

THE CUT

STUDIO VISIT | APR. 3, 2019

An Artist Who Pokes Fun at How the Female Body Is Bought and Sold

By Colleen Kelsey



Photo: Amanda Hakan

The first time I saw a work by Genesis Belanger I wanted to go over and squeeze it, despite the implicit invisible social contract between viewer and artwork to *please, do not touch*.

In Belanger's work, sharp tongues extend out from lipstick tubes and lighters. Cigarettes crawl like cartoon millipedes, while disembodied fingers reach through the surface of a paper-wrapped flower bouquet. A wooden-heeled clog, adorned with a decorative pom-pom, grins a toothsome smile. Oversized pills the length of a pinky finger look cute, rather than lifted from the cover of a first-edition copy of *Valley of the Dolls*. In slightly desaturated shades of confection-colored pastels, these *objets* have a fluid, taffy-soft tactility that is inviting but leaves a sinister sweetness in your throat. I had the unsettling feeling that her work could come to life at any moment.



Photo: Amanda Hakan.

The uncanniness is by design. For the past three years, the New York–based artist has sculpted a continuing series of sly, surrealism-injected consumables out of porcelain and clay that read as critical case studies for the feminine experience and how it has been bought and sold.

Belanger’s studio, located on the fourth floor of a building on a industrial strip wedged between McCarren Park and the Brooklyn-Queens Expressway, in Williamsburg, Brooklyn, is clean, bright, and meticulously organized. A kiln sits in the corner like an engine at rest. She shows me a piece that will be exhibited at Galerie Perrotin on the Lower East Side — a vanity strewn with ceramic renderings of an ashtray, a cosmetics compact, nail polish, perfume, a bottle of popped Champagne stuffed with a limp hot dog, and a sentient ice cube of an eyeball spilling out of a knocked-over glass.

The vanity is the latest arena of fascination for Belanger, who has also made work about gentlemen’s clubs and kitchen counters. “I have an interest in spaces that, to me, almost seem arbitrarily gendered,” Belanger says. “A lot of images online of vanities are from films of woman characters that were ‘hysterical.’ I was thinking about this hysterical woman and the idea of female hysteria being a mental disorder. There are contemporary manifestations, like a ‘hot mess.’ What are the signs of a hysterical hot mess? Pills, spilled drinks, lots of makeup. How can I make it feel even more ridiculous?”

Before getting to work, Belanger pulls reference material from the internet and studies her subject’s political or historical moment. “I think about these spaces as sets for a narrative to unfold,” she says. A valuable source of research were the years the 40-year-old New England native spent working as a prop stylist on advertising jobs. “Being in the industry, it was fascinating to me how constructed all of our images are,” she tells me. “I was also really impressed with how effective this method of working was in creating desire.”



Photo: Amanda Hakan.



Photo: Amanda Hakan

Belanger first started sculpting ceramics while getting her MFA at Hunter College. “I didn’t see a lot of contemporary art and I didn’t really have an idea about what an artist was,” she says. “I thought any person in a creative field was an artist. So I really didn’t discern between art and design.”

She constructs each of her pieces out of sheets of clay, tinkering with pigment to find the exact shade of prescription saccharine. She returns to certain motifs again and again, like the cigarette, which was originally marketed to women in the 1920s as a vehicle for liberation. She refers to these things as “weighted symbols,” which also include bitten apples, flowers, and hands. “I really like

how an articulated finger can be a stand-in for the whole body,” she says. “You realize in all vintage advertising and contemporary advertising, there are random women’s well-manicured fingers in everything.”

A pair of lamps entitled *Stepford Wife/Sister Wife* is an apt summation of Belanger’s holistic thinking. Through one of her internet deep-dives, she came across an online forum called the “Stepford Wives Club,” that reads like a manual for those with a submissive fetish, but is instead a rallying point for women insistent on maintaining the patriarchal order. Belanger’s lamps, dressed in high-necked, bell-sleeved dresses reminiscent of the wardrobe of the 1975 film, put the female form on an eerie pedestal. “I think if you make anything beautiful it instantly creates a desire,” Belanger says. “So, I try to make objects of these absurd things, but I try to make them as luscious and beautiful as possible.”

The installation “Genesis Belanger: Holding Pattern” will be on view at the New Museum until April 14.

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**genesis belanger: holding pattern exhibits at new museum in new york city**

with ceramics sculpted in porcelain and stoneware pigmented in pastel hues, **genesis belanger's series entitled 'holding pattern' culls the uncanny from the everyday.** exhibited at new york's new museum, such mundane items as cigarette stubs, soda cans, handbags, and stray pills are rendered strange as they become surrogates for the body, evoking both comfort and disquiet. while belanger introduces references from pop art, surrealism, and seventeenth-century dutch paintings, her work remains acutely attuned to contemporary archetypes. the smooth and supple elegance of her forms often contrasts with their darkly humorous insinuations relating to subjects such as mass production and chemical dependency.



'genesis belanger: holding pattern,' 2019 | exhibition view: new museum, new york

all images by charles benton

‘holding pattern’ at the new museum expresses the influence from liminal spaces where one might dwell in a state of limbo. these spaces include office waiting rooms, hotel lobbies, or airport lounges. belanger’s objects invoke this liminality through their posture, often seeming limp or wilting as if they had been left or forgotten over time. viewers peer through the window onto a receptionist’s desk adorned with office supplies and an uneaten lunch, while an open desk drawer reveals items one might consume in order to cope with the stresses of daily life such as candy, a bottle of liquor, and pill packets.



a low bench with two grinning lamps faces visitors between a color-paneled curtain punctuating the threshold between the windows. this barrier serves to divide the space of waiting from that of anticipation. ceramic bricks wrapped with notes are scattered throughout with the implication of waiting to be pitched through a window allowing those trapped in purgatory to break free. curated by margot norton, ‘genesis belanger: holding pattern’ joins a new series of storefront window installations that relaunches a program the new museum originally mounted in the 1980s.

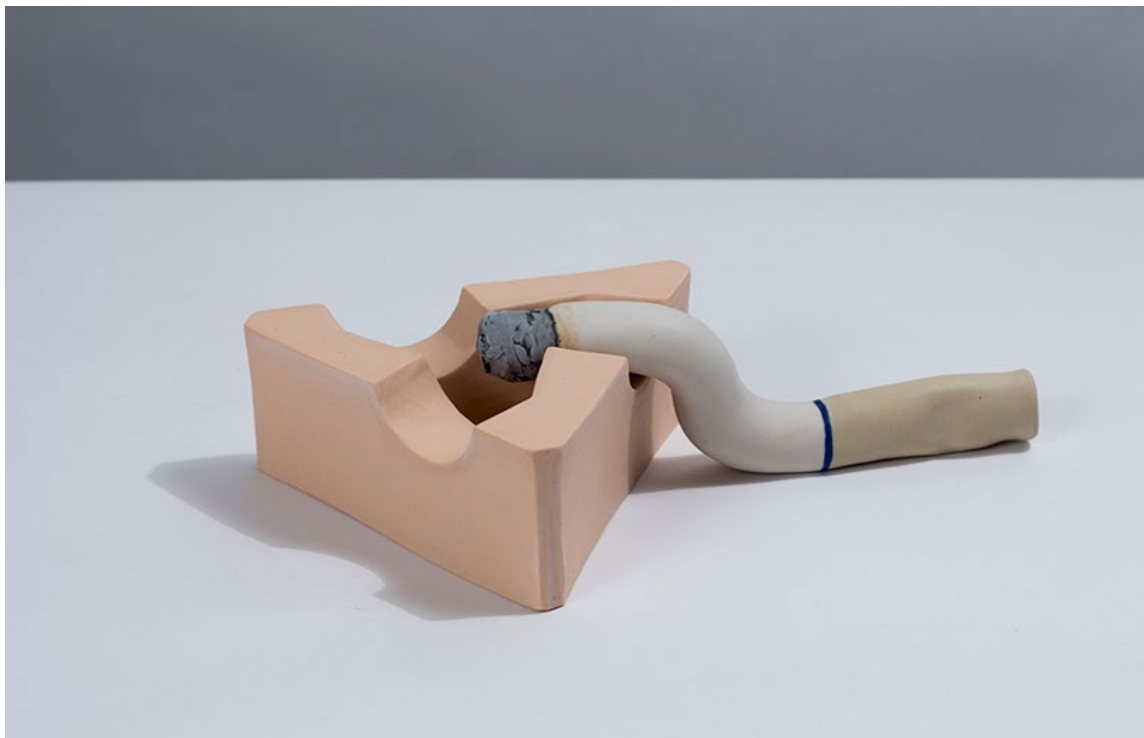








acquiesce, 2018. stoneware | 13 1/2 x 7 1/2 x 16 in (34.3 x 19.1 x 15.2 cm)
image courtesy the artist and nathalie karg gallery



at rest, 2018. porcelain | 12 x 17 x 4 in (30.5 x 43.2 x 10.2 cm)
courtesy the artist and mrs. gallery, new york



daily adoration, 2018 | stoneware, porcelain, plywood, and fabric | 46 7/16 x 63 x 28 in (118 x 160 x 71.1 cm)
installation view: a strange relative, perrotin, new york
courtesy the artist and perrotin, new york

project info:

exhibition title: genesis belanger: holding pattern

artist: genesis belanger

location: new museum, new york city

curator: margot norton

support: toby devan lewis emerging artists exhibitions fund

Barandy, Kat. "genesis belanger: holding pattern exhibits at new museum in new york city," *Designboom*, February 17, 2019.

<https://www.designboom.com/art/genesis-belanger-holding-pattern-new-museum-02-17-19/>

artnet[®]news

On View

Beauty 'Can Be a Powerful Tool': Artist Genesis Belanger on How Her Surreal Sculptures Address Our Present Moment

The artist brings her delightfully warped perspective to the New Museum, which hosts her latest show.

Taylor Dafoe, January 23, 2019



Genesis Belanger in her studio, 2018. Photo: Taylor Dafoe.

Walk past the storefront window of the New Museum these days and you'll see what looks like an office from a cartoon nightmare: the desk is propped up on limp cigarettes, the lamps have lips, the tape dispenser is a tongue.

This is the work of Genesis Belanger, a 40-year-old, Brooklyn-based sculptor who transforms mundane, everyday objects into fantastical and unreal stoneware. "Holding Pattern," the title of her New Museum installation (curated by Margot Norton), evokes a kind of waiting room of the subconscious, and like much of her work, it is at once disconcerting and funny.

“There’s something so American about the symbols she uses—the cheeseburger and the ketchup packets and the soda cans,” Norton says. “It harkens back to pop art—Wesselmann and Lichtenstein. It plays with art history, and very specific American archetypes in art.”

Indeed, references spring to mind easily. With Belanger's deadpan treatment of absurd juxtapositions, early 20th century Surrealism comes to mind, especially Magritte. Her wry take on domestic life and white-collar work environments puts her in conversation with artists like Martha Rosler. Meanwhile, the human touch behind her elongated forms evokes the work



Works by Genesis Belanger. Photo: Taylor Dafoe.

of the New Museum's most recent retrospective subject, Sarah Lucas. Yet despite these many cues toward the past, the work feels decidedly of the moment. Belanger taps into the strangeness of our late capitalist landscape, in which it's not uncommon to hear people describe, say, the latest political scandal or tech innovation as "surreal." She also dramatizes—sometimes to the point of grotesquery—our cultural fetishization of branding and our over-the-counter coping mechanisms.

“Genesis’s work can, at first glance, look very alluring—in a similar way to many of the objects in storefront windows in the area,” Norton says. “But of course, her objects have a disquieting effect when one takes a closer look. I love that kind of interplay in her work.”

Belanger grew up all around the United States—the daughter of hippies, she jokes—but considers Vermont her home. She took a circuitous route through school, studying at Parsons, RISD, and Cooper Union, before

getting her undergraduate degree in fashion design from the Art Institute of Chicago. Not long after, she moved to New York and began working as a prop-maker for high-profile advertising campaigns.

The experience would come to influence her great deal, and after putting in several years in the industry, she went back to school, got her MFA from Hunter College and transitioned to sculpture.

On a cold day in January, artnet News visited Belanger in her two-room Brooklyn studio. Sitting amid the just-finished work for her New Museum installation, she discussed her work ethic, the appeal of the uncanny, and why categories don't matter.



Genesis Belanger's studio. Photo: Taylor Dafoe.

Growing up, you moved around and traveled a great deal. Looking back, how did those experiences influence your approach to art?

My parents were what we would now call counterculture types, and lived a bit on the drift. We moved yearly for the majority of my life. I didn't mind all the moving. Looking back, I've come to really appreciate those uncomfortable experiences. I work in a medium that has a certain amount of failure, and my work doesn't always survive the process of creating it. I think the way I grew up taught me not to get too attached.



Sculptures included in Belanger's exhibition "Holding Pattern" at the New Museum.
Photo: Taylor Dafoe.

You worked briefly as a prop-builder for advertising campaigns before getting your MFA. Given the seductiveness of your work, I imagine advertising is a big influence.

It is. Advertising is brilliant people using visual languages to manipulate our desire in the service of capitalism. Moral judgments aside, this is fascinating to me. Beauty is not empty; it can be a powerful tool.



Details from Belanger's studio. Photo: Taylor Dafoe.

Surrealism has been the subject of renewed interest in recent years, as an art movement and an idea—think about how often people remark that the political climate feels “surreal.” Why do you think that is?

I think this relates directly to the idea of the uncanny, something familiar but strange and uncomfortable, where it should be comfortable. For a moment, it seemed like we were progressing towards our goals of dignity and respect for all. Then, poof! In a cloud of smoke, we are suddenly a country digging in its heels in support of the heteronormative, white, patriarchal, tired, and old status quo.



Genesis Belanger in her studio, 2018. Photo: Taylor Dafoe.

The line between design and fine art is becoming increasingly blurry. Do you think this is a good thing? Do you feel your work belongs more in one camp than the other?

I am all for the blurring of categories. Most things actually exist in the nuanced spaces between categories. I am happy to hover on that edge.

What's your worst studio habit?

Hmmm, probably not scheduling time to answer anyone's emails. I am pretty bad about that.



Details from Belanger's studio. Photo: Taylor Dafoe.

You have a strong work ethic in the studio, keeping business hours and spending at least five days a week here. Why is this schedule important for you?

Art-making is really a practice. If you do push-ups every day, you get fitter and stronger. If you make art every day, you move through ideas and strengthen your craft. I try to stay in good shape!



Details from Belanger's studio. Photo: Taylor Dafoe.



Details from Belanger's studio. Photo: Taylor Dafoe.



Details from Belanger's studio. Photo: Taylor Dafoe.

“Genesis Belanger: Holding Pattern” is on view at the New Museum through April 14, 2019.

Dafoe, Taylor. “Beauty ‘Can Be a Powerful Tool’: Artist Genesis Belanger on How Her Surreal Sculptures Address Our Present Moment,” *Artnet News*, January 23, 2019.
<https://news.artnet.com/exhibitions/genesis-belanger-1445260>

What to See in New York City Art Galleries This Week

Genesis Belanger

Through Nov. 4. Mrs., 60-40 56th Drive, Maspeth, Queens; 347-841-6149, mrsgallery.com.

Surrealism and Pop Art were concerned with mass production, consumerism and the psychic impact of living in a world flooded with objects. Genesis Belanger picks up this thread in “Cheap Cookie and a Tall Drink of Water” at Mrs.



"Cheap Cookie," 2017. Mrs. Gallery

Ms. Belanger's sculptures, made with stoneware, porcelain and concrete, allude to recognizable objects and yet blur their references. "Cheap Cookie" (all works are from 2017) is an Oreo grasped between two human fingers, rounded into a nearly abstract circle. "Dog in Heels" is a hot dog eased into a sandal and "Big Yummy" looks like a minimalist concrete slab, but actually represents a piece of chewing gum wrapped in foil paper.



"Big Yummy," 2017. Mrs. Gallery

Part of the attraction of Ms. Belanger's work is how it conjures art history: Salvador Dalí's lobster phone; Meret Oppenheim's fur-covered teacup; Claes Oldenburg's soft sculptures; Man Ray's objects wrapped in felt; and pieces by Evelyne Axell, Marisol, Niki de Saint Phalle, Tom Wesselmann, Brian Calvin, Al Hansen and many others working in the Pop idiom.



"Dog in Heels," 2017. Mrs. Gallery

Where earlier artists were focused on the uncanniness of new electronics and mass-produced food, however, or stripped them down to a midcentury malaise, Ms. Belanger takes a middle path. Her sculptures, with their rounded surfaces and pastel hues, reflect an era of postmodern design, of so-called "user friendly" electronics and "relatable" experiences. Gadgets have become more prosthetic than ever and everything from hot dogs to cigarettes can be "organic." Rather than filling us with Freudian angst or existential terror over this situation, Ms. Belanger's sculptures feel like emotional support animals: comforting creatures (or biological "interfaces") that ease our way through a difficult and confusing world.

MARTHA SCHWENDENER

Schwendener, Martha. "Genesis Belanger" *The New York Times*, October 25, 2017. <https://www.nytimes.com/2017/10/25/arts/what-to-see-in-new-york-city-art-galleries-this-week.html>

Galerie



Sculptor Genesis Belanger.

Photo: Steve Benisty

Don't Miss Genesis Belanger's Thought-Provoking Sculptures at Perrotin

Her whimsical works will next be seen at L.A.'s Ghebaly Gallery and
Rodolphe Janssen gallery in Brussels

by VICKY LOWRY

DECEMBER 17, 2018

Surrealism may be a century old, but Brooklyn artist Genesis Belanger breathes new life into the conceptual movement with her droll, alluring sculptures. Hand-rolled in clay, porcelain, and concrete, the works often merge furniture shapes with classic still life objects, which are tinted in candy-color hues whose cheerful effect belies a pointed edge. A centerpiece features a woman's erotic lips and tongue sprouting from a bouquet of flowers.

A life-size vanity table is cluttered with the belongings of a "hot-mess character" of Belanger's imagination: perfume, booze, a melted chocolate



A 2018 stoneware-and-porcelain work, entitled *Center Piece*, by sculptor Genesis Belanger.

Photo: Courtesy of the artist and Mrs. Gallery

bar. “It’s funny and sad at the same time,” she says. “I was thinking about how we marginalize women as they age—just when we become more dynamic and have more interesting things to say.”

Based on her exhibition schedule, Belanger has a surfeit of interesting things to say. Her new sculptures are currently paired with paintings by fellow Brooklyn artist Emily Mae Smith at New York’s Perrotin gallery (through December 22). Two solo shows follow: at Ghebaly Gallery in Los Angeles in May and Rodolphe Janssen gallery in Brussels in the fall. Yet despite a red-hot career, Belanger took a circuitous route.

She studied fashion design at the School of the Art Institute of Chicago and built props for advertising campaigns in Manhattan before earning her MFA from Hunter College, where she was accepted into the painting program only to be captivated by clay. “It’s easy to find art in the abject, that touches some dark discord,” she says, “but I think it’s possible to make work that is relevant and beautiful.”



Installation: Genesis Belanger and Emily Mae Smith: *A Strange Relative*.

Photo: Dario Lasagni / Courtesy of the artists and Perrotin.



Installation: Genesis Belanger and Emily Mae Smith: A Strange Relative.

Photo: Dario Lasagni / Courtesy of the artists and Perrotin.

Lowry, Vicky. "Don't Miss Genesis Belanger's Thought-Provoking Sculptures at Perrotin"
Galerie Magazine, December 17, 2018.
<https://www.galeriemagazine.com/genesis-belanger-perrotin/?fbclid=IwAR1oSvfpJvndeUTarBA-j17cNoNSCjZVPAola4pyvRnsfNrPcOkEw1WzWhXE>

The Artist Critiquing Feminine Clichés With Ceramic Heels and Cigarette Butts

Genesis Belanger's porcelain sculptures playfully send up the advertising campaigns she once helped create as a prop stylist.



By Merrell Hambleton

Nov. 2, 2018



The artist Genesis Belanger's sun-filled Williamsburg studio could easily be mistaken for a sort of strange, surrealist kitchen. There is a large, stainless-steel kiln in one corner and next to it, a rolling cart stacked with small rectangles of stoneware, like so many cookies fresh from the oven. A mint-green KitchenAid mixer, which Belanger uses to incorporate pigment into porcelain, stands nearby. Otherworldly objects — a bouquet of flowers and fingers, a champagne bottle stopped with the end of a hot dog, supersize cigarettes stubbed out in an ashtray as big as a dinner plate, all pale as raw dough — dry on a shelf, resembling cakes waiting to be baked.

Of course, Belanger, 40, doesn't turn out soft, sweet confections but meticulous porcelain-and-stoneware sculptures with an acid bite. Using tropes from Surrealism, Pop Art and advertising, her cartoonish pieces are sharp, humorous sendups of feminine clichés: the lipstick tube, the handbag, the manicure.



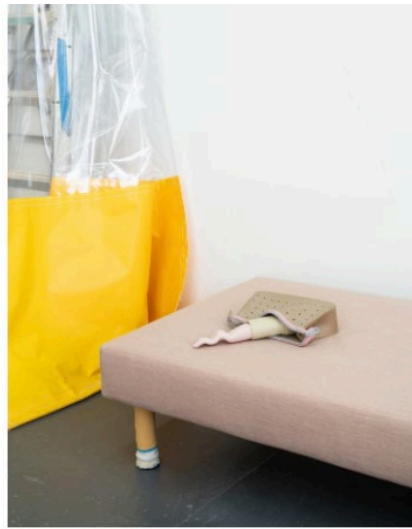
Fruit — often ripe and bitten into — is a recurring theme in Belanger's work. "It can be a metaphor for our obsession with youth and fear of aging," she says. *Nicholas Calcott*

When I visit her studio on a bright day in late October, the artist is putting the finishing touches on work for her upcoming show "A Strange Relative," which opens at the Perrotin gallery in New York on November 3 and will also feature paintings by the artist Emily Mae Smith (whose studio is just down the hall). Belanger, who is fine-boned with bright blue eyes and a quality of ethereal, radiant lightness, maneuvers deftly around the space, gingerly moving objects. I hold my breath as she nudges one sculpture — two long fingers kicked up like the legs of a pinup girl and adorned with large costume jewelry rings — along the wall with her knee. She tells me she once dropped a Seamless order on a sculpture and it lopped off the arm. "I don't get that attached," she says, smiling.

Belanger grew up in Woodstock, Vt., where she remembers poring over books about craft at the public library and painting still lifes alongside her father, who is also an artist. Though she knew she wanted to make art from an early age, her path to her current practice has been an indirect one. She did coursework at Parsons, Cooper Union and the Rhode Island School of Design — where she studied video and animation — before graduating from the School of the Art Institute of Chicago with a degree in fashion design. She learned pattern making from the artist Nick Cave and interned at Moschino in Milan where, she says, "the line between art and fashion was thin." Still, after an unsatisfying post-college job designing clothes she concluded that "the depth of conversation you can have with a coat is limited."



Belanger never uses glaze. Instead, she incorporates powder pigment into wet clay using a stand mixer. "Glaze is melted glass, and it always feels really on-the-surface," she says. "This is more integrated." Nicholas Calcott



"Every show has pedestals that are some sort of almost-furniture," says Belanger. Here, a porcelain-and-stoneware sculpture rests on a chaise lounge with concrete cigarette butts for legs. Nicholas Calcott

For the next five years, Belanger worked primarily as a prop assistant making absurd and intricate items for ad campaigns: a giant powder puff for a Victoria's Secret spread, a paper castle for a Tiffany's window, white vinyl flowers for a Chanel party. She enjoyed the work and part of her believed that she could be happy "making everything very beautiful." Still, she felt a lingering emptiness. "I knew that even if I became an artistic director, I would want to be more of a mastermind," she says. "And I wanted things to be more esoteric."

Though she left advertising to pursue an M.F.A. at Hunter College in 2009, Belanger remained fascinated by the industry. She was interested, particularly, in the way advertising constructs femininity as glossy, mysterious and sexy. Using techniques borrowed from advertising — world-building, abstracting the female body — she started to poke fun at and upend these stereotypes. "I wanted to build narratives that dealt with some of the ways that women are complex," she says.



Belanger uses pigmented slip to add color to her sculpture. This mule and its partner, both finished with pom-poms and Cheshire cat-like grins, will sit under a vanity in Belanger's installation. Nicholas Calcott

For “A Strange Relative,” Belanger and Smith were thinking about the idea of female hysteria, a dated but persistent cultural diagnosis. “We thought that the contemporary version of a hysterical woman might be ‘the hot mess,’” says Belanger. “And how she’s considered desirable, but in a patronizing way.” The two artists started to imagine what kind of space this archetype would inhabit, and then began to build characters and props to fill it.

Together, they made a vignette which includes a painting by Smith and a vanity table strewn with objects by Belanger: an ashtray with a chewed-up piece of gum, a glass spilling ice and cartoon eyes, discarded cigarettes and pills. “She’s not a slick bad girl, she can’t even clean her apartment,” says Belanger, mimicking the adman pitch. “But she’s so sexy.”

“A Strange Relative” is on view from November 3 to December 22 at the Perrotin gallery, 130 Orchard Street, New York, perrotin.com.

Genesis Belanger

Coins for the Ferryman

May 11 - June 16, 2019

François Ghebaly is pleased to announce *Coins for the Ferryman*, a solo exhibition by New York-based artist **Genesis Belanger**.

The liminal space—an anthropological term that refers to the time between the *what was* and *the next*—is a central theme in Belanger's work. It is a place of transition, of waiting and not knowing what comes next. The show's title, *Coins for the Ferryman*, alludes to crossing the threshold of the river Styx, a mythological liminal space where dead souls pay the ferryman to traverse from the realm of the living to arrive in Hades, the land of the dead.

Today we exist in another one of these liminal spaces, where as a society we maintain some degree of progressive forward movement (regarding sexual politics, race and a search for equality), yet we are still far removed from any complete ideal. Throughout this work, Belanger questions how we manage these in-between moments. She displays indulgences, baubles, self-medication and the remnants of self-obsession as possibly the defining products—and coping mechanisms—of our time.

Belanger's exhibition consists of mixed media sculptures, predominantly stoneware and porcelain, baked in pastel fondant hues. The work often appears sun-bleached, existing as if viewed through a squint in the bright midday sun. This faded sunniness channels a wan rage, where Belanger suggests if you can't afford to laugh at our problems, you'll only want to cry.

Belanger has divided these objects and tableaux into two distinct areas within the gallery—a waiting room and a mourners' wake. In the waiting room, several items of furniture sit silently in a kind of purgatory: a desk, a clock and two couches with cigarette butts for legs. On the smaller couch sits a half-eaten sandwich and a bowl of fruit with distinct bite marks taken out of the decomposing mass. The larger one is flanked by two lamps where lips in relief are forcibly pursed by fingers into a smile. The desk is scattered with the tropes of busywork (calculators, phones and stationery) and the human indulgences that allow us to tolerate this kind of drudgery (snacks and drugs). At the center, a female arm—well-muscled but prim in a blouse—reveals a poised hand holding a perfectly pink wiener sausage aloft. To Belanger, here is another example of a strong woman maintaining the current status quo.

Entering the wake, we see a simple bed frame piled high with four plump mattresses. Atop the bedding rests an exaggerated and simplified hairbrush with neatly manicured fingers standing in the place of bristles. Around each of these digits swirl strands of isolated hairs, pulled from an unseen scalp. Like in Hans Christian Andersen's *The Princess and the Pea*, Belanger asserts that a woman's most desirable quality—to men at least—is sensitivity. And in a feely brush object, she has created the ultimate tool—or machination—of this desired female characteristic, here waylaid upon a plush pedestal.

A large table littered with liquor bottles, flowers, pill jars and comestibles stands nearby. Part memorial, part outward display of grief, this literal tableau seeks to find comfort in mourning and, in the case of one bottle modified into a Molotov cocktail on the surface, a catharsis in revenge and violence.

To speak of female desire, Belanger installs a pink pouffe with a contorted pair of slender manicured fingers wrapped in large rings raised from its surface. Their stretched exaggeration forces a similarity to long legs where, curiously, at the base of each finger is a space devoid of detail that calls to mind the buffed crotch of a Barbie doll—glamour minus power. The jewelry on the fingers and around the pouffe references an era when a woman's only means of amassing wealth were from trinkets and jewelry, Belanger hinting at a sense of "beguiling oppression."

On the floor nearby, two shoes (masculine in form, yet softened with pink and blue pom-pom socks) step timidly away from the scene towards a large curtain spanning the entire back wall of the gallery. From the edge of the fabric, a neatly manicured hand pulls the curtain aside, beckoning at a larger narrative—and possible conclusion to our liminal experience—beyond the fold. Progress, perhaps? We'll see.

Genesis Belanger was born in 1978 in the United States of America. She holds an MFA from CUNY Hunter College and a BFA from the School of the Art Institute of Chicago. Belanger was recently the subject of a New Museum solo exhibition, *Holding Pattern*, curated by Margot Norton, and will present a solo exhibition later in 2019 at the Aldrich Contemporary Art Museum in Ridgefield, Connecticut. Belanger was Artist in Residence at Pioneer Works, Brooklyn, in 2017. Her practice has been covered in the pages of the *New York Times*, *The New Yorker*, *Artforum*, *The Art Newspaper*, and *Galerie Magazine*. *Coins for the Ferryman* is her first solo exhibition at François Ghebaly. Belanger lives and works in Brooklyn, New York.

Genesis Belanger

CV

1978 Born in USA

Lives and works in Brooklyn, NY, USA

Education

2012 MFA, Combined Media, CUNY Hunter College, New York, USA

2004 BFA, The School of the Art Institute of Chicago, Chicago, USA

2000-02 BFA coursework, Rhode Island School of Design, Rhode Island, USA

Solo And Two Person Exhibitions

2019 Coins for the Ferryman, François Ghebaly, Los Angeles

Holding Pattern, New Museum, New York, USA

2018 Genesis Belanger and Emily Mae Smith, Perrotin, New York, USA

2017 Cheap Cookie and a Tall Drink of Water, Mrs., Maspeth, USA

Selected Group Exhibitions

2019 No Patience For Monuments, Perrotin, Seoul, South Korea

2018 Liquid Dreams, François Ghebaly, Los Angeles, USA

Distortions, Nathalie Karg, New York, USA

Objects Like Us, The Aldrich Contemporary Art Museum, Ridgefield, USA (Curated by Amy Smith-Stewart and David Adamo)

Uncanny Memories, Sophia Contemporary Gallery, London, UK

Body So Delicious, Reyes Projects, Birmingham, USA

2017 The Giving Body, Underdonk, Brooklyn, USA

Phantom Limb, Guest Spot at the Reinstitute, Baltimore, USA

Her Eyes are Like Doves Beside Streams of Water, Adams and Ollman, Portland, USA

Genesis Belanger, Melissa Brown, Mimi Gross, Roy De Forest, Derek Eller Gallery, New York, USA

LE 4EME SEXE, Le Coeur Paris, Paris, France

2016 Scarlett Street, Lucien Terras, New York, USA

Happiness and Other Forms of Self-Delusion, Pioneer Works, New York, USA

Frida Smoked, Invisible Exports, New York, USA

Nature/Gesture, project art space, New York, USA

2015 Underdonk @ ESXLA, East Side International, Los Angeles, USA

Immediate Female, Judith Charles Gallery, New York, USA

Made in New York, Blueshift Project, Miami, USA

2014 Still Life, Outlet, Brooklyn, USA

2013 Fresh!, Outlet, Brooklyn, USA

2012 Thesis Exhibition, Times Square Gallery, Hunter College, New York, USA

2011 New Insight, Art Chicago, Chicago, USA

CAA MFA Exhibition, Times Square Gallery, Hunter College, New York, USA

Awards / Residencies

2017 Pioneer Works, Artist in Residence, Brooklyn, USA

2016 Rema Hort Mann Foundation, Emerging Artist Grant

Genesis Belanger

CV

Press

- 2019 Kelsey, Colleen. "An Artist Who Pokes Fun at How the Female Body Is Bought and Sold," The Cut, April 3, 2019.
Barandy, Kat. "genesis belanger: holding pattern exhibits at new museum in new york city," Designboom, February 17, 2019.
Dafoe, Taylor. "Beauty 'Can Be a Powerful Tool': Artist Genesis Belanger on How Her Surreal Sculptures Address Our Present Moment." Artnet News, January 23, 2019.
- 2018 Lowry, Vicky. "Don't Miss Genesis Belanger's Thought-Provoking Sculptures at Perrotin." Galerie Magazine, December 17, 2018.
Tilley, John Martin. "The Vanity of Medusa," Office Magazine, November 11, 2018.
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Genesis Belanger

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