

DANA SHERWOOD

DENNY  
GALLERY



# Dana Sherwood

Work from 2011 - 2017

# DENNY GALLERY

261 BROOME STREET  
NEW YORK NY 10002  
PHONE: 212.226.6537  
WWW.DENNYGALLERY.COM  
EMAIL@DENNYGALLERY.COM

This catalog has been printed on the occasion of the exhibition

Dana Sherwood  
Untitled Miami Beach  
December 6-10, 2017

© 2017 by Denny Gallery LLC  
Artworks © Dana Sherwood  
All rights reserved.



*The Sausage Forest*, 2014  
Ink and watercolor on paper  
12 x 16 in/30 x 41 cm

# Contents

# Biography

## Biography

### Bodies of work

“The Confectionery Lives of Snails”

Feral Cakes

Crossing the Wild Line

Banquets in the Dark Wildness

The Melodious Malfeasance Meat-Grinding Machine

Encrustations

Picnic at Cape Point

Candied Landscape

### Epilogue

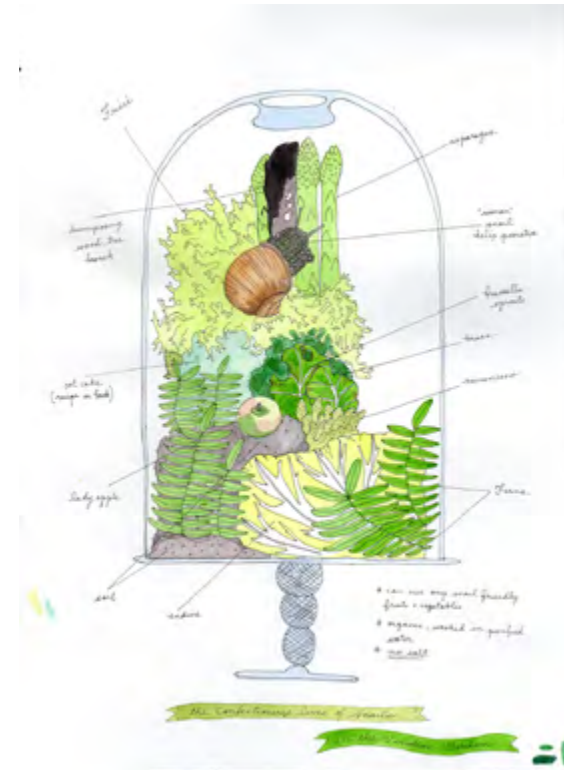
Curriculum Vitae

Dana Sherwood’s work explores contact between human and non-human animals in order to understand culture and behavior. Her sculptures, video works, and watercolors portray ritualized feedings Sherwood performs for animals who live among or at the borders of human populations. She experiments night after night to serve a population of animals with decadent cakes, sculpted gelatin molds, and rare meats that they will enjoy, capturing their indulgence on film and making drawings of the encounters. The animals play a complex role as subjects and collaborators, asserting their visibility and desires even as Sherwood’s work theorizes about the Anthropocene, the current geological epoch in which human activity has caused substantial, irreversible damage to the natural world.

Dana Sherwood has exhibited in *dOCUMENTA 13* and at Mass MoCA, Flux Factory, Socrates Sculpture Park, Tanya Bonakdar Gallery, and Marianne Boesky Gallery, among others. Sherwood’s most recent solo exhibitions were at Kepler Art Conseil (Paris, 2017) and Denny Gallery (New York, 2016). Her work has been featured or reviewed in publications including *The New York Times*, *Hyperallergic*, *The Huffington Post*, *Art F City*, and *the Miami Rail*. Sherwood has received several prestigious residencies including Swing Space by LMCC and OMI International Arts Center.

# “The Confectionery Lives of Snails”

2017



“The Confectionery Lives of Snails”  
(in the viridian garden) installed at Untitled Miami Beach, 2017

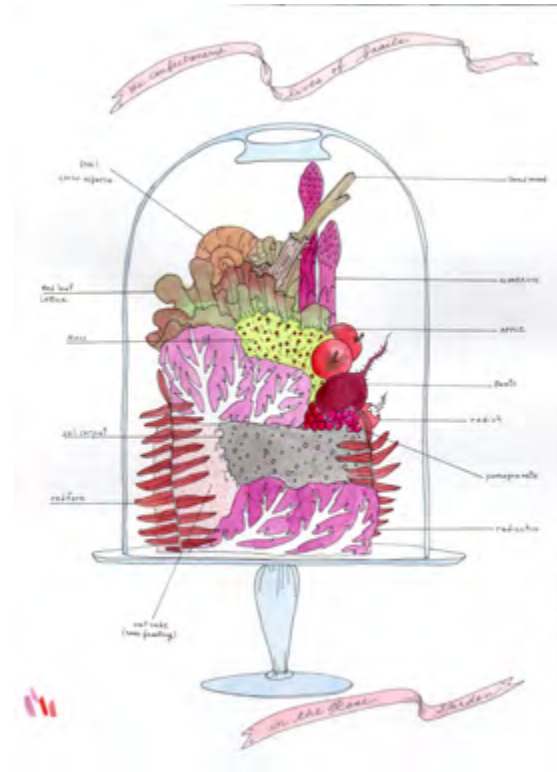
Glass dome, organic matter, and nails  
19.5 x 11 x 11 in/49.5 x 28 x 28 cm

Above: Drawing accompanying sculpture

“The Confectionery Lives of Snails,” was first exhibited with Denny Gallery at Untitled Miami Beach. Sherwood created hand blown glass cake displays and puts cakes and other organic material inside with snails. These organic sculptures were consumed over the course of the six day fair by the living snails.



"The Confectionery Lives of Snails"  
 (in the lemon garden) installed at  
 Untitled Miami Beach, 2017  
 Glass dome, organic matter, snails,  
 and watercolor on paper  
 18 x 11 x 11 in/46 x 28 x 28 cm



"The Confectionery Lives of Snails"  
 (in the rose garden) installed at  
 Untitled Miami Beach, 2017  
 Glass dome, organic matter, snails,  
 and watercolor on paper  
 18 x 10.5 x 10.5 in/46 x 27 x 27 cm



# Feral Cakes

2017

Residing deep within the suburban sprawl of South Florida, I began setting out fruits, vegetables, meats, cakes and other confectionery concoctions for the local animal inhabitants. The menus grew from a knowledge of the natural diet of animals such as raccoons, foxes, possums and other creatures I expected to find living along the borders of human habitation. Filming over the days, weeks and months I began to get to know the preferences and predilections of their régimes, and, usually these foods did not include green vegetables and apples, but donuts, hot dogs, pizza and lamb chops. A conversation started to emerge as I watched my videos each morning from the previous nights banquet and adjusted, tweaked and tested them.

- Dana Sherwood

*Feral Cakes* was first exhibited at Kepler Art Conseil in Paris, France from September 26 to October 21, 2017 it was then brought to Untitled Miami Beach by Denny Gallery in December 2017.

Stills of *Feral Cakes*, 2017  
Digital video  
11:22 min  
Edition of 3





Installation view from Untitled Miami Beach, 2017.



*With Spirals and Snails in the Palmetto Grove*, 2017  
Watercolor and gouache on paper  
37 x 51.5 inches/ 94 x 131 cm (paper dimensions)





*Wildness Face to Face in the Palmettos, 2017*  
Watercolor and gouache on paper  
10 x 14 in/25 x 36 cm



*The Blue Hour with Raccoons, 2017*  
Watercolor and gouache on paper  
12 x 16 in/30 x 41 cm



*Possum with Spiral Jelly*, 2017  
Watercolor and gouache on paper  
7 x 10 in/18 x 25 cm



*Raccoon upon a Table*, 2017  
Watercolor and gouache on paper  
7 x 10 in/18 x 25 cm



*Possum Meets Raccoon, 2017*  
Watercolor and gouache on paper  
10 x 14 in/25 x 36 cm



*Still Life with Spirals, 2017*  
Watercolor and gouache on paper  
9 x 12 in/23 x 30 cm

# Crossing the Wild Line

2016

*Crossing the Wild Line* was Sherwood's first solo exhibition at Denny Gallery as well as her first solo show in New York City from January 10 to February 21, 2016. The exhibition highlighted Sherwood's multi-disciplinary practice with a theoretical focus on the Anthropocene. "Anthropocene" is a term used to define our most recent epoch beginning when humanity started to have a significant global impact. Sherwood's practice consists of drawing, video, and sculptural installations often placed in nature as interventions to engage local wildlife. The complex relationship between humans and other animals in an increasingly homogenized ecosystem is a consistent theme in Sherwood's work.

This exhibition, *Crossing the Wild Line*, was focused on a central sculpture that was originally located in the far reaches of the Botanical Garden of Brasília. Field cameras documented the wildlife activity interacting with the sculpture. The work, also titled "Crossing the Wild Line", is a food cart containing items such as cooking utensils, cook books, raw meat and fish. Food in Sherwood's work can be understood as metaphor for the way humans transform nature into culture, as described by Claude Levi Strauss, in his seminal book *The Raw and the Cooked*. Accompanying the sculptural work are significant drawings and videos from Sherwood's body of work.



Installation view of *Crossing the Wild Line* at Denny Gallery, New York, NY, 2016.





Details of *Crossing the Wild Line*, 2015  
Videos, monitors, books, glassware, aluminum, cooking implements, wood, varnish, resin, acrylic, and sausage casings  
70 x 64 x 22 in/178 x 163 x 56 cm

Opposite: Installation view of *Crossing the Wild Line* installed in *A Feast for the Eyes*, Nassau County Museum of Art, Roslyn Harbor, NY, July 30 - November 6, 2016.





Foodcart for Brasília, 2015  
 Ink and watercolor on paper  
 9 x 12 in/23 x 30 cm



Left: *Snail Cake*, 2014  
 Ink and watercolor on paper  
 12 x 9 in/30 x 23 cm



Right: *Hot Dog Cake No. 2*, 2014  
 Ink and watercolor on paper  
 12 x 9 in/30 x 23 cm



*Fox with Cake and Sausage*, 2014  
Ink and watercolor on paper  
9 x 12 in/23 x 30 cm



*Raccoon with Cake and Sausage*, 2014  
Ink and watercolor on paper  
7 x 10 in/18 x 25 cm



# Banquets in the Dark Wildness

2014

“Dana Sherwood’s ‘Banquets in the Dark Wildness’ addresses the dysfunctional relationship between humans and animals. It’s a complicated assemblage of cooking tools, fake food and small monitors showing nocturnal surveillance videos of raccoons exploring formal dinner arrangements that Ms. Sherwood sets up for them.”

Reviewed by Ken Johnson in *The New York Times*, July 17, 2014.

*Banquets in the Dark Wildness* was first exhibited in *Back to Eden: Artists wander the Garden* at the Museum of Biblical Art (MOBIA) in New York, NY from June 27 to September 28, 2014 and then exhibited in *Made in New York* curated by Robert Dimin at Blueshift Project in Miami, FL from February 12 to March 26, 2015.

*Banquets in the Dark Wildness*, 2015  
Video, monitors, plaster, clay, varnish, steel baking rack, books, glassware, aluminum and enamel cooking implements, and sausage casings  
60 x 36 x 49 in/152 x 91 x 124 cm



# The Melodious Malfeasance Meat-Grinding Machine

2014

*The Melodious Malfeasance Meat-Grinding Machine* was a multi-sensory experience including a live sausage-making performance, live music and stories and a large, live-stream projection detailing the action inside the wagon.

*The Melodious Malfeasance Meat-Grinding Machine* was a project curated by Denise Markonish exhibited in Nuit Blanche in Toronto, Canada on October 4, 2014.

## About Nuit Blanche

Nuit Blanche Toronto is a free, annual, city-wide celebration of contemporary art, produced by the City of Toronto in collaboration with Toronto's arts community. For one sleepless night, from sunset to sunrise, the familiar is discarded and Toronto is transformed into an artistic playground for a series of exhilarating contemporary art experiences in unexpected public spaces.

In 2014, Denise Markonish, curator at MASS MoCA in North Adams, MA, curated the exhibition "The Night Circus," named after and inspired by Erin Morgenstern's book. Featuring 10 projects located in and around Roundhouse Park and along Bremner Boulevard, Markonish's exhibition offered a spectacle of magic, with an aura of darkness bubbling underneath. Artists dazzle, entertain and enchant downtown Toronto during a night circus that vanishes as the dawn breaks.

*The Melodious Malfeasance Meat-Grinding Machine*  
2014  
Installation/Performance  
16 x 6 x 10 ft/5 x 2 x 3 m



## Encrustations

2012



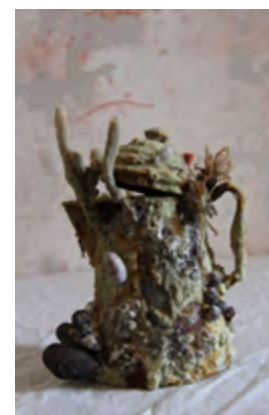
*Encrustations* was made for an exhibition in a Civil War era fort in San Francisco, CA, the piece highlights the only major battle that took place here. The one between the fort and the sea. The work imagines the structure had been engulfed and submerged by the Pacific Ocean and the various personal and military objects left behind were both destroyed by and transformed by the Ocean releasing them into a new life and life form. This work is a collaboration with Mark Dion.

*Encrustations* was first exhibited in *International Orange* at Fort Point, San Francisco, CA an exhibition to celebrate the 75th anniversary of the Golden Gate Bridge in 2012. It was then exhibited in *Mark Dion (Encrustations)* at Tanya Bonakdar Gallery in New York, NY in 2013 and again in *Mark Dion: Misadventures of a 21st-Century Naturalist* at the Institute of Contemporary Art (ICA) in Boston, MA from October 4 to December 31, 2017.

Collaboration with Mark Dion

*Encrustations*, 2012

Wood and glass cases, blue window gels, diverse objects,  
shells, sponges, barnacles, dried algae, plaster, acrylic paint  
6 x 11 x 10 ft/2 x 3 x 3 m



# Picnic at Cape Point

2012

Highlighting the ongoing conflict in South Africa between native and invasive species, this work presents a picnic to a troop of wild baboons, an illicit act in a place where the human population struggles to keep the apes safely off their territory, while they (humans) occupy more and more coveted coastal land leaving the wild population less protected space and forcing the two groups to coexist in increasingly shared spaces with no clear boundaries.

*Picnic at Cape Point* was installed in *Everything Has Its Place* curated by Robert Dimin at Kathryn Markel Fine Arts in Bridgehampton, NY and in *Culinary Habitats*, Kinetic Gallery, Geneseo, NY in 2013.



Top: *Picnic at Cape Point (Invitation)*

Bottom: *Picnic at Cape Point (The Feasting III)*

2012

Digital C-Print

16 x 20 in/41 x 51 cm

# Candied Landscape

2011

Within a lush landscape a candied still life of confections mimics the colors and shapes of the natural surroundings camouflaging itself. Left in situ for one week, the local inhabitants devour the cakes and candies leaving only debris pel mel. Platters are found overturned and sunken in the cool stream where leeches attach themselves to the shining silver surface.

*Candied Landscape* was created during Sherwood's residency at Art Omi International Artists Residency in Ghent, NY. The project was exhibited in *End of Days* at Mixed Greens Gallery in New York, NY in 2012.

Right: *Candied Landscape* and *Bacchanal* installed in *End of Days* at Mixed Greens Gallery, New York, NY, 2012.

Below: *Candied Landscape 1-6*  
2011  
Digital C-Print  
16 x 20 in/41 x 51 cm



## DANA SHERWOOD CURRICULUM VITAE

Lives and works in New York City.

Born in 1977 in Long Island, New York.

### EDUCATION

2004 Bachelor of Fine Art, Magna Cum Laude, University of Maine, Farmington, ME

### SOLO EXHIBITIONS

2017 *Feral Cakes*, Kepler Art Conseil, Paris France

2016 *Crossing the Wild Line*, Denny Gallery, New York, NY

2015 *The Sausage Forest*, Nagel-Draxler Galerie, Cologne, Germany

2013 *Culinary Habitats*, Kinetic Gallery, Geneseo, NY

### SELECTED GROUP EXHIBITIONS

2017 Untitled Art Fair, with Denny Gallery, Miami Beach, FL  
*hello earth*, millimetre 20, Kingsgate Project Space, London, UK

*WAS IT A CAT I SAW*, Scotty Enterprises, Berlin  
Hathaway Contemporary, Atlanta, GA  
*dOCUMENTA*, Brookfield Place, New York, NY

2016 *The Ocelots of Foothill Boulevard*, curated by Bill Anthes and Ciara Ennis Pitzer College, CA

*Extra Natural*, Palais Des Beaux Arts, Paris  
*13th Fellbach Triennial of Small-Scale Sculpture*, Fellbach, Germany  
*A Feast for the Eyes*, Nassau County Museum of Art, Roslyn, NY

*RE-CODING*, Galerie Elisabeth and Klaus Thoman, Vienna  
2015 *Humanimalands*, School of Visual Arts, New York, NY  
*Immediate Female*, Judith Charles Gallery, New York, NY

*Made in New York*, Blueshift Project, Miami, FL

*DUMP!*, Kunsthal Aarhus, Denmark

*Cru*, CCBB, Brasilia

2014 *Great Expectations*, Soy Capitan, Berlin, Germany

*Deceptor*, Fifi Projects, Mexico City, Mexico

*Within a Tournament of Value*, Flux Factory, New York, NY

*Museum as Muse*, Victorian Mansion, Portland, ME

*Back to Eden: Artists wander the Garden*, MOBIA, New York, NY

*On the Blue Shore of Silence*, Tracy Williams Ltd., New York, NY

*Scotia Bank Nuit Blanche*, Toronto, Canada

2013 *Ressurrection*, Observatory, Brooklyn, NY

*Mark Dion (Encrustations)*, Tanya Bonakdar Gallery, NY

*The One Minute Film Festival: 10 Years*, Mass MOCA, North Adams, MA

*Start as Close to the End as Possible*, Torrance Shipman Gallery, Brooklyn, NY

*Everything Has its Place*, Katheryn Markel Gallery, Bridgehampton, NY

*A Picture No Name*, Galerie Protégé, New York, NY

2012 *The Nature of Disappearance*, Marianne Boesky Gallery, New York, NY

Documenta (13), "The Worldly House archive" by Tue Greenfort, Kassel, Germany

*End of Days*, Mixed Greens Gallery, New York, NY

*International Orange*, San Francisco, CA

*Fresh Sculptures and Collaborations*, Georg Kargl Gallery, Vienna, Austria

*Odds*, Gamle Yrkesskolen, Odda, Norway

2011 *Phantoms, Shadows and Phenomena*, The Kennedy Museum of Art, Athens, OH

*Voyage on an Uncanny Sea*, Gallery Diet, Miami, FL

*Bits + Pieces*, The Boston Center for the Arts, Mills Gallery, Boston, MA

*...Hva er mer naturlig enn a be folk hjem til seg?*, The Ut I min hage – Nr. 19, Bergen, Norway

*Prospect.2*, Satellite Lafcadio's Revenge, New Orleans, LA

2010 *Beyond/In Western NY*, Alternating Currents, Buffalo, NY

*A World for the Taking*, Galerie Insitu, Paris, France

*Multispecies Salon*, New Orleans, Paris, France

2009 *Lessons in the Sky: A Filmic Tribute to Audubon*, The Hispanic Society of New York with Dia Foundation, New York, NY

*Statefair*, Socrates Sculpture Park, New York, NY

*The Practice of Joy Before Death*, Scaramouche Gallery, New York, NY

*Antiabecedarians*, A Group Show of Telekinesis Proxeneters in Franca Langua, Barristers Gallery, New Orleans, LA

2008 *Spongespace*, Solvent Space, Richmond, VA

Moab Video Project, Moab, UT

FIAC Special Projects, Jardin des Tuileries, Paris, France

*Prospect One*, Charles J. Colton School, New Orleans, LA

New Orleans Fringe Festival, Film screening at the Hi Ho, New Orleans, LA

*Babylon Books*, Barristers Gallery, New Orleans, LA

One Minute Film Festival, New York, NY

2007 *Sugar Buzz*, Lehman College Art Gallery, Bronx, NY

*A Sentimental Education*, La Sorbonne, Paris, France

*Schemen und Schatten*, Comme ci Comme ça II, Cologne, Germany

One Minute Film Festival, New York, NY

One Minute Film Festival, Wexner Center for the Arts, OH

2006 *Memento Mori*, Comme ci Comme ça II, Cologne, Germany

One Minute Film Festival, Orchard Gallery, New York, NY

2005 *Microcosmographia*, Collaboration with Mark Dion, South London Gallery, London, England

*Petits Fours*, Comme ci Comme ça II, Cologne, Germany

*Romantic Detachment*, Grizedale Arts, Cumbria, England

One Minute Film Festival, Orchard Gallery, New York, NY

### FELLOWSHIPS AND AWARDS

2016 Artist in Residence, Pilchuck Glass School, Stanwood, WA

2012 AERIE, residency in the Everglades National Park, FL

2011 Swing Space, The Lower Manhattan Cultural Council, New York, NY

2011 Art Omi International Artists Residency, Ghent, NY

2005 Grizedale Arts, in cooperation with the Wordsworth Trust, Cumbria, England

2002 Pau International Theater and Art Festival, Pau, France

### PRESS AND PUBLICATIONS

2017 Barone, Joshua. "Treats, Jewelry and AstroTurf: Scenes From an Art Show for Dogs," *The New York Times*, August 11

Ziv, Stav. "The Latest Art Trend is Catering to Dogs, Because Canines Deserve Entertainment, Too," *Newsweek*, June 28

Cooke, Julia. "How Colleen Plumb Uses Her Art to Highlight the Plight of Animals in Captivity," *The Village Voice*, April 5

2016 Meier, Allison. "An Artist Serves Up Decadent Feasts for Wild Animals," *Hyperallergic*, February 1

Kalamaras, Danielle. "Straight Talk with Dana Sherwood," *SciArt in America*, February, pp. 14-18

Holburn, J. "New York- Dana Sherwood: 'Crossing the Wild Line' at Denny Gallery Through

February 21st," *Art Observed*, January 20

Herriman, Kat. "Food Cart Art," *The New York Times*, January 17, p. st3

Cox, Savannah. "New LES Art Exhibit Re-Examines 'Nature' in Human-Shaped World," *DNAinfo New York*, January 13

Herriman, Kat. "Art Made by Tempting Animals," *T The New York Times Style Magazine*, January 12

Corbett, Rachel. "The Artist Who Lured an Ocelot to Dinner," *Food & Wine*, January 7

Johnson, Paddy, Michael Anthony Farley, and Rea McNamara, "This Week's Must-See Art Events: Gallery Armageddon," *Art F City*, January 4

2015 Meyers, William, *Bio Art: Alter Realities*, New York: Thames and Hudson

- 2015 Sherwood, Dana, "All Animals that are not White Men", *The Brooklyn Rail*, November
- Pickman, Kara, "Made In New York," *Miami Rail*, March
- Frank, Pricilla. "10 Badass Emerging Female Artists You Should Know", *The Huffington Post*, January 22
- 2014 Johnson, Ken. "A Garden Divine: Beware of Snake", *The New York Times*, July 17
- Meier, Allison. "When Snakes Could Walk: Contemporary Artists Take On The Garden of Eden", *Hyperallergic*, July 7
- 2013 "STUFF: Dana Sherwood," *Art F City*, August 2
- Introducing, worldwide for the month of..., Artists Calender with Kunstverien NY
- 2010 McLaughlin, Bryne, "Beyond/In Western New York: Buffalo Stance," *Canadian Art*, September 30
- 2009 MacCash, Doug, "Antiabecedarians: A Must-See Art Exhibit on St. Claude Ave." *The New Orleans Times-Picayune*, January 30
- 2007 "Eye Candy in the Gallery," *Lehman College Meridian*, April 1
- 2005 "Wunderkammer für Hungrige," *Kolner Stadt-Anzeiger*, Nr. 238, October 13
- "We Are Seven," *Grizedale Arts*

Dana Sherwood at Art Omi International Artists Residency, Ghent, NY in 2011. Photograph by Diego Perez.



