



## Sable Elyse Smith

b. 1986, Los Angeles. Lives and works in New York



For the past 19 years, Sable Elyse Smith has been visiting her father in prison, and the impact of having an incarcerated family member—a trauma shared by so many in the U.S.—suffuses her work. It was the focal point of her recent solo exhibition at the Queens Museum, and it persists in Smith's recently unveiled commission for New York's High Line, on view until March 2019. Titled *C.R.E.A.M.* (2018), the sculpture plays on the familiar Hollywood sign, modified to read "Ironwoodland." It refers both to Ironwood (a California state prison just east of Joshua Tree) and to the segregated housing development Hollywoodland from 1923—once advertised by the original Hollywood sign—connecting two expressions of institutional racism, past and present.

Curators and institutions have started to take note of both Smith's prolific energy and her work's engagement with urgent political subjects. "Sable is emerging as one of the most interesting voices out of a young generation of artists whose work tackles complex issues, such as mass imprisonment and how the incarceration system affects our lives," says Cecilia Alemani, director and chief curator of High Line Art.

Smith's work has been impossible to miss for those in the New York art world, with inclusions in group shows at the New Museum, Rachel Uffner Gallery, the Studio Museum in Harlem, and Signal Gallery; she's also had solo exhibitions at museums in other cities, such as Atlanta Contemporary. That's an imposingly prolific résumé—particularly considering that every one of those shows took place in 2017. The artist is a new addition to the roster of JTT, an ascendant powerhouse on New York's Lower East Side, which will organize her upcoming solo exhibition at Greengrassi Gallery in London (as part of the CONDO gallery exchange) later this year. Smith was also named a 2018 artist-in-residence at the Studio Museum.