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FOR IMMEDIATE RELEASE

Sacha Ingber

Two

March 12 – May 9, 2026

Opening Reception: Thursday, March 12, 6–8pm

Uffner & Liu is pleased to present *Two*, Sacha Ingber's second solo exhibition at the gallery. The exhibition transforms the downstairs space into a hand-built environment of cast pigmented resin wall works, conjoined ceramic vessels, and functional sculptures that examine the charged space between two bodies, two objects, and two histories.

The title *Two* refers both to the recurring structure of the exhibition, and the dynamic exchange within interdependent relationships. Nearly every work operates in pairs. Resin "notebooks" open to mirrored but asymmetrical compositions; pairs of ceramic figures share spouts and handles; a game board is designed for two participants. These are not oppositions but co-dependent forms — elements that generate meaning through proximity and comparison.

Ingber's material process is highly tactile. Resin slabs are poured by hand, becoming grounds into which ceramic fragments, plaster casts, caning, textiles, and metal elements are physically engulfed, set or sewn. Almost every element is fabricated by the artist herself.

The conjoined ceramic sculptures, such as *Two* and *Duas*, draw from Pre-Columbian Peruvian ceremonial vessels of the 2nd–8th century, where two clay vessels are seamlessly connected, suggesting a shared interiority where liquid can travel between them in a symbiotic relationship. Ingber approaches glazing as a form of "dressing" the figures: surfaces are applied like tailored garments, referencing athletic wear that accentuates and frees the body. Skirt-like elements function as both awnings and clothing. Often across Ingber's works, architecture intersects with figuration — bodies become vessels; vessels become homes. In *Subindo na montanha da mamãe*, two curved plaster-cast spines provide structural support beneath a double-arched roof that nods to Brazilian architect Oscar Niemeyer. The two spines were inspired by Ingber's pregnancy and the female body as a literal architecture for another person.

Domestic memory anchors the exhibition. *Marzita & Lucia* references the artist's grandmother and great aunt, incorporating details from their garments, including a collar rendered in rattan cane-webbing. "Farewell Fazenda" depicts Ingber's old family farmhouse in Brazil, with ceramic foliage based on native plants and a chair fashioned out of cane webbing. A window becomes a door becomes a constructed memory of a place that no longer exists.

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In the gallery's front room, Ingber constructs a fully functional backgammon table, scaled to the human body. Its game board is composed of embedded eating utensils arranged to face one another like opposing forces. Throughout the show, kitchen tools and table settings echo the artist's sculptural process, where assembling materials resembles preparing a meal.

Across *Two*, Ingber unifies sculpture, furniture, garment, and architecture into singular forms. Fabric is painted, sewn, and tailored to fit specific works; plaster spines are cast from molds made by the artist; ceramic is shaped by hand. Duality here is structural — two sides of a book, two spines in a body, two players at a table — proposing relationality as something physical, architectural, and inseparable.

Sacha Ingber (b. 1987, Rio de Janeiro, Brazil) received her MFA from Virginia Commonwealth University (2013) and her BA from Vassar College, Poughkeepsie, NY (2009). Ingber has been an artist in residence at the Skowhegan School of Painting and Sculpture (2013); the Vermont Studio Center (2010); and was a recipient of the Sharpe Walentas Foundation Studio Program Fellowship in 2018-2019. Recent solo and two-person exhibitions include *The difference between Right and Wrong*, Rachel Uffner Gallery, New York, NY; *One Direction*, Vitrine London, London, UK; *The Word-Killer*, Brennan & Griffin, New York, NY; *Shelves of Mist*, Triumph Gallery, Chicago, IL; and *Lock Eyed*, The Sunroom, Richmond, VA. She has recently participated in group exhibitions at Below Grand, New York, NY (2025); Rachel Uffner Gallery, New York, NY (2025, 2023, 2022); Main Projects, Richmond, VA (2025); September Gallery, Kinderhook, NY (2024); Sidecar, Los Angeles, CA (2024); Ortega y Gasset Projects, New York, NY (2024); Vitrine Gallery, London, UK (2024); and Casey Kaplan, New York, NY (2021). Ingber lives and works in New York, NY.

Image: **Sacha Ingber**, *Farewell Fazenda*, 2026, glazed stoneware, wood veneer, urethane with pigments, cast tin, cane webbing, thread, steel, oil paint, 59 x 29 1/2 x 3 1/2 in (149.9 x 74.9 x 8.9 cm)

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