographed for a vintage fettish magazine, *AtomAge*, has been digitally distorted, printed, re-printed and painted on. This work speaks to a desire to obscure identity in order to take on a new one – covering a face in black leather, a new skin.

7. *BWO 1, 2 (2024)*, archival print. (Edition of 3) Both of these images consist of a doubling and layering of body upon body. Kostis says, {I'm thinking about the body on many different levels. The figure is one, but I'm also thinking about organisms, processes, and systems. And how the subject itself happens, both on a structural and personal level.}

8. *Sinew (2023)*, copper. The rope-like surface of *Sinew* has been etched, like facia or a sinewy muscle. The sculpture is made to interact with the architecture, and proposes an organic interference with the hard surface of the gallery itself.

9. *Subject/Object/Figure 1, 2 (2024)*, archival print, and sumi ink. *The Rubberist* was a UK based fetish magazine from the 1970s and 80s that pioneered fetish wear and embraced homemade BDSM / rubber and latex costumes. The bodies in these images have second skins that constrain and fully encapsulate or 'organize and disorganize' the body.

10. *Pineal (2023)*, copper. Kostis says, {Some of the first instincts I have with metal are to press into it with another object. It's pretty rudimentary and that's probably why I like it, or maybe even why it is available to me.}

11. *Lung (2023)*, copper, acrylic thread, wax and lacquer. The phrase {body without organs} was first used by the French writer Antonin Artaud in his 1947 text for a play, *To Have Done With the Judgment of God*. Referring to his ideal for man as a philosophical subject, he wrote in its epilogue that {When you will have made him a body without organs, then you will have delivered him from all his automatic reactions and restored him to his true freedom.}

12. *Cocoon (2023)*, copper, acrylic ink, and wax. Almost a husk, something has already emerged. Kind of vaginal, kind of phallic, *Cocoon* is internal and external at the same time, allowing the viewer to witness its process of becoming.

13. *Flows 1, 2 (2024)*, copper and lacquer. These two draping pieces connect wall to floor and speak to the idea inside *A Thousand Plateaus* of flows. Conceptual flows of blood, traffic, rivers, circulatory systems, and capital are recognized as the flow of energy from one point to another, each caused by connection points formed by desire. Kotis says,{The idea was to elicit a bubbling, like a visual of molecular transformation when atoms bond and become something else.}

14. *Sweet Breads (2024)*, copper, acrylic thread, and wax. Sweet bread is a culinary term for the thymus gland or pancreas. Named this because the organ tastes sweet, and the old english word for meat is bread. This sculpture is unique in that its material was part of the first copper sculpture made by kostis, re-formed and re-worked to become *Sweet Breads (2024)*.

15. *Involution (2024)*, copper and lacquer. *Involution* shows several repoussé techniques. kostis says, {The textured pieces happen through a lot of repetitive motions in my body. I'm stabbing, so my arm becomes a sewing machine, and I can feel that really drastically and very physically.}

16. *Hide (2024)*, copper, wax and epoxy. {There's a push-pull between my will or my inflection, what's actually possible and what the material wants to do. We're pushing against each other, and also pushing against ourselves. I'll make a fold and then stretch and scrape and push out crinkles but that only works when it's held in position. If I just hold it flat in my hand, that gesture doesn't have an effect or force. Each decision I make is informed by the decisions I made before which are in response to the material. So, yes, the back and forth between the material and I is crucial.}

17. *Reprints (2023)*, sublimation printing remnants. The two texts here are printed on the leftover paper from the process of creating *Notes on the Body* (2023). kostis takes two texts that have been influential to them while making this show; *How to Make a Body Without Organs* (1974), *Deleuze & Guattari and Birth of the Clinic* (1963), Michel Foucault.

Curated by Chiara Giovando, Design by Neil Doshi
Many thanks to Lucia Maher-Tatar, Hudson Heil, Forest Graham, Christian Garcia, John Giovando, B. Brown, and Peter Tengler from Aartman Productions for helping make this exhibition come to be.