



Susan Inglett Gallery is pleased to present works by Wilmer Wilson IV at the 2022 edition of The Art Show, organized by the ADAA. The show will run from 3-6 November 2022. The artist will be present at the Fair Sunday 6 November from 12-3 PM as part of the Meet the Artist programming.

Wilson first came to our attention with his now signature staple work in the New Museum Triennial, *Songs for Sabotage*. Here the artist gathered photographic images of primarily African American figures found on street fliers promoting parties, concerts, hair salons, and church events stapled to telephone poles around his West Philadelphia neighborhood. Wilson enlarged, collaged, and returned the new prints to the sort of substrate where they were found, wood panels as a stand-in for the now ubiquitous plywood hoarding of boarded-up buildings and construction sites.

The images were then affixed with hundreds if not thousands of metal staples redolent of accumulations of staples on utility poles and urban kiosks. This protective scrim de-centered the subject, impacting not only the way the image is seen but how it is seen. In doing so, the artist produced an image that is "materially specific," where the staples act simultaneously as a critical viewing device for the photograph underneath, but also as a visual language in and of itself.

Alongside recent explorations in public sculpture, bronze, and concrete, Wilson continues to expand upon his early practice, most recently in an exhibition at the University of the Arts replacing the wood panel with a columnar kiosk and staples with clear-headed pushpins. The three-dimensional structures force an active engagement with the image as the photo cannot be seen in its entirety from just one angle, or point of view. The pushpins, like the staples, necessitate a careful consideration and navigation of the subject, at once obscuring, distorting, and amplifying.

A second shift or evolution in Wilson's practice occurs in the new two-dimensional panels created for this presentation. Rather than sourcing found imagery, s and ~7, begin with original photographs and composition conceived by the artist. Wilson writes, " I have actively returned to thinking about second skins and that is manifest as a series of material explorations (meant) to engage the shifting meanings posed by a body constructed out of things other than flesh."

The aim has always been to lessen the demand of visibility on bodies specifically and to make use of pedestrian objects from public and domestic spheres to create barriers, viewing devices, and/or mediating layers that modulate an audience's relationship to the bodies imaged or implied beyond said layers.

-Wilmer Wilson IV

WILMER WILSON IV (b. 1989, Richmond, VA) lives and works in Philadelphia, PA. He received his MFA from the University of Pennsylvania in 2015 and his BFA from Howard University in 2012. He is a recipient of the Pew Center for Arts & Heritage Fellowship (2017) and the American Academy in Rome Fellowship (2014). His work was seen most recently in a solo exhibition at the University of the Arts, Philadelphia and has been part of exhibitions and performances at the Hammer Museum, Los Angeles (2021); Philadelphia Museum of Art (2021); New Orleans Museum of Art (2019); New Museum Triennial, NYC (2018); Barnes Foundation, Philadelphia (2017); Flanders Fields Museum, Belgium (2017); Museum of Fine Arts, Boston (2015); and the National Portrait Gallery, Washington, D.C. (2015). Wilson's work can be found in the permanent collections of the Baltimore Museum of Art; Crystal Bridges Museum of American Art, Bentonville; the Museum of Fine Arts, Boston; and the Virginia Museum of Fine Arts, Richmond among others.