

**Wasserman Projects to Open Trio of Exhibitions
Exploring the Nostalgia and Reinvention of Urban Decay**

**Including Solo Presentations of Works by Detroit-Based Artist Scott Hocking,
Brazilian Artist Maritza Caneca, and Brooklyn-Based Artist Jack Henry**

**On View April 26 - June 29, 2019
Opening Reception April 26, from 6:00 - 9:00 PM**

Detroit—April X, 2019—On April 26, Wasserman Projects will open three concurrent solo exhibitions of works by Detroit-based artist Scott Hocking, Brazilian artist Maritza Caneca, and Brooklyn-based artist Jack Henry. While presented in three distinct shows, the featured artists this spring are, nonetheless, connected by their mutual interest in the evolution and state of urban environments. From Hocking's monumental installation to Caneca's richly-colored, cinematic photographs to Henry's abstract sculptural works, the artists take as their subject the current landscape of the Americas. The exhibitions will remain on view through June 29, 2019.

The detritus and dissolution of man-made structures that once stood in grandeur serve as important points of departure and inspiration for each of the featured artists. While this sense of abandonment serves as an undercurrent in their practices, notions of transformation, the discovery of beauty in unexpected places, and the importance of memory are equally pivotal through-lines, adding levity and optimism to their work. Whether as a commentary on post-industrial America or an encapsulation of the nostalgia of forgotten spaces, Hocking, Caneca, and Henry, each bring to light the influence and experience of physical spaces and objects in our daily lives.

“To immerse oneself and fully own the beauty and power of seemingly ordinary objects and environments takes a certain kind of audacity. That is in part what has drawn me to each of our spring featured artists,” said Alison Wong, Director of Wasserman Projects. “Their ability to transform day-to-day experiences into narratives that address both personally and universally resonant subjects is so compelling. And as you engage in their work more deeply, you see at play the dichotomies of the natural and man-made, the contemporary and ancient, the funny and the grave—when those pieces come together in their hands, they produce something fresh, exciting, and real.”

The spring line-up is also in keeping with Wasserman Projects' vision to bring together in dialogue in Detroit local, national, and international artists. A further detailing of each artist's exhibition follows below.

Scott Hocking

Detroit-based artist Scott Hocking creates site-specific installations, sculptures, and photographs that examine, honor, and re-envision found materials and neglected spaces. For his upcoming presentation at Wasserman Projects, Hocking will evolve his *SEVENTEEN SHITTY MOUNTAINS* installation, which he first developed as part of 1xRun's 2018 Murals in The Market festival in Detroit. The new installation features 17 towers built from approximately 50 discarded concrete sewer pipes that Hocking collected

from a now defunct Detroit Water & Sewage Department building in Eastern Market. Ranging in scale from two to 14 feet in height and up to 15 tons in weight, each tower stands as a monument to the possibilities of both success and failure in all human endeavor. At the same time, the work references ancient megaliths, which in their sheer scale and exquisite ruin speak poignantly to the nature of change and the importance of memory. For Hocking the application of bright, vivid colors across the installation serves to add a layer of humor to the work, that recognizes the subtle absurdities in what we choose to honor and sanctify and what we decide to merely discard.

Positioned within Wasserman Projects' industrial space, the intensity of the installation's scale and coloring is all the more amplified, compelling visitors to physically engage with the work. For Hocking, who leverages the abandoned spaces of Detroit as source and inspiration for his practice, the transformative quality of context is an important conceptual thread. In this way, he asks, "How do we determine what is art and what is detritus? What is of value and interest or not?" His practice is suffused with the notion that what in one moment may seem mundane, in another can reveal new thinking, experience, and understanding.

SEVENTEEN SHITTY MOUNTAINS at Wasserman Projects is produced in collaboration with David Klein Gallery, which represents Hocking, and Eastern Market Corporation.

Maritza Caneca

Brazilian artist Maritza Caneca began her career in the 1980s as a cinematographer, focusing in particular on still imagery. Drawn to the way an image can capture an entire narrative in just a single frame, Caneca turned increasingly to photography. In 2012, she visited her grandparents' home, where she discovered that the swimming pool, which had once served as a vibrant gathering space, now stood aged, drained, and abandoned. Of that moment, Caneca has said, "Where the pool was once a place of joy, glamor, and human interaction, it was now overwhelmed by residue and emptiness. I realized that this void was not entirely a void; it was filled with memories and I was moved by the power of these sensations, so unexpected yet so welcome."

Since that initial spark, Caneca has developed an ongoing photography project centered on the swimming pool as a site of nostalgia, with both personal and universal resonance. She has taken breathtaking photographs of pools, in varying stages of use and decay, across Brazil, envisioning the memories and moments that they hold. The aesthetic and sensory qualities of pools—the blueness and malleability of the water; the artistry and repetition of the frequently used pool tiles; and the sense of calm and weightlessness—have further fueled Caneca's artistic explorations. Drawing on her background in film, Caneca has amplified the visual and physical components of the pools to evoke the emotions and associations of personal experience.

A selection of Caneca's pool photographs, taken between 2013 - 2018, will be presented at Wasserman Projects, as will a video installation dealing with the same subject.

Jack Henry

Brooklyn-based artist Jack Henry transforms everyday detritus like plastic bags, hubcaps, and bottles into multi-layered sculptures and wallworks. For his *Core Sample* works—a selection of which will be on view at Wasserman Projects—Henry builds molds from plywood and plastic, which he then uses to cast a

variety of collected objects in resin and cement. The resulting work resembles in ways the tiers of a geologic earth sample, with different materials compacted atop each other to create a new whole. While many might consider the objects that comprise Henry's works to be the remnants of human activity, intended only to be discarded, for Henry they serve as resonant testaments to contemporary life. Re-contextualized as new works, these once castoff pieces take on a new aesthetic richness, especially in the intricacy of their texture.

In some works, in particular Henry's wall pieces, nature begins to reassert itself within the chaos of the man-made material. Grasses, leaves, branches, and flowers peek out from the confines of the concrete and resin, and in some instances form the core of the work, mirroring the ongoing tension between nature and industry that is increasingly part of our national dialogue. Here, the abstraction of Henry's work takes on an edge of realism, encapsulating his vision of the work as "monuments to post-industrial America".

ABOUT WASSERMAN PROJECTS

Wasserman Projects was conceived by Michigan-native Gary Wasserman and opened its doors in a former firehouse in Detroit's historic Eastern Market, one of the oldest and largest year-round markets in the U.S., in fall 2015. Wasserman Projects is guided by a spirit of collaboration, recognizing that artist projects are best realized and most meaningful when they engage a broad range of cultural organizers, community leaders, and the dynamic and diverse populations of Detroit. The organization works with artists from across disciplines and around the world, presenting exhibitions and performances that will spark a discourse on art, but also cultural, social, or political issues, which are particularly active and timely in Detroit. Wasserman Projects is nimble in its approach, operating in part as a for-profit gallery as well as a presentation space, and helps artists bring to fruition new projects that may not otherwise be possible.

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