

*Carolina Jiménez
&
Grace Sachi Troxell*



ALISON BRADLEY PROJECTS

CAROLINA JIMÉNEZ
&
GRACE SACHI TROXELL

May 18 - July 29 2023

Alison Bradley Projects

Curated by Cayla Blachman & Olivia Breibart

WORKS





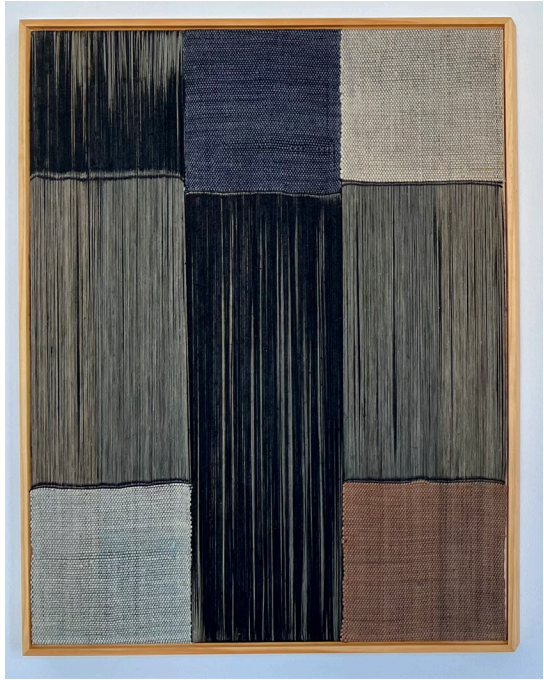
























LIST OF ARTWORKS

01. Carolina Jiménez
Mangos Agrios Mangos Dulces
Linen and naturally dyed cotton
2022
96 x 96 inches
02. Carolina Jiménez
Medianoche
Linen and indigo dyed cotton
2022
96 x 96 inches
03. Carolina Jiménez
El Caracol
Linen, cotton and naturally dyed silk
(indigo, fustic, cutch)
2022
36 x 57 inches
04. Carolina Jiménez
San Cristóbal
Linen, cotton and naturally dyed silk
2021
38 x 58 inches
05. Carolina Jiménez
Tranquila
Linen, cotton and naturally dyed silk
2023
45 x 48 inches
06. Carolina Jiménez
Plumeria
Linen, cotton and naturally dyed silk
2023
07. Carolina Jiménez
Tu Sol Rojo
Linen, cotton and naturally dyed silk
2020
38 x 21 inches
08. Carolina Jiménez
Sunrise, Daybreak
Silk dyed with Madder, Fustic, Indigo, and
Logwood; Linen; Cotton; Pine Frame
2022
16 7/8 x 21 5/8 in each
42.9 x 54.9 cm each
09. Grace Sachi Troxell
Beets and Boobs
Ceramic and steel
2023
71 x 31 x 31 inches
10. Grace Sachi Troxell
Fennel Foot
Ceramic and steel
2023
76 x 44 x 36 in
11. Grace Sachi Troxell
Shifting Center
Clay; cast fruit tray, carrot, turnip, beet,
acorn squash, napa cabbage, squash,
breasts, arm
41 x 78 1/8 x 2 1/2 inches
12. Grace Sachi Troxell
Shy Sentinels
Slip-cast pumpkins
2020

13. Grace Sachi Troxell

Blue

Slip-cast spaghetti squash, kabocha
squash, muu radish, cucumber, pumpkin,
turnip, and garlic

2021

19 x 18 x 17 inches

14. Grace Sachi Troxell

Clay Baby

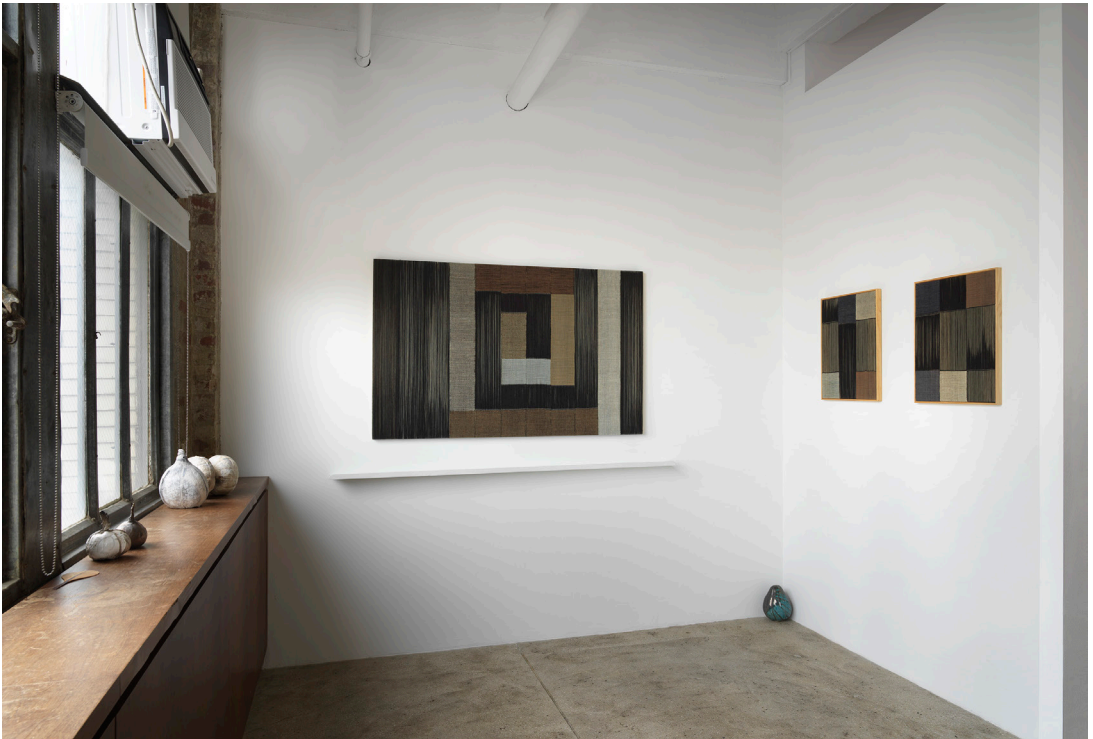
Slip-cast vegetable, pink mason stains

2021

13 ½ x 14 ½ x 10 inches



Additional works by Grace Sachi Troxell: *Clay Babies*, 2020 - 2023, bronze, wood fired ceramic, pit fired ceramic



WRITINGS

This catalogue presents installation images and descriptions of the artist's work, alongside personal writings and anecdotes from the artists that directly relate to the work.

Introduction

Spanning clay, steel and textile, this exhibition traces the connections between these artists as they investigate heritage, the body, and memory.

Working in abstraction while maintaining concrete ties to the physical world, Jiménez and Troxell contemplate and reclaim their own ancestry, as well as that of their medium. Each artist distinctively approaches these practices laden with histories of artistry, labor, and utility. The self is recast into clay or textile, allowing personal experience to emerge through new forms ripe for ubiquitous understanding.

Carolina Jiménez (b. California, 1991) uses the language of abstract expressionism to create monumental woven paintings in which the self is understood both in their narrative conception as well as the visibility of labor in their creation. Jiménez unites her own recollections—a sense of belonging at a fruit stand or the hues of trees from a family home—with material memory. The process of naturally dying silk and linen yarns in her studio intimates Jiménez with the conventions of her craft in order to diverge from tradition. Integrating these yarns with their commercially produced counterparts in various states of tension and repose, she examines the larger history of her craft in its utility and artistry. By harnessing this materiality, Jiménez creates juxtapositions that lay bare her labor, mirroring that of generations of artisans. Embracing various contradictions in her work, Jiménez ultimately allows the viewer to empathize with, and synthesize, a new experience. She captures sensations both eternal and fleeting, creating an impression of the past through an experience in the present.

Grace Sachi Troxell (b. Illinois, 1991) similarly works with multiple modes of representation, creating large-scale sculptures in ceramic and steel. Fusing manufactured and organic materials, the artist creates a fraught sense of entanglement as vegetal and disembodied forms morph into one. Troxell uses clay as a vehicle to explore her mixed Japanese, Irish and German ancestry; the medium itself becoming a form of generational memory. She casts fragments of her family members' bodies—her father's hands, her aunt's face, her mother's breast—and pairs them with organic forms, examining the symbiosis of our bodies and the earth. Like Jiménez, she touches on the functional history of her medium, bringing vessel-like forms to a human scale. Referencing abject aesthetics, Troxell's teratological sculptures put the body on display, acting as figures themselves and embodying the narrative that their amalgam of parts represent.

Both Jiménez and Troxell, entrenched within historied crafts, acknowledge traditional canons while emerging anew. Together, these idiosyncratic works address the ways in which the body holds ancestral memory, prompting a meditation on physicality, personal narrative, and broader histories.

Press Release

Alison Bradley Projects is pleased to announce our upcoming exhibition, featuring work by Carolina Jiménez and Grace Sachi Troxell, curated by Cayla Blachman and Olivia Breibart. This exhibition brings together the work of these two emerging artists, examining the fluidity of their common concepts across two disparate mediums.

Carolina Jiménez (b. California, 1991) and Grace Sachi Troxell (b. Illinois, 1991) work in traditional craft media in pursuit of contemporary expression. Working in textiles and ceramic respectively, each artist distinctively approaches these historied practices. Both elevate the potential of their medium, creating monuments to both personal and ubiquitous histories of art, labor, and technique.

This exhibition reveals the connections between these two artists, as they investigate heritage, the body, and memory. Working in abstraction with concrete ties to the physical world, Jiménez and Troxell contemplate and reclaim their ancestry and selfhood. In this two person exhibition, the body is transmuted into clay and textile as new forms emerge through material confrontation and manipulation.

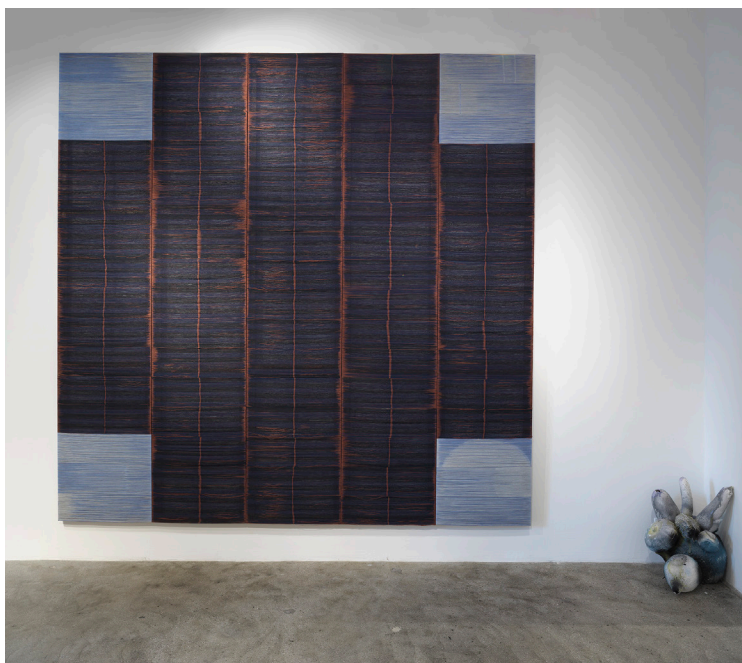
Carolina Jiménez uses the language of abstract expressionism to create her monumental woven paintings. Working within these canons of craft and art history, Jiménez universalizes personal narratives through color and composition. By harnessing the materiality of her medium, Jiménez creates juxtapositions that lay bare the labor of her own process, mirroring that of generations of artisans. In doing so, she captures sensations both eternal and fleeting, creating an impression of the past through both the making and viewing experience in the present.

Grace Sachi Troxell similarly works with multiple modes of representation, creating large-scale sculptures in ceramic and steel. Troxell uses clay as a vehicle to explore her mixed ancestry; the medium itself becoming a form of generational memory. Like Jiménez, she touches on the functional history of ceramics, bringing vessel-like forms to a human scale. In their physical presence, the pieces act as figures themselves, embodying the narrative that their amalgam parts represent.

Both Jiménez and Troxell, entrenched within traditional artistic processes, acknowledge history while emerging anew through their individual approaches. Together, these works address the ways in which the body holds ancestral memory, prompting a meditation on physicality, personal narrative, and broader histories. Alison Bradley Projects is delighted to introduce these emerging artists to a wider audience.

Carolina Jiménez (b.California, 1991) is a textile artist based in Brooklyn, New York. Drawing on her heritage as a first generation Mexican-American, she creates woven paintings as a vehicle for containing and expressing emotion. While these works are abstract, they are tied to actual places, people, and experiences, their central focus remaining the body as a site for memory. Jiménez received a BArch from Syracuse University and an MFA from The Rhode Island School of Design (RISD). Her work has been featured in exhibitions at 75 Chauncey, New York; Heath Ceramics (online); The Gallery at 200 Lex, New York; Sol Koffler Gallery, Providence; The RISD Museum, Providence; and 1stDibs Gallery, New York. She is currently an Artist Fellow at the Museum of Art and Design (MAD) in New York City and has been an artist in residence at Casa Lu in Mexico City.

Grace Sachi Troxell (b.Illinois, 1991) is a sculptor based in Ithaca and Brooklyn, New York. In her current work, she uses clay and found objects to explore entanglements between organic and inorganic materials, form and deformity, and digestion, as well as her mixed Japanese, Irish and German heritage. She received a BS in Studio Art from Skidmore College, a Post-Graduate certificate in painting from the Glasgow School of Art, and an MFA from Cornell University. She has been an artist in residence at MacDowell, Yaddo, Sculpture Space, the Studios at MASSMoCa, Woodstock Byrdcliffe, Willapa Bay AiR, The Pottery Workshop in Jingdezhen, China, Dumfries House, Scotland, and The International Textile Art Symposium, Daugavpils Rothko Center, Latvia. She is currently an artist in residence at Sharpe-Walentas in New York City. Troxell has had solo exhibitions at Haw Contemporary, Kansas City; Neighbors, Ithaca; The Hartnett Gallery at The University of Rochester; and The Herbert F. Johnson Museum of Art at Cornell University. She is currently a visiting critic at Cornell University. Troxell has her first solo exhibition, Cosmic Daikon, in New York City this summer at the Sunroom Project Space at Wave Hill, opening June 17th. Organized by Curator of Visual Arts Rachel Raphaela Gugelberger, the Sunroom Project Space provides an opportunity for New York-area emerging artists to develop and exhibit a site-specific project at Wave Hill, a public garden and cultural center in the Bronx.



"In years before, time was a small drop of dew. Its existence: a passing thought. I felt I could gather time and hold it in my hand. One perfect, gleaming moment after another. But time is violent and unrelenting. I feel it now pulling me, every moment, towards a certain end. I struggle to breathe and build and love without worry. A sadness of not bringing to life every color I've imagined. I've felt more alive to my death than ever before. I wake up in the middle of the night dreaming that I was dancing with my grandma. She was smaller than I remembered, frailer and more gentle. Fig tree, cast in darkness, deep and brooding against the curtain. I feel her hands, bones and all, softest skin. See hollow cheeks. I wanted to tell her I loved her, but was lying in my bed instead."

Mangos Agrios, Mangos Dulces introduces Jiménez' play with scale, allowing her work to become a sort of monument, heightening awareness of both materiality and labor. Playing with the tradition of monumental scale in the history of textile, Jiménez takes narrative in a new direction, using it as a jumping off point for abstraction. She uses dichotomies—between sweet and sour, linen and cotton, tension and repose— to create something fluid and whole.



Both monumental and familiar, *Fennel Foot and Beets & Boobs* force the viewer to confront these totemic sculptures with an acute awareness of one's physicality. By referencing the human body—they are slightly larger than the average female—Troxell brings to life a new kind of being, with a head of clay and a body of steel. The dialectic relationship between these two juxtaposing materials inherently questions their historic use and significance: two materials of the earth with traditional utilities as structure and vessel, coming together in rare form.





"I have been drawn recently to a mimicking of the process of decay and regrowth through sculptural means and a physical form that becomes more of a body than a gesture of the body. I have been thinking about the relationship between form and deformity, animate and inanimate, container and contained, becoming versus becoming with."





Troxell cast apple trays, carrots, turnips, beets, acorn squashes, napa cabbages, squashes, her breasts and her partner's arm to create this layered ceramic installation, with unexpected and playful details, examining the symbiosis of our bodies and the earth. The elliptical shape of this site specific work derived from the opening of Troxell's hand built kiln, collapsing both the mouth of the kiln and the circumference of the installation. The title, *Shifting Center*, and work encourages a rescentering of one's values with ecology, kin and selfhood as well as prompting new considerations with our affiliations and affections with our environments.



“Across the country in New York, I took the subway for the first time in five months. back then (do you remember?) sitting masked among strangers felt both terrifying and comforting. When I stepped above ground, I was comforted by the sun glowing a soft pink. I was comforted by this quiet moment of beauty, but my mother reminded me on the phone that smoke from the wildfires had made its way over to me from home, shifting the colors above. Her red sun was my pink sky.”

Tu Sol Rojo is exemplar of Jimenéz’ contemplation of color in everyday moments— extracting variations in hues from her own impressions and translating them into the language of Abstract Expressionism. This abstraction highlights the materiality of her work and allows the viewer the opportunity to experience it anew. Her broader themes too are present in this work, considering home and her past, as wildfire smoke drifted from California, creating this mosaic of pink in the New York sky.



Made entirely of slip-cast vegetables that Troxell grew in the Ithaca Community Garden, *Blue* playfully creates something alien out of something familiar. The caustic, artificial colors created by the mason stains - sprayed onto the clay using an atomizer- juxtaposed with the natural vegetal forms perhaps reference the industrial chemicals that enter our body through our food and the damaging and irreversible effects they cause us.



Tranquila & Pluemia allow for material contemplation, between silk and linen, dyes, and the process of weaving itself. The iterative language of this pieces lay bare the various combinations Jimenez' technique exists in, and the resulting effect of each.and irreversible effects they cause us.



Carolina Jiménez CV

Solo Exhibitions

- 2022 *Mangos Agrios, Mangos Dulces*, 75 Chauncey, New York, NY
- 2021 *Solstice*, Heath Ceramics, Online

Group Exhibitions

- 2018 *Surface and Structure*, The Gallery at 200 Lex, New York, NY
- The Whole Nine Yards*, Sol Koffler Gallery, Providence, RI
- Designing Traditions Biennial*, RISD Museum, Providence, RI
- 2017 *Work in Process*, DESIGNxRI and RISD Museum, Providence, RI
- New Talent*, 1stDibs Gallery, New York, NY

Awards & Residencies

- 2023 Museum of Art and Design Artist Fellowship
- 2022 Casa Lu Residency
- 2017 Bertha Gray Hayes Memorial Scholarship
- 2016 RISD Departmental Fellowship
- 2013 Crown-Wise Grant
- 2012 Coluccio Salutati Award

Grace Sachi Troxell CV

Solo Exhibitions

- 2023 *Cosmic Daikon*, Wave Hill, New York, Ny
- 2022 *Potato Séance*, Hartnett Gallery, University of Rochester, Rochester, NY
- 2021 *Potato Séance*, Herbert F. Johnson Museum, Ithaca, NY
- 2021 *No More Chicken Nuggets, Mommy*, Neighbors, Ithaca, NY
- 2020 *Their Planet Exploded*, Herbert F. Johnson Museum, Ithaca, NY
- 2020 *The Soul of a Turnip*, Tjaden Gallery, Cornell University, Ithaca, NY
- 2017 *Burnt Honey*, Haw Contemporary, Kansas City, MO

Two-person Exhibitions

- 2023 *Fluorescent Dirt (With Patrick Brennan)*, Cohen Gallery, Alfred, NY
- 2022 *Radical Botany* (with Rachelle Dang and Landon Newton), Tjaden Gallery, Ithaca, NY
- 2020 *Variations on a Dot* (with Patrick Brennan), Experimental Gallery, Cornell University, Ithaca, NY
- 2015 *Not Good, I Start Again* (with Evangeline Riddiford Graham), Susquehanna Center for the Arts, Columbia, PA

Group Exhibitions

- 2023 *Paroxysm*, Westbeth Gallery, New York, NY
- 2022 *Local Futurities*, Cornell Biennial, The Cherry Arts, Ithaca, NY
- 2022 *Life as Clouds*, String Gallery, Wells College, Aurora, NY
- 2021 *Badminton Tournament*, Bridget Donahue Gallery, New York, NY
- 2021 *Far and Wide* (jurors: Nicelle Beauchene and Franklin Parrasch), WAAM, Woodstock, NY
- 2021 *Biennial: Swarm*, Cornell University, Ithaca, NY
- 2021 *What Ends Up in a Book*, Herbert F. Johnson Museum, Ithaca, NY
- 2020 *How to Build an Ocean*, Jack Hanley Gallery, New York, NY
- 2020 *Maximum Occupancy*, Herbert F. Johnson Museum, Ithaca, NY
- 2019 *12*, Random Access Gallery, Syracuse University, Syracuse, NY
- 2019 *Pure Wobble*, Tjaden Gallery, Cornell University, Ithaca, NY
- 2017 *Fresh AIR*, Woodstock Byrdcliffe, Woodstock, NY
- 2016 *Reclamation* (curated by Ian Berry), Collar Works, Troy, NY
- 2015 Bemis Center Benefit Art Auction, 2015, Bemis Center, Omaha, NE
- 2015 *Exit. Cartografía de la Creatividad*, El Museo De Arte de Sinaloa, Culiacan, Mexico.
- 2015 *Artifacts*, Troy Night Out, Contemporary Artists Center, Woodside, Troy, NY
- 2014 FiveMyles Benefit, Five Myles Gallery, Crown Heights, NY
- 2014 *Seeking Space, The Active Space*, Bushwick Open Studios, Bushwick, NY
- 2014 *Imagine This*, Brooklyn Waterfront Artists Coalition, Redhook, NY
- 2014 *Far and Wide*, Woodstock Artists Association and Museum, Woodstock, NY
- 2014 Masur Museum 51st Annual Juried Competition, Masur Museum, Monroe, LA
- 2014 *Nite Flights*, Underground Car Park, Glasgow, Scotland, UK
- 2014 *Lost World / Found World*, Susquehanna Art Museum, Harrisburg, PA
- 2013 Thesis Exhibition, Tang Museum, Skidmore College, Saratoga Springs, NY

- 2013 *Layers*, Saisselin Art Building, Skidmore College, Saratoga Springs, NY
- 2013 Juried Student Exhibition, Schick Gallery, Saratoga Springs, NY
- 2012 *For Only Gossamer, My Gown*, Tang Museum, Saratoga Springs, NY
- 2012 *Bindings*, Fenetre Gallery, Harrisburg Area Community College, Harrisburg, PA
- 2012 *Iphigenia in Aulis*, Case Gallery, Saratoga Springs, NY

Awards & Residencies

- 2022 Sharpe-Walentas Studio Program
The Puffin Foundation Grant
Marjorie Strider Foundation Award
Sculpture Space, summer artist-in-residence
- 2021 CATWALK Institute, artist-in-residence, Catskill, NY
Specific Opportunity Stipend, Community Arts Partnership, Ithaca, NY
Warren Mackenzie Advancement Award, Northern Clay Center, MN
- 2020 John Hartell Graduate Award for Art and Architecture, Cornell University, Ithaca, NY
Cornell Council for the Arts Grant, Cornell University, Ithaca, NY
Nomination, Dedalus Foundation MFA Fellowship
Anderson Ranch Workshop scholarship, Snowmass Village, CO
Art Microgrant, Cornell University, NY
- 2019 Willapa Bay AiR, spring artist-in-residence, Oysterville, WA
Scholastic Art & Writing Awards Alumni Microgrant, NY, NY
- 2017 Yaddo, summer artist-in-residence, Saratoga Springs, NY
MASS MoCA Studios, summer artist-in-residence, North Adams, MA
The Pottery Workshop, spring artist-in-residence, Jingdezhen, China
- 2016 MacDowell, spring artist-in-residence, Peterborough, NH
Woodstock Byrdcliffe, summer artist-in-residence, Woodstock, NY
International Textile Art Symposium, Daugavpils Rothko Center, Latvia
- 2015 Contemporary Artists Center, Woodside, summer artist-in-residence, Troy, NY
- 2013 Dumfries House, fall artist-in-residence, Scotland, UK
Periclean Scholar, Skidmore College, NY
Jess Solomon Memorial Award for painting, Skidmore College, NY
Janet B. Schwem '36 Scholarship for an art student, Skidmore College, NY
Mary Haight Shulha Studio Art Award, Skidmore College, NY
- 2012 See-Beyond Grant, funds to study textiles in Japan, Skidmore College, NY

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