

Local host organizations for *Social Dress St. Louis* workshops include: Carnahan High School of the Future, the Contemporary Art Museum St. Louis, the Foundry Art Centre, the Montgomery City Youth Center, the Northside Workshop, the OASIS Institute, the Rebuild Foundation (Pagedale and Hyde Park), St. Louis Community College at Forest Park, and the World Chess Hall of Fame.

Thank you to workshop hosts, participants, and the project team: Meghan Bean, Ann Chen, Ian Costello, Meredith Cristal, Becky Daniel, Grant Dienes, Patrick Fuller, Paul Gruber, Nina Horisaki-Christens, Gabrielle Inyart, Laura Lengyel, Anya Liao, Michael Osheroff, Nicole Petrescu, and Peter Pranschke.



## Takashi Horisaki presents *Social Dress St. Louis: Learning and Unlearning*

June 14 - July 15, 2012

The Front Room is generously supported by Mary Ann and Andy Srenco and Étant donnés, the French-American Fund for Contemporary Art. Additional support for *Social Dress St. Louis* was provided in part by HEARding Cats Collective and donors to the *Social Dress St. Louis* Kickstarter campaign.

Major exhibition support is provided by Jeanne and Rex Sinquefield; William E. Weiss Foundation; and Nancy Reynolds and Dwyer Brown. General operating support is provided by Whitaker Foundation; Missouri Arts Council, a state agency; Missouri Cultural Trust; Regional Arts Commission; Bank of America Charitable Foundation; The Trio Foundation of St. Louis; Wells Fargo Advisors; Arts and Education Council; and members of the Contemporary Art Museum St. Louis.

Takashi Horisaki reimagines objects and architecture in his sculptural practice to explore changing urban landscapes. *Social Dress St. Louis: Learning and Unlearning* is the fourth installment in Horisaki's ongoing *Social Dress* series, in which he produces latex casts alongside members of a particular community to create site-specific sculptural installations. Horisaki initiated *Social Dress* as an MFA student at Washington University in St. Louis in 2004 and has subsequently produced *Social Dress* projects in New Orleans, Louisiana (2007) and Buffalo, New York (2010). Each iteration of the series uses artmaking to inspire candid conversations between individuals from diverse backgrounds.

The latex sculptures included in Horisaki's Front Room presentation were created during eleven public workshops in St. Louis in May and June 2012. Partnering with cultural, educational, and civic organizations, Horisaki and his team taught participants to cast personally significant objects, ranging from a trophy and rosary to various architectural façades. The individual works are





Takashi Horisaki, *Social Dress St. Louis: Learning and Unlearning* (detail), 2012. Latex, cheesecloth, acrylic paint, and detritus from cast objects, dimensions variable. Courtesy of the artist.

installed to form a loose patchwork canopy that slopes down from CAM's eighteen-foot ceiling. Upon closer examination, the unique marks and debris from the casting process become readily apparent, revealing traces of individuals within the larger constellation of objects.

To further explicate these personal and collective histories, the artist filmed participants discussing their cast objects. Using the augmented reality application Junaio, visitors can access an interactive video guide to the Front Room gallery installation. Junaio is downloadable via smart phone or viewable on a museum iPad; see CAM's Front Desk for details.

Horisaki resists a conventional representation of the city as marked by complicated socioeconomic indicators in *Social Dress St. Louis: Learning and Unlearning*. Instead, the work takes a more nuanced approach, inviting visitors to reconsider St. Louis through the experiences of its diverse inhabitants.

Takashi Horisaki (b. 1974, Tokyo) lives and works in New York City. His work has been featured in solo or two-person exhibitions at Regina Rex, New York (2011); Buffalo Arts Studio, New York (2010); Socrates Sculpture Park, New York (2007); Elliot Smith Contemporary Art, St. Louis (2004); and Fort Gondo Compound for the Arts, St. Louis (2004). Horisaki's selected group exhibitions include *In Practice: You never look at me from the place from which I see you*, Sculpture Center, New York (2012); *The Days of This Society Are Numbered*, Abrons Arts Center, New York (2011); *Planet of the Slums*, Third Streaming Gallery, New York, and Mason Gross Galleries, Rutgers University, New Jersey (2010); *Hanging Out at ABC No Rio*, Cuchifritos Gallery and *ABC No Rio*, New York (2009); Incheon Women Artists Biennale, Korea (2009); Prospect.1 Biennial, New Orleans (2008); *This Case of Conscience: Spiritual Flushing and the Remonstrance*, Queens Museum of Art, New York (2008); *Listening — Living Art from Tokyo and San Francisco*, The LAB Gallery, San Francisco (2006); *Invited*, Murray Guy Gallery, New York (2005); and *Inaugural Exhibition*, Bruno David Gallery, St. Louis (2005). Horisaki is the recipient of several awards, including the POLA Art Foundation Emerging Artist Grant (2010-11) and the Dedalus Foundation Master of Fine Arts Fellowship (2005-06). Horisaki received an MFA in Sculpture from Washington University, St. Louis in 2005, a BFA in Studio Art from Loyola University, New Orleans in 2003, and a BA in Buddhist and Craft Art History from Waseda University in Tokyo in 1998.

*Social Dress St. Louis: Learning and Unlearning* is organized by Los Caminos, the curatorial project of Cole Root and Francesca Wilmott. Visit [www.loscaminosart.com](http://www.loscaminosart.com).