

HAILEY KENTON

1. Use three words to describe your style

Janky, patchwork, passionate

2. What mediums do you usually play with

Ehem.. ceramics, fabric, wood, metal, craft/blue/upholstery foam, HOT GLUE, rope and string, dirt and leaves, buttons, tiny spikes, feathers, rocks and sticks. Plus whatever ends up floating around my studio.

3. Do you have a part time job other than school

No I do not.

4. How was working on a show at a more traditional white cube like setting (or as oppose to the space at Barney)?

“I Would’ve Ripped It Out and Kept It Forever” was actually my first show, so I suppose I can only compare it to critiques in Barney but it was.. interesting. It was really great to have help installing (thanks so much to Ben) especially with my giant pieces. But it’s kind of an odd thing for me. I’ve never really seen myself as a white cube artist. I usually display my work in old storage closets or stairwells. I like the roughness of Barney I think. I still go searching for it now that they’ve spruced things up a bit.

5. What was one struggle you had when doing SHS? How did you overcome it

Biggest struggle hands down was with the restrictions of the space at 80wse. The ceilings were just drywall and all of my work was suspended. The original box piece I had made weighed about 200lbs with the counter weight. It obviously wasn’t going to hang from those ceilings. So I had to completely remake the piece about two weeks before our opening and cut the weight in half.

6. How was working with a curator? How is it different as oppose to doing your own show?

I really loved working with English. Especially at the start of this year I was very insecure about showing my work. English, I think, was the best possible pairing. Very friendly and supportive. She really talked me through the emotional side of things. It was definitely weird to have input in the creating work though. Particularly after she had written her awesome essay about our show, there was some resistance when the work tried to move outside of the interpretation that had been set down. Very strange to have someone interpret your work. I think there was also a lot of pressure conceptually to connect to Nora’s work too (she had the show with me).

7. Are you working on any new projects are you working on right now?

I am absolutely working on new projects right now. I’m very excited about them. One of them is this full scale warrior woman I’ve been working on since December. Kind of a human/avian hybrid. I just finished her weapon set today actually. The other is my very first collaboration ever and my very first stop motion film ever. Eser Coban and I are making this very intentionally amateur and (in my opinion) breathtakingly beautiful little creation based loosely on the style of Allison Schulnik.

8. What’s one cool artist/ person you’re currently looking into right now?

That would be Allison Schulnik. She’s very new to me. Nora Normile did a presentation on her in sculpture class and watching her videos for me was one of those moments where you know your life is going to change.



The Box

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blue foam, wood, rope, steel cable, upholstery foam, fake grass and flowers, dirt from my home, aquarium gravel, old paint bucket, leaves, pvc, concrete, pulleys, acrylic paint, scents and sound, lights, and a tractor wheel.

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