

SEPTEMBER

Opening Saturday, February 14, 5-7pm
February 14 - April 12, 2026

ALINA TENSER: *Circuit Meander*

SEPTEMBER is thrilled to present a solo presentation of new and recent work by Ukrainian-born artist Alina Tenser. The exhibition features three bodies of sculptural work and a video united by the artist's transformation of industrial and utilitarian materials into poetic meditations on the body's relationship to space and containment. Across all of the works, repetition traces a logic of return and transformation—gestures that accumulate and complete their forms, yet remain in motion.

Tenser's wall-mounted series of soft sculptures titled *Sleeves*, explore the relationship between the body, personal memory, and physical boundaries. Measuring at a human scale of nearly six feet tall, Tenser's large *Sleeves* are presented alongside the more intimate scaled *Doll Sleeve*. Constructed out of vinyl and industrial zippers, the artist's translucent sculptural forms resemble garments or encasements for the body. Having begun the series in the aftermath of Russia's invasion of Ukraine, Tenser is highly attuned to the choice of her materials and fabrication processes. Here, the encasements serve as both a protective and a commemorative act and take on the posture of mourning, prayer, and ascending ghosts.

Dressed in green and yellow color *sleeves*, a pair of sculptures titled *Sleeved Meander* possess an anthropomorphic quality although, conversely convey a measure of possibility and interaction. The geometric concrete forms reference an Ancient Greek decorative motif *meandros* consisting of a continuous, linear, and broken line that forms right-angled, interlocking patterns symbolizing eternity, infinity, and unity. Resembling a diagram or a labyrinth, the cast concrete track supports and gives form to the vinyl, while the sleeve contains and constrains the concrete in return. This reciprocal relationship suggests both protection and suffocation. At times, Tenser has left the zippers partially undone, inviting the viewer to imagine how the objects might be activated by zipping them open or closed.

Fluidly navigating the boundaries between sculpture and performance, Tenser's newest work follows the trajectory of her broader practice that traces and physically constructs paths or corridors to plumb an affective register of the body. Building on the meander series that evokes a route or a circuit, the exhibition is centered by the work *Circuit Meander* (2026), made with expanded steel, zip ties and casters. Having previously cited "squaring the circle" – an ancient geometric problem that challenges one to construct a square with the exact same area as a given circle – Tenser's latest lateral arrangement of interlocking squares situated within the space of the gallery's "white cube" offers yet another metaphor for the impossible task.

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Tenser's video *Walking in Circles with Sharp Corners* (2023), features the artist walking within a shallow, rectangular metal tray filled with water. Shot from above, the artist's feet turn corner after corner, while the entirety of the tray is never seen, and hence is "added up" in the viewer's imagination. The work references the British land artist Richard Long's work *A Line Made by Walking* (1967) of Long walking in a field until a straight line appears in the grass. Unlike Long's action, Tenser's repetitive effort suggests the potential for her movement to reshape the container, creating a tension between the body's fluid motion and the form's hard edges. Tenser links this action to a childhood memory of washing clothes by walking on them in a bathtub, and like the feminists makers that came before her, transforms a personal journey into artistic form.

Alina Tenser (b. 1981, Kyiv, Ukraine) works across sculpture, performance, and video. Her practice explores how play and constraint operate through affordances—features like handles, zippers, or wheels that both suggest use and shape behavior. Born in Ukraine and raised in the U.S. from the age of nine, Tenser draws on her experiences as an immigrant and parent to reimagine taken-for-granted social and material relations. Utilizing industrial and domestic materials and processes, her work investigates resourcefulness, transformation, and embodied experience.

Tenser revived her MFA from Virginia Commonwealth University, Sculpture + Extended Media, Richmond, VA, and her BFA from School of the Visual Arts, New York, NY. Tenser's work has been exhibited nationally and internationally with recent solo exhibitions at KinoSaito Art Center (Verplanck, NY), HESSE FLATOW (New York, NY), SE Cooper Contemporary (Portland, OR), 17Essex Gallery (New York, NY), Konstepidemin (Gothenburg, SE), Soloway Gallery (Brooklyn, NY), and AIR (New York, NY). Her work has been widely reviewed in publications including *The New York Times*, *The New Yorker*, *Artforum*, *BOMB Magazine*, *Cultured Magazine*, *Hyperallergic*, and *The Brooklyn Rail*. In 2024, she was included in *Great Women Sculptors*, a Phaidon Press survey honoring 300 women sculptors from the Renaissance to today. She has participated in residencies at Lighthouse Works (Fishers Island, NY), Queens Museum Studio Program (Queens, NY), Recess Activities (Brooklyn, NY), and Triangle Arts (Brooklyn, NY). Tenser is the Assistant Professor at Lehigh University where she teaches sculpture, and currently lives and works in New York.