

The background is an abstract, textured composition of various shades of teal, green, and dark blue. The texture is grainy and painterly, with some areas appearing more saturated than others. The overall effect is reminiscent of a close-up of a painting or a high-resolution digital texture.

Julia Rooney + Anne Marie Rooney

In the weather of it
March 2 - April 6, 2024

Curated by Amanda Millet-Sorsa

Below Grand



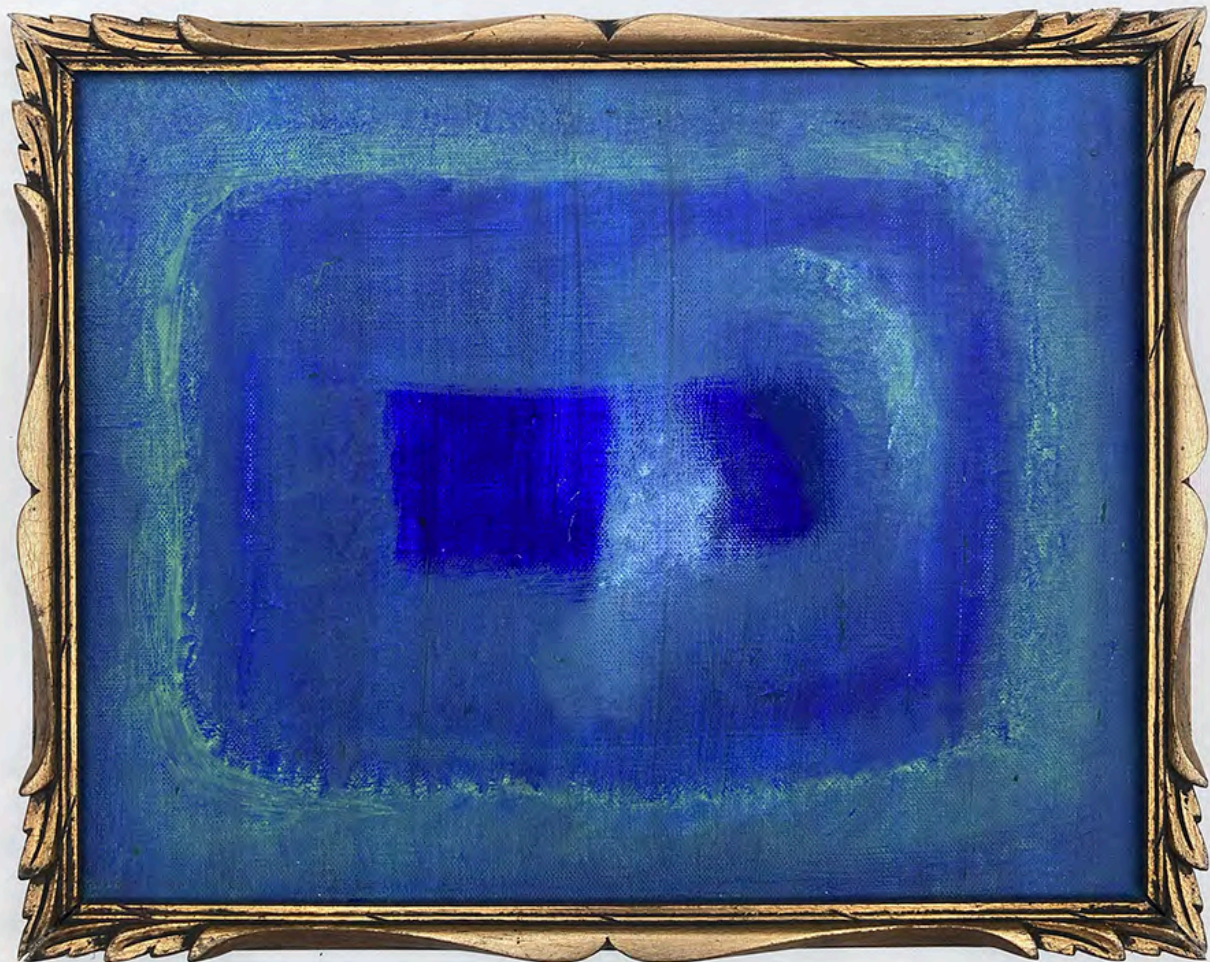
Installation view
In the weather of it
Below Grand (front gallery)
March 2 - April 6, 2024
Julia Rooney & Anne Marie
Rooney



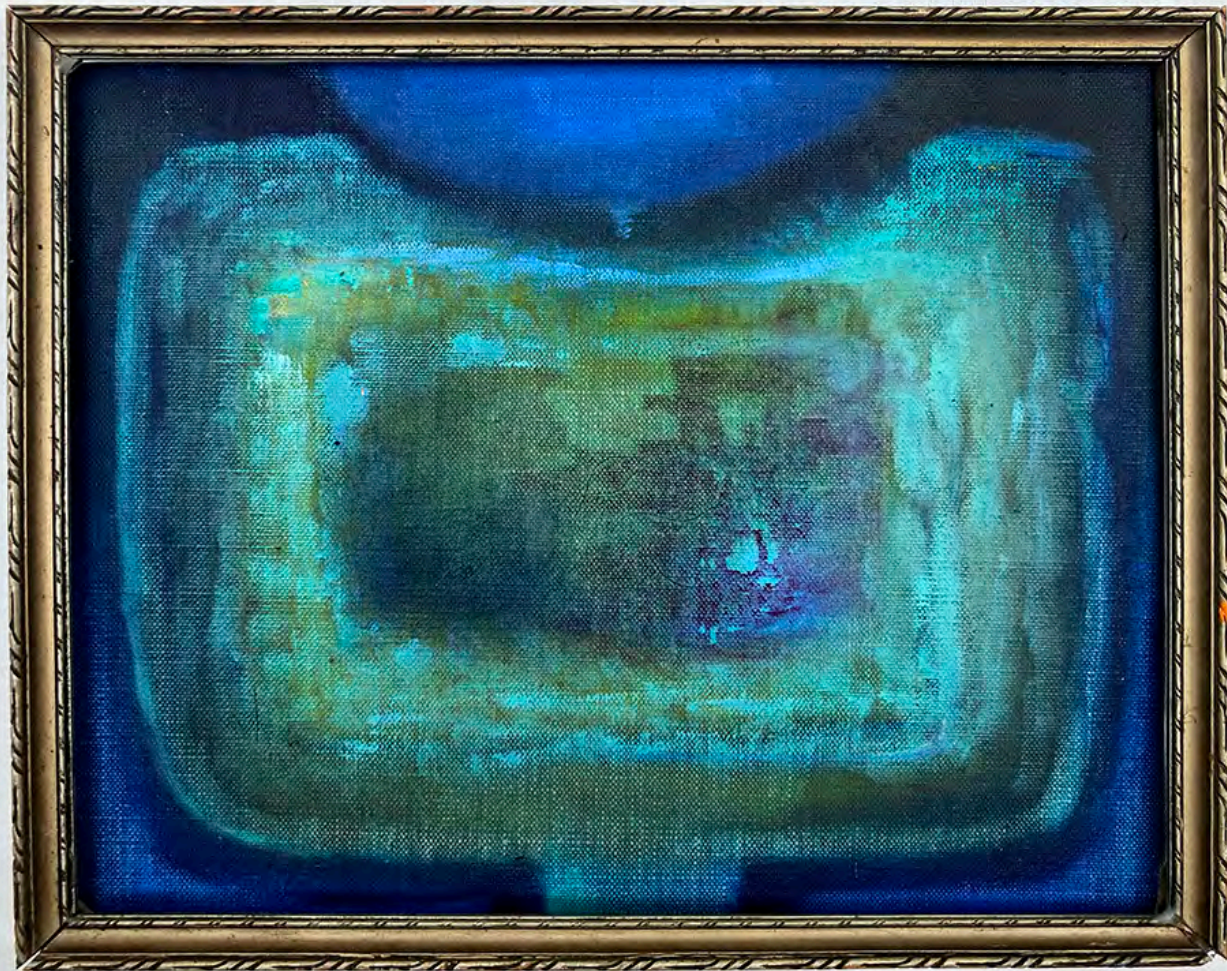
Installation view, *In the weather of it*
Below Grand (front gallery)
March 2 - April 6, 2024
Julia Rooney & Anne Marie Rooney



Julia Rooney
Out in coldness light falls, 2022
Oil on linen in found frame
14 in x 11 in



Julia Rooney
Small becomes large, 2022
Oil on linen in found frame
13.5 in x 11 in



Julia Rooney
Eat the herb, 2022
Oil on linen in found frame
12.75 in x 10 in



Julia Rooney
Sideways empiricism, 2022
Oil on linen in found frame
12.5 in x 10.75 in



Julia Rooney
The squirm before the thought, 2022
Oil on linen in found frame
14.25 in x 12.75 in



Julia Rooney
Pulling the arrow, 2022
Oil on linen in found frame
12.75 in x 14 in



Julia Rooney
Cobble weave and stitchery, 2022
Oil on linen in found frame
14.25 in x 12.75 in



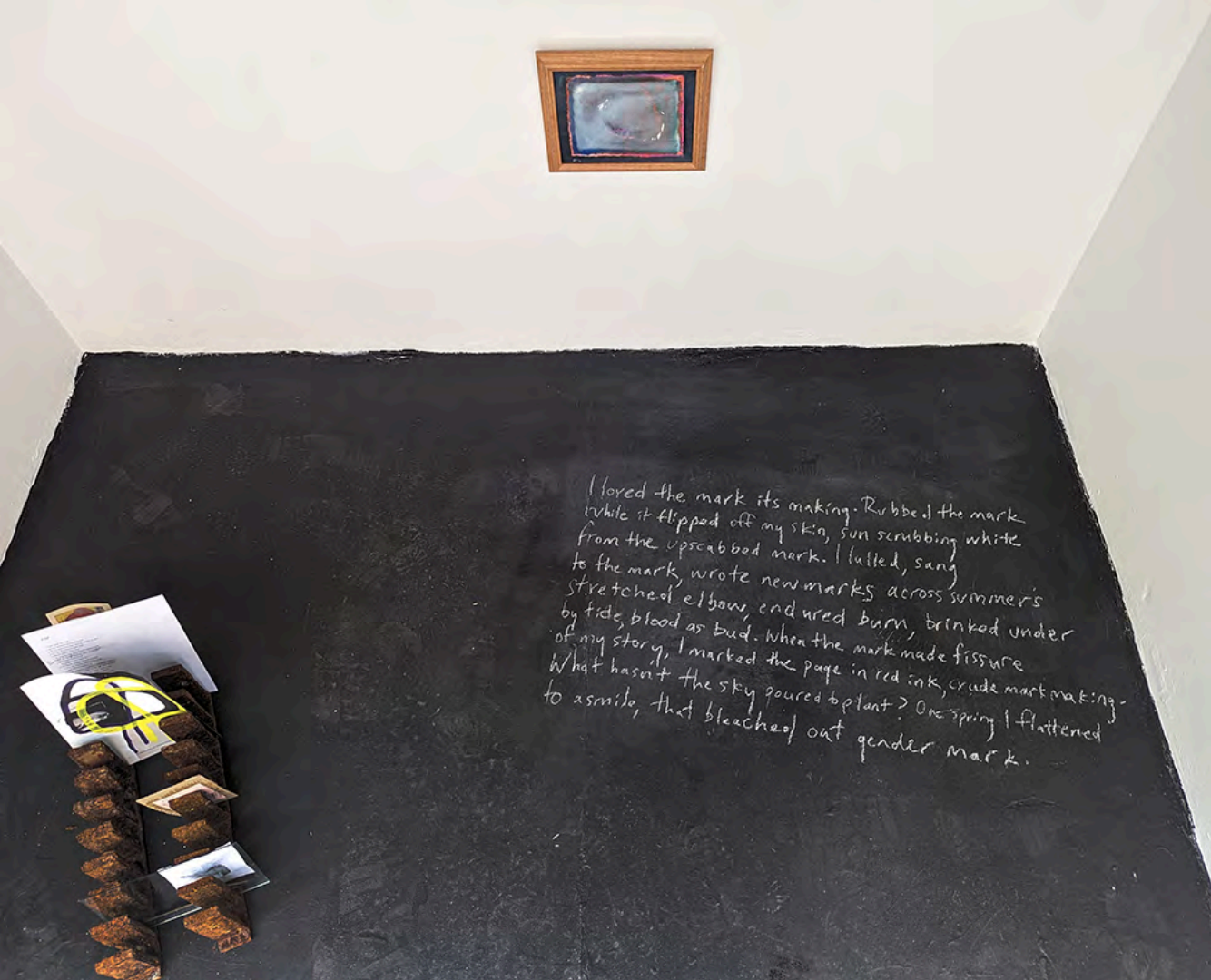
Julia Rooney
How inflection looks, 2022
Oil on linen in found frame
10.75 in x 11.75 in



Julia Rooney
I move my thumbs, 2022
Oil on linen in found
frame
19 in x 11 in



Julia Rooney
Every situation discusses a line, 2022
Oil on linen in found frame
9.75 in x 11.75 in



Installation view, *In the weather of it*
Below Grand (front gallery)
Julia Rooney & Anne Marie Rooney
Left floor: *Spidering (right now)*
Right floor: *I loved*
Wall: *Every situation discusses a line*

I loved the mark its making. Rubbed the mark
while it flipped off my skin, sun scrubbing white
from the upscabbed mark. I lulled, sang
to the mark, wrote new marks across summer's
stretched elbow, endured burn, brinked under
by tide, blood as bud. When the mark made fissure
of my story, I marked the page in red ink, crude mark making.
What hasn't the sky poured to plant? One spring I flattened
to a smile, that bleached out gender mark.

Anne Marie Rooney

I loved, 2017 – 2024

Chalkboard paint and chalk on floor

Dimensions variable

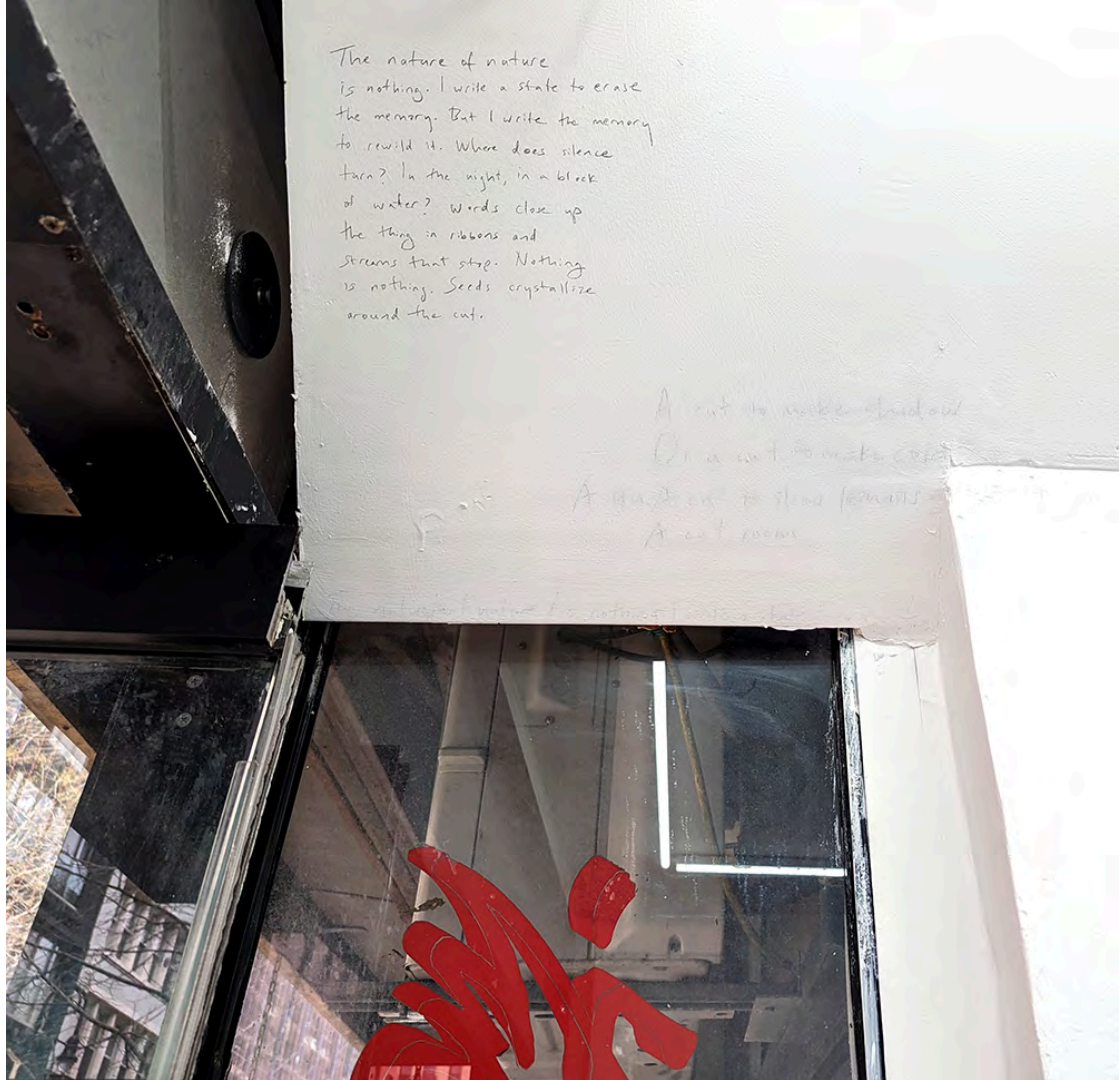


Anne Marie Rooney
Spidering (right now), 2024
Rusted steel with mixed printed matter, glass
Dimensions variable

The nature of nature
is nothing. I write a state to erase
the memory. But I write the memory
to rewind it. Whose does silence
turn? In the night, in a block
of water? Words close up
the thing in ribbons and
streams that stop. Nothing
is nothing. Seeds crystallize
around the cut.

A cut to make a window
Or a cut to make a door
A cut to slow down
A cut room

Anne Marie Rooney
Installation view, *Cut*, 2022 - 2024
Graphite on drywall and white paint over graphite
Dimensions variable





Installation view, *In the weather of it*
Below Grand (front gallery), Julia Rooney & Anne Marie Rooney
Ceiling: *Cut*
Floor: *Spidering* (right now)
Right wall: *Out in coldness light falls*, *Sideways empiricism*, and
Cobble weave and stitchery



Julia Rooney
*Make an arrow with hands
unleavened, 2022*
Oil on linen in found frame
15.75 in x 10.75 in



Julia Rooney
Something covered my heart in moss, 2022
Oil on linen in found frame
17.5 in x 13.5 in

Julia Rooney
She is so threaded, 2022
Oil on linen in found frame
11.75 in x 11.75 in





Julia Rooney
A song is only beautiful because it ends, 2022
Oil on linen in found frame
5.75 in x 11 in



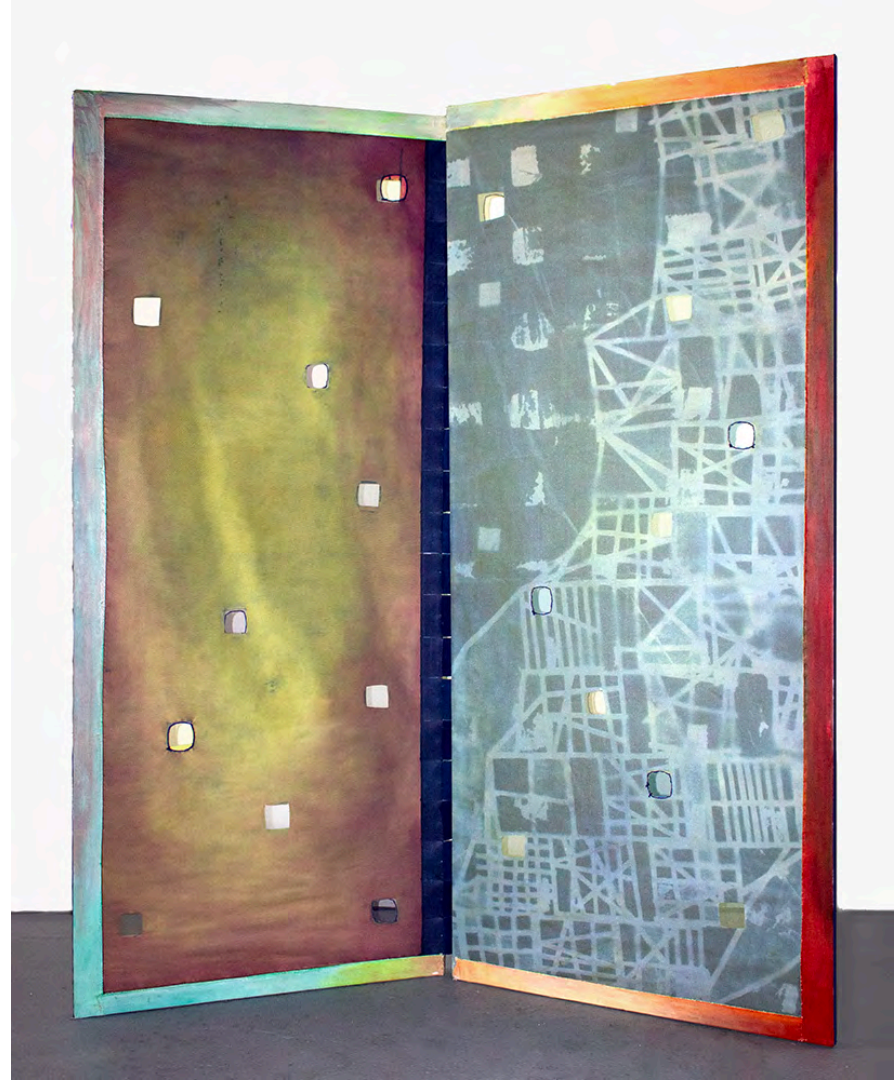
Julia Rooney
As if itching toppled, 2022
Oil on linen in found frame
9 in x 11 in



I loved the mark its making. But I knew
while it flipped off my skin, or scratched
from the upscabbed mark, I had said
to the mark, write new marks, impressions
of ice to head, elbow, and head from, and under
by, fide, blood on hand, like the under, like
of my story, I marked the pit, or the, or the
What I have, the sky, or the, or the
to

Installation view, *In the weather of it*
Below Grand (front gallery)
March 2 - April 6, 2024
Julia Rooney & Anne Marie Rooney

Julia Rooney
Bluescreen (Third Edition), 2024
Double-sided folding screen (verso)
Cyanotype, acrylic and oil on muslin, stretched over
wooden frame with stitching, spandex scrim and canvas
84 in x 72 in x 2 in



Julia Rooney
Bluescreen (Third Edition), 2024
Double-sided folding screen (recto)
Cyanotype, acrylic and oil on muslin, stretched over wooden
frame with stitching, spandex scrim and canvas
84 in x 72 in x 2 in





Installation view, *In the weather of it*
Below Grand (back gallery)
Right: *Bluescreen (Third Edition)*, and cast shadows
Left: *Abstraction*



Anne Marie Rooney
Abstraction, 2022 - 2024
Laserjet print on found paper, steel plate (open edition)
8.5 x 11 in

Anne Marie Rooney
Abstraction, 2022 - 2024
Laserjet print on found paper, steel plate (open edition)
8.5 x 11 in

Abstraction

What's glue and what's gift?
A mountain of crumb.
Light splint on the open source.
I do fill spaces, blue squares.
I do see a man with no hair in his mouth.
Little blue April, name like an almost word.
Smiling under the ambulatory blue.
What's the cry against the cry's last?
I'm beloved and suppressed.
Lined answer, peeling the lint trap.
Cruft of smartness.
There is also a garden I want to address.



Installation view, *In the weather of it*
Below Grand (back gallery)
Right: *Abstraction*
Left: Video projection of *Walking*
inside the wedge like a leaf or a
clock turning back

Julia Rooney & Anne Marie Rooney

Video still from *Walking inside the wedge like a leaf or a clock turning back*

Digital Video [31 min 43 sec loop]

Research and editing by the duo

videography by Anne Marie Rooney

performance by Julia Rooney

[Click here to watch the video](#)

Walking inside the wedge like a leaf or a clock turning back was filmed in early 2024. In it, Anne Marie documents Julia walking her painting, *Bluescreen*, from their childhood home to Below Grand's gallery on Orchard Street and back. The 3.5 mile route was mapped out in advance, determined by images the Rooney sisters researched in The New York Historical Society's archive, specifically those from the "Subway construction photograph collection, 1900-1950" (courtesy of The New York Board of Transportation). These images appear intermittently throughout the film, inserted in place of *Bluescreen* as it moves through the present-day reality of these streets.





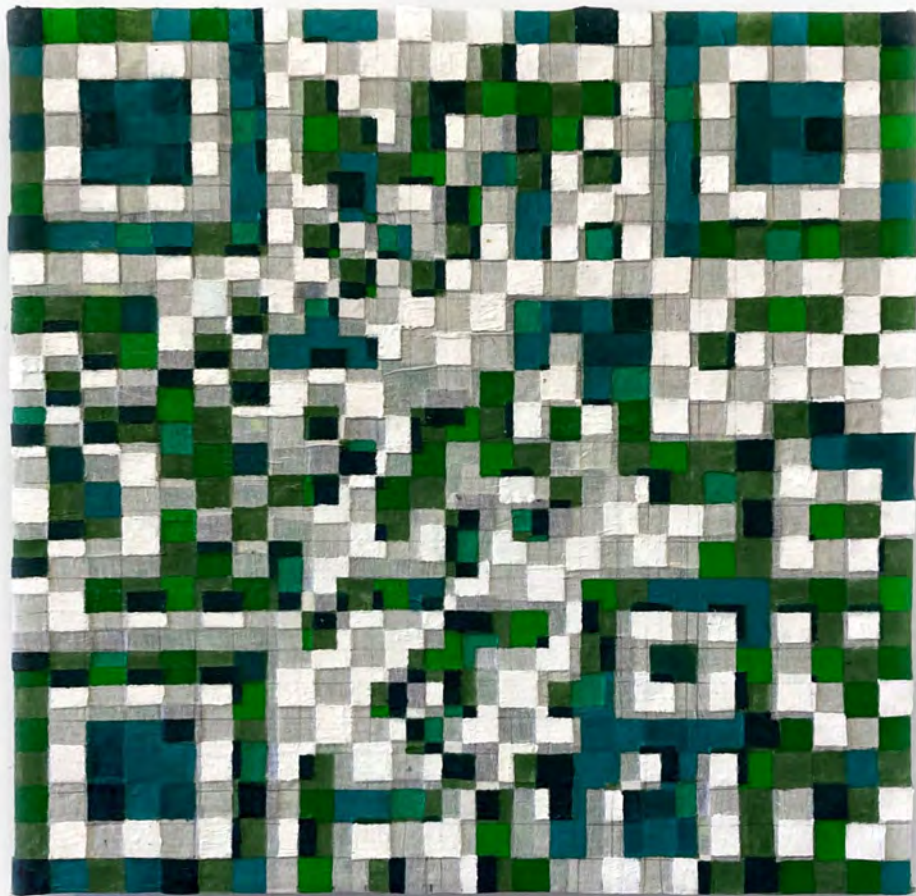
Installation view, *In the weather of it*
Below Grand (back gallery)
Right: *Bluescreen (Third Edition)*, and
cast shadows
Center: *Abstraction*
Left: Video projection of *Walking inside
the wedge like a leaf or a clock turning
back*



Below Grand

Friday & Saturday 12 5PM
www.belowgrandnyc.com

Installation view
Below Grand, (back
gallery)
Weather



Julia Rooney
Weather, 2024
Cyanotype on leather with oil and muslin
24" x 24"

Curatorial Statement

Amanda Millet-Sorsa

A conversation between painting and poetry and two sisters is now on view on Orchard Street at Below Grand.

Can a painting start with a frame and then become a window? Gilded, wooden, metal, plastic—all found as remnants of strangers' lives, in an antique store or salvaged from the street. What pasts did these frames hold? Does the canvas stretched within, layered in oils and pigments, facilitate the massaging out of an image — of its body, of its memory? The ensuing glow started its life in the world at first unnamed, then named, after lines from a poem. What to do with those bits of poetry left behind, perhaps to be stitched and re-stitched on a cold winter day?

What's glue and what's gift? A mountain of crumb.

-Excerpt from "Abstraction" by Anne Marie Rooney, previously published in *Conjunctions*.

The smell of history is inhaled from browsing flat files, gray, and beige archival boxes containing images from another time. What does it mean when you have inhabited a city as a home, where your street and its neighboring buildings are unrecognizable from images uncovered in an archive? As children, the Rooney sisters visited the New York Historical Society. Twenty years later, they now searched its archive for images. Using these images as navigation points, the sisters draw out a path—a constellation of their city, in Lower Manhattan.

Today, they embark on a walk around the neighborhood of their youth. One films, while the other holds her painting—a V-shaped roof over walking legs. They know some corners are not eternal, the turns are sharp, acute, and obtuse, with the occasional large black trash bags and discarded objects, some of the daily 10,000 tons of collective litter. Some brick and stone buildings remain as they were a hundred years ago, other streets have been subject to new growths mostly in glass and steel. Manholes still cover the streets, and steam still rises. You hear the deep sound of muffled cymbals at the back of an orchestra when a car rolls across those thick steel plates laid on tarmac, the presence of ongoing construction. We see that children still write with chalk, hearing those jerky staccato marks grazing the sidewalk, as they learn to write their names, to draw a star, a square, a heart.

Though we continue to accept a lifetime lived on a screen—a glowing surface not too far from reach, accelerating our correspondence, communication, connectedness, efficiency, addiction, perfection, loneliness—there are also scraps of paper blown by the wind, waiting to be reused, rescued, perhaps by you, and if you see one landing on such a steel plate, you might be enticed to stay and read it.

Artist Bios

Julia Rooney (born 1989, New York, NY) is a visual artist based in New York City and New Haven. Sensitive to the increasing power that digital, virtual, and augmented realities command, she creates paintings and site-specific installations grounded in real space, analog material, and the human body. Her work has been in solo and group exhibitions at Below Grand, Hesse Flatow, Freight+Volume, Band of Vices, The Weatherspoon Art Museum, Jennifer Terzian, Arts+Leisure, and Kopeikin. She has been awarded residencies and grants through The Joan Mitchell Center, Yale University Art Gallery, The Rema Hort Mann Foundation, More Art, The Studios at MASS MoCA, and Lower Manhattan Cultural Council, amidst others. She holds an MFA in Painting/Printmaking from Yale School of Art.

Anne Marie Rooney (born 1985, New York, NY) is a poet and artist living in Baltimore. She is the author of No Beautiful (Carnegie Mellon University Press, 2018) and Spitshine (Carnegie Mellon University Press, 2012), as well as two chapbooks. Her poetry has been twice featured in the *Best American Poetry* anthology, and has been the recipient of the Iowa Review Award, the Gulf Coast Poetry Prize, the Amy Award, the Freund Prize, and others. With the artist and game designer Sam Sheffield, she creates poetic games as LORRAINE. She hosts “Poem on the Radio,” a bi-weekly discussion of a single poem, on WGDR's “Still Life with Club Soda.”

Since 2011, the Rooney sisters have been using the U.S. Postal System as a medium and a site for collaboration, production, and distribution of visual and text-based work. Their shared practice reclaims the unwieldy histories often held in found objects, texts, and images, transforming them into new works. In 2022, they were awarded residencies at Soaring Gardens Artist Retreat, where they shared a studio and produced much of the work displayed at Below Grand. *Walking inside the wedge like a leaf or a clock turning back* was filmed in early 2024. In it, Anne Marie documents Julia walking her painting, *Bluescreen*, from their childhood home to Below Grand Gallery and back. The route of the 3.5-mile walk was mapped out in advance, determined by images the Rooney sisters researched in The New York Historical Society’s archive. These images appear intermittently throughout the film, inserted in place of *Bluescreen* as it moves through the present-day reality of these streets.

Below Grand

53 Orchard St. New York, NY 10002

Below Grand is a commercial gallery and curatorial collective located at 53 Orchard St on the Lower East Side of New York. Steered by artists, the gallery aims to provide artists with an enriching gallery experience; one that builds solidarity, community, and safe harbor through its understanding of the stresses and material circumstances involved with engaging with the commercial art market. Below Grand's ultimate goal is the development of a polyphonic, multivalent artistic community; with the intention of creating a horizontal structure of empowerment through the linking of multiple communities. Providing context through curation, the gallery is focused on introducing new artists to the New York art community while addressing imbalance through curation. Below Grand is passionate about curation as an act of discovery, recovery, and restoration with the understanding that curation is an act of identifying already present communities and building a visual counterculture.

Curator Bio

Amanda Millet-Sorsa is an artist, art writer, and arts worker living in New York City. Her work through painting and inter-disciplinary performance has been exhibited in New York at Below Grand, Mana Contemporary, NJ, The Unoppressive Non-Imperialist Bargain Bookstore, SHIM Art Network, The Socrates Sculpture Park, Governor's Island, NY, The Flux Factory, [x] Brooklyn Brush Gallery, Art-In-Buildings Time Equities Inc., Art Helix Gallery, Theatre for a New City, Brooklyn FireProof, The Last Brucennial, and the NARS Foundation. Awards received include the City Artist Corps Grant, Queens Council on the Arts New Work Grant, National Society of Arts and Letters, Gertrude Whitney Conner Scholarship for Excellence, and Leonard Bernstein Festival of the Arts Grant. Art residencies include Proyecto Ace in Buenos Aires, Argentina and ArtLeadHER in partnership with The Monira Foundation at Mana Contemporary, Jersey City. Millet-Sorsa is a contributor to The Brooklyn Rail and a member of the International Art Critics Association (AICA-USA). Millet-Sorsa received her M.F.A from The New York Studio School and her B.A. from Brandeis University.