



## It's A Trap!

14 December 2018 - 14 February 2019

Opening reception: December 14, 7pm-9pm

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We're back! Like the pesky mice that haunt your kitchen, or the STI that just won't quit, Where is rearing its head anew. After a hiatus from our shipping container HQ, we're re-opening at twice the size on Randolph Street in Bushwick.

To kick off Where 2.0, we assembled an exhibition on traps: mousetraps, clickbait, bait cars, catfishing, pee tapes, booby traps, deadfalls, Cambridge Analytica, and our very own newspaper.

To explore how traps operate within the field of art, we engaged eight artists to lay their snares across the city: **David Brooks, Nathaniel de Large / Colleen Tuite, Devin Kenny, Lucy Lindsey, Marie Lorenz, Pooneh Maghazehe, and Jessie Stead.** To find them you'll need our newspaper, whose verso is a map by **Drew Gillespie** of **Bobo**. From arcade claw-games to disappearing isles, we urge you to take the bait—by that we mean, to visit all the works in the show.

You are warmly invited to attend our **opening reception for "It's A Trap" on December 14, 7-9pm**, and help us christen our new location with a celebratory garbage fire.

In addition, we will host on-site receptions for many of the works in this show:

- **December 16, 2:30-4:30pm:** Viewing party for Nathaniel de Large / Colleen Tuite at the Crown Rooftop, Hotel 50 Bowery
- **December 19, 7pm:** Devin Kenny screens "Snow on tha Bluff" at Wendy's Subway
- **January 24, 6-8pm:** Reception for Jessie Stead at Union Pool
- **February 4, 1:30pm:** Site visit with Marie Lorenz, meet at the Staten Island Ferry (Manhattan terminal)
- **February 9, 6-8pm:** Reception for Pooneh Maghazehe at Hard Times bar
- **February 12, 7-9pm:** Reception for David Brooks at Where Container

*Where is a think tank and on-demand publishing project headquartered in a shipping container in Brooklyn, New York. Our operations test the assertion that art manifests the same patterns, behaviors, and properties present in all complex informational systems. Acknowledging the powers and perils of systems-based thinking, we suspect that the mechanisms identified as producing growth and complexity in large-scale systems may be directly applicable to the field of artistic production. We use the exhibition format as a site for researching these mechanisms. Where is produced by the art historian **Lucy Hunter** and the artist **R. Lyon**.*