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BE MY  
ICON

eye2eye  
by bethany clark

## The Wedding Project

by Bethany Clark

The 65 Hope Street Gallery is local in Williamsburg and has a quaint lit second floor gallery amongst a friend studio community. My lead to the exhibit came in the form of an email and seemed like a poignant show to consider, considering I attended five weddings the last three months.

The Wedding Project, curated by Jennifer S. Musawwir and Meli Potter is a fantastic conception for an art exhibit that features an industry that is recession-proof. Having just been to five very different weddings in the last three months, how could I resist? The Wedding Project is a multi-media presentation of the “inescapable and monumental construction of ‘wedding’ in popular culture.” The exhibit features artists with diverse racial, social, cultural and sex backgrounds.

My experiences with weddings in the most recent past include multi-ceremonies on or near the beach (of course in the Hamptons), to simple backyard celebrations, to lesbian partnerships in Connecticut, to elaborate religious affairs. I thought I'd experienced the gamut until I saw The Wedding Project. Here new definitions of “the packaged expectations of love



romance and happily-ever-after scenarios” challenge the viewer’s nuptial ideas and opinions.

Although small in size, The Wedding Project contains a few brilliant works that truly illustrate the topic in a time where the notion of matrimony is of open to interpretation. At the entrance to the gallery is Maria Yoon’s *Matrimony: The Korean Bride*. In this ongoing work that began in 2002, Yoon travels every state in the United States in an effort to marry 50 random men who are dressed in traditional Korean bride attire. On view are photos of couples, her wedding rings and wedding albums. Jennifer Yazon’s sculpture *Wedding Dress*, a hollow wedding dress chained to a base represents mail order brides from the Philippines. Elegantly and simply crafted, Jessica Doyle presents graphic drawings of typical wedding images and scenes. Ethan Shoshan’s handmade wedding invitations are made from the pulp of romance novels. *Same Sex Difference*, by Paul Wong features a color photograph of a same-sex couple accompanied by a plexiglass wedding cake filled with incense smoke. Niels Stillman’s painting *Marriage on Mars* is a strange juxtaposition of political football stats and carbohydrate courtship. Most remarkable is Melissa Potte’s *Missing Persons* which documents and recontextualizes actual brides from the pages of the *New York Times*. I was even more impressed by Jess Dobkin’s interactive website which hails from Ontario. Due to recent changes in Canadian law in regards to same-marriage, Jess created a website which invites people, pets and even objects to legally marry her. At the gallery, the artist displays a wedding album/scrapbook which contains photos of her many spouses and a small dish of candies which advertises her site.

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Unfortunately, the day that I went to the gallery some of the lights and electricity was unavailable, however a good portion of the exhibit does feature video. I would imagine that video would be the perfect medium for addressing issues surrounding weddings and holy matrimony. Overall, The Wedding Project exceeded my expectations of an exhibit that is timely, relevant and significant in this day and age. For me I thought I'd seen it all in the last three months, but this project proved me wrong and almost inspires me to visually represent each of the seven weddings that I've been to. The Hope Street Gallery is located between Marcy and Havemeyer in Williamsburg, Brooklyn.

For more information go to:

<http://www.65hopestreet.com>

<http://www.jessdobkin.com>

**Breaking Conventions and Forms:  
"Electrifying Art: Atsuko Tanaka,  
1954-1968"**

**By Carrie Wong**

I spot the infamous dress. It is a peculiar concoction of colors: red, blue, green, yellow, and white. But it can hardly be called clothing, even more so a dress lacks all the materials and forms commonly associated with the idea of a dress. The item in question was not sewn together. Neither was it made of fabric. Rather, it consists of lig