

Lot C

Jason Hirata, Park McArthur

Curated by Saim Demircan
11 July – 8 November 2026

Lot C is an exhibition of new, existing, and adapted work by Jason Hirata and Park McArthur. It is also the first occasion to experience the interplay between their respective practices, which have been entwined both conceptually and in their realization, for over a decade.

The title is lifted from a line in McArthur's *Day* (2023–) [2]: "I owe you a day at the beach. Do we meet at parking lot C? No. The tide is low. Low enough to bring the car." In this artwork, the description of a trip to the seaside, written as a "love letter against ongoing isolation", becomes an envelope for the exhibition, which also extends beyond INCURVA. For instance, Hirata's new piece, *Circle* (2026) [1], is a card printed with a request to drive to the Lazzaretto—a former 19th-century quarantine station on Trapani's westernmost point. Now a popular hangout and tailgate party spot in the summer months, the road there loops around a large open space before returning to town.

Hirata also presents several sculptural works that integrate their immediate surroundings into their making. Two wooden boxes, the latest additions to the artist's *Accumulator* series (2024–) [11], are currently installed in and around Trapani. They function as shelves in public space, spontaneously accumulating and shedding items left or taken away. Meanwhile, at INCURVA, supplies from the storeroom are bound together with rubber bands to create an ad hoc arrangement. In *Bubblegum* (2026) [5], materials usually hidden from view become both the medium and content. In a further engagement with public material as sculpture, Hirata has asked for the concrete traffic bollards (typically found directly outside the entrance and affectionately referred to as 'panettoni') to be temporarily installed and documented inside the exhibition (*Bocce*, 2026) [10].

Overlook Park (2017) [6, 8] and *Summer 2014* (2024) [7, 9], two photo series by McArthur, hang in newly created pairings. Shown together, they join documentation of signs around Manhattan, New York, with those of a picnic bench in a park in Brunswick, Georgia. Another photograph, *How to get a wheelchair over sand* (2013) [4], depicts a composition of boards and mats laid atop an expanse of sandy ground. The artist's new sculpture, *Kilometer Ramp* (2026) [3], shown here for the first time, connects *How to get a wheelchair over sand* to everyday life: in this case, a ramp and handmade support used by the artist, her friends, and family.

Returning to *Day*, an audio recording of the full text plays intermittently, and a transcript is also freely available in English and Italian. Additionally, an excerpt has been hand-painted directly onto INCURVA's walls, where possible. As a text that one must move around to read, this particular adaptation changes position and perspective. While the installation is reminiscent of Félix González-Torres' *Portraits* series (1989–1994) or Edward Krasinski's line of blue Scotch tape, here, the partial fragment of McArthur's original text turns the artist's use of description into something more akin to a verse or poem with line breaks and caesuras.

As part of *Circle*, INCURVA will provide a wheelchair-accessible car service between 6–9 pm on Saturday, 11 July and on the following dates: 25 July, 29 August, 12 September, 10 October, 7 November or by appointment.

Special thanks to Yvo Cho.

Biographies

Jason Hirata was born in Seattle in 1986. He investigates heteronormativity, or "subjection to something else," as a basis for the creative act. Recent presentations of his work include exhibitions at Bodenrader, Chicago; 100 Bell Towers, Montreal; Kaiserwache, Freiburg; Fanta-MLN, Milan; Billytown, the Hague; Ulrik, New York; Theta New York; Artists Space, New York; and Svetlana New York. *Supporting Role*, a collection of his texts and writings, was published by Reliable Copy in 2024. Concurrent to *Lot C*, his work is on view at Musei Civici di Palazzo Buonaccorsi, Macerata; MGKSiegen, Siegen; the 59th Carnegie International; and Bel Ami, Los Angeles.

Park McArthur recently published a book as part of her solo exhibition *Contact M* at Museum Abteiberg, Mönchengladbach, Germany, and mumok, Vienna (2025). Her work is in the public collections of The Museum of Modern Art, New York; Whitney Museum of American Art, New York; Art Institute of Chicago, Illinois; and Carnegie Museum of Art, Pittsburgh. With Jennifer Burris, McArthur is a contributor on the work of American artist Beverly Buchanan to the 61st Venice Biennale catalogue (2026).

INCURVA

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1. Jason Hirata

Circle, 2026

Printed cards, card holder

8.9 x 5.6 cm

2. Park McArthur

Day, 2023–

Acrylic paint, audio 11"41'

Dimensions variable

3. Park McArthur

Kilometer Ramp, 2026

Metal ramp, wood, elastic band

In two parts:

124.5 x 40.6 x 25.4 cm

91.4 x 35.6 x 20.3 cmw

4. Park McArthur

How to get a wheelchair over sand, 2013

Chromogenic print

38.10 x 48.26 cm

5. Jason Hirata

Bubblegum, 2026

Rubber bands, supplies from the storeroom

Dimensions variable

6. Park McArthur

Overlook Park, 2017

1 of 5 chromogenic prints

20.32 x 30.48 cm

7. Park McArthur

Summer 2014, 2024

1 of 5 archival inkjet prints

10 x 12.5 cm

8. Park McArthur

Overlook Park, 2017

1 of 5 chromogenic prints

20.32 x 30.48 cm

9. Park McArthur

Summer 2014, 2024

1 of 5 archival inkjet prints

12.5 x 10 cm

10. Jason Hirata

Bocce, 2026

Concrete traffic bollards

Dimensions variable

11. Jason Hirata

Accumulator, 2026

Wood

50 x 40 x 70 cm

Produced by Bomart, Trapani

12. Jason Hirata

Accumulator, 2026

Wood

30 x 40 x 70 cm

Produced by Bomart, Trapani

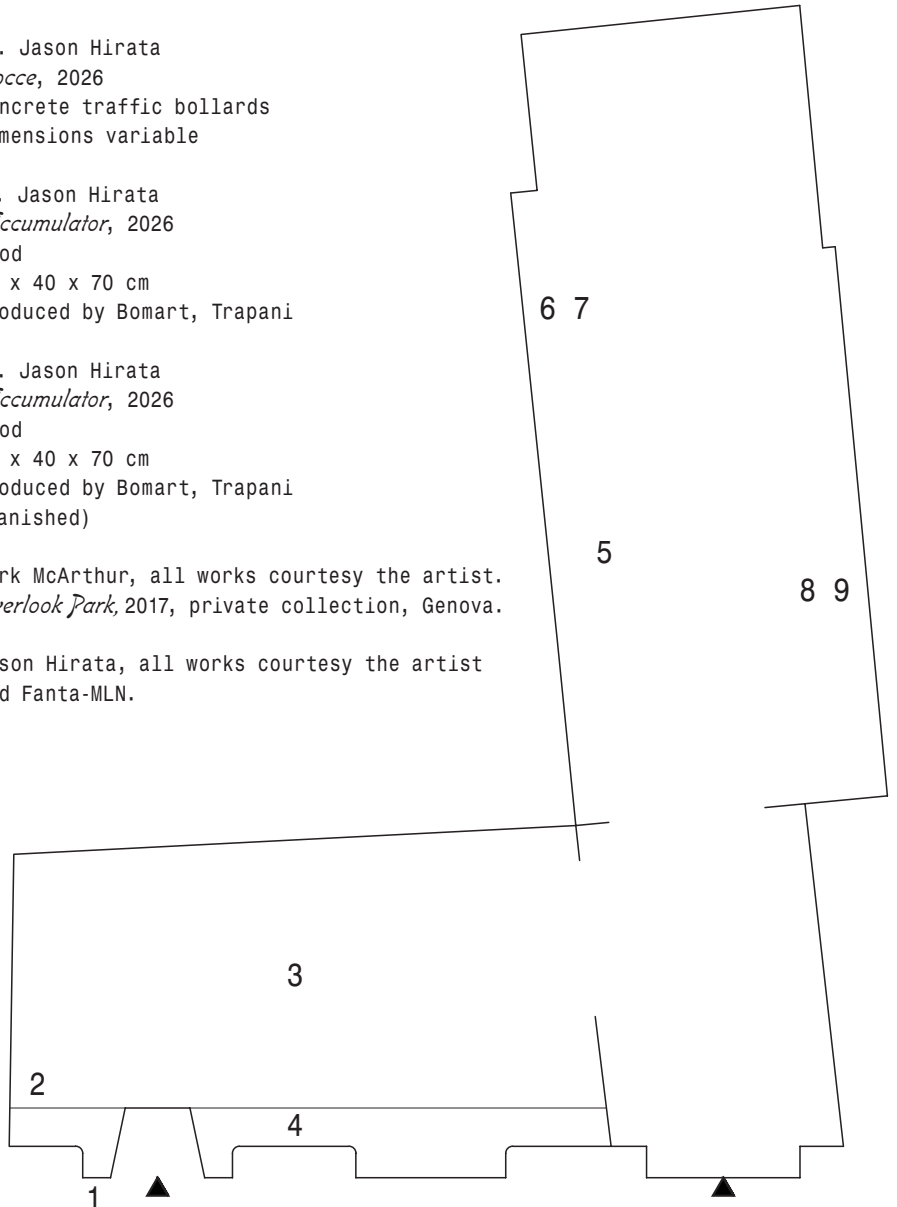
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Park McArthur, all works courtesy the artist.

Overlook Park, 2017, private collection, Genova.

Jason Hirata, all works courtesy the artist

and Fanta-MLN.



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