



Susan Inglett Gallery is pleased to present *Slip*, a solo exhibition by Beverly Semmes, on view from 5 February through 14 March 2026. An opening reception for the exhibition will be held on Thursday, 5 February 2026 from 6 to 8 PM. This exhibition identifies throughlines between works by the artist from 1991 to the present, including early performance photographs, their accompanying costumes and props, ceramic vessels, and new fabric sculptures. The works presented are quiet and clamorous, grandiose and humble, satirical and serious. This disparate pool of opposing effects is only achievable under the logic of performativity that Semmes follows in her studio.

The large-scale sculpture created expressly for her recent survey at Tufts is composed of three silver robes, punctuated by red circles made with crushed velvet. *Billboard* (2025) hearkens back to Semmes' signature fabric sculptures that initiated her artistic career. The two outermost robes face the wall away from the viewer, as if seeking a clandestine moment, while the central robe stands guard, facing forward. A continuous wall of metallic textile, the robes evoke the adjacent performance photograph *Three Figures in Cloud Hats and Purple Velvet Bathrobes at the Table* (1991). Here, three models wearing *Cloud Hats*, also included in the exhibition, appear to commune, or conspire, around a studio table. Originally conceived as costumes for a performance, and now exhibited as wall sculpture, these seven aluminum mesh *Cloud Hats* (1991) defy the scale of human proportion. This is to be expected of Semmes, who, even in 1991, was "not a tailor for the physical body," but "a visionary of the phantasmatic one," as Catherine Liu offered in a review of the artist's early work.

More phantasmic bodies populate the center of the Gallery in the form of the totemic, clay sculptures, *Fish*, *Glove*, and *Suitcase* (all 2012), painted red and standing slightly shorter than Semmes herself. These vessels, mottled by fingerprints, serve as a record of the artist's performative approach to her studio practice, grounded in a hands-on physicality and instinct born of experience.

Billboards accenting red circles rhyme with the trio of fluorescent-red clay sculptures – evidence that Semmes is committed to building upon the visual motifs that reappear throughout her practice. She delivers on this promise again in new sculptures, where freshly minted Gucci slippers are framed by the artist's signature bodices. Embracing the readymade object, the artist flips extravagant slippers from quasi-functional objects into forms evocative of breastplates, embroidered with the baseball team logos of "NY" and "LA," recognizable stand-ins for the domestic centers of cultural capital. Semmes gestures at her dilemma of how to address the commodity-obsessed culture these coveted slippers signify; she is both a fan and critic, negotiating how desire inserts itself into one's home, body, and personality. Even for those who cast themselves outside of this sphere, or try to leave it, Semmes reminds us that our implication is deeply embedded. She leaves us to decide: pick a team, either team, but there's no going home.

BEVERLY SEMMES (b. Washington, D.C., 1958) is an interdisciplinary artist whose work incorporates sculpture, painting, drawing, film, photography, performance, and fashion. Based in New York, the artist was recently honored with a major survey exhibition at her alma mater, Tufts University, and has had solo exhibitions at MOCA Cleveland (2025); JOAN, Los Angeles (2022); the Henry Art Gallery, University of Washington, Seattle (2019); The Ginza Art Space, Tokyo (2000); the Hirshhorn Museum and Sculpture Garden, Washington, D.C. (1996); the Museum of Contemporary Art, Chicago (1995); and the Institute of Contemporary Art Philadelphia, PA (1993) among others. Work by Semmes is currently on view in *Everyday Rebellions: Collection Conversations* at the Brooklyn Museum and *Fabricated Imaginaries* at the Rose Art Museum Brandeis University. Her work was recently included in group exhibitions *Fictions of Display* at MOCA LA, Los Angeles (2025), *Generations: 150 Years of Sculpture* at the Nasher Sculpture Center, Dallas; traveling in *She Said, She Said: Contemporary Artists from the Rubell Collection*, and *Witch Hunt* at the Hammer Museum, Los Angeles (2021). Semmes' work can be found in the permanent collections of the Whitney Museum, the Brooklyn Museum, the Buffalo AKG Art Museum, New York; the Hammer Museum, Los Angeles; the Hirshhorn Museum and Sculpture Garden, Washington, DC; the Walker Art Center, Minneapolis; and the Nasher Sculpture Center, Dallas, among others. Semmes received her MFA in Sculpture (1987) from the Yale School of Art and studied at the Skowhegan School of Painting and Sculpture (1982), where she has served on the Board of Governors since 2000.

The exhibition will be on view at Susan Inglett Gallery located at 522 West 24th Street, Tuesday to Saturday 10 AM to 6 PM. For additional information, please contact Susan Inglett Gallery at 212 647 9111 or info@inglettgallery.com. Join the conversation with Susan Inglett Gallery and Beverly Semmes on Instagram (@susaninglettgallery) and Facebook (Susan Inglett Gallery), and via the hashtags #susaninglettgallery and #beverlysemmes.