

ALINA TENSER



PARENTHESES, ORANGE PATH
2022, satin ribbon, steel, expanded metal,
and casters, 56 ½ × 33 × 14 in.
(143.5 × 83.8 × 35.6 cm)

Alina Tenser, born 1981, Kyiv, Ukraine.

“When I’m holding my work I feel like the maker, and when I’m performing with my work it’s actually very enjoyable because I know so well how to handle it,” Alina Tenser explained in a 2016 interview with *The Third Rail*. For Tenser, making, crafting, handling, and playing are all part of the experience of sculpture. Drawing inspiration from Lygia Clark’s (p.68) interactive “non-objects” and psychologist James J. Gibson’s notion of “affordances”—the cues that indicate whether something should be flipped, twisted, pressed, or zipped—she fashions or assembles objects that call out for tactile engagement. In live performances and surreal videos, Tenser manipulates her sculptures in ways that evoke both absurdist domestic routine and open-ended childhood play. The works in Tenser’s *Parentheses* series are all human-scale steel armatures set upon casters sorted into pairs by the brightly colored satin ribbons woven through their perforated surfaces. Even when still, the sculptures’ potential for mobility suggests how their curved edges might section a room or enclose a body. The difference between a blockage and an embrace becomes a matter of rotation—or perspective.—CC