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For Immediate Release

Release Date:
January 9, 2009

Exhibition:

***The Space of the Work
and the Place of the Object***

Exhibition Dates:
January 11 – March 22, 2009

Opening Reception:
Sunday, January 11, 2009, 4-6pm

Gallery Hours:
Thursday – Monday, 11am-6pm

Admission:
\$5 suggested donation

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THE SPACE OF THE WORK AND THE PLACE OF THE OBJECT

WALEAD BESHTY, MELANIE GILLIGAN, GABRIEL KURI, MICHAEL RAKOWITZ, BLAKE RAYNE, KARIN SCHNEIDER, SIMON STARLING, CAREY YOUNG

SculptureCenter is pleased to present ***The Space of the Work and the Place of the Object***, a group exhibition that considers the status of the art object within the context of its production, on view **January 11 – March 22, 2009**. Participating artists include Walead Beshty, Melanie Gilligan, Gabriel Kuri, Michael Rakowitz, Blake Rayne, Karin Schneider, Simon Starling, and Carey Young. The exhibition is curated by SculptureCenter's Executive Director, Mary Ceruti. An opening reception will take place on **Sunday, January 11, 4 – 6 pm**. Performances of Melanie Gilligan's *Prison for Objects* will take place January 11-12, and Jan 15-19.

The featured artists build on the ideas and critical positions of Process Art and employ methods that range from documentary to literary, but the emphasis is on a direct engagement with the materiality of the object. The artists in this exhibition all make objects that reflect the facts and fissures of their production. Each artwork is concerned with the conditions in which art and meaning are made and circulated, turning them to their own advantage, or sometimes ignoring or disrupting them. Accident presides alongside necessity as determining factors for this work, which further highlights the central concepts of systems of production, display, and distribution.

Walead Beshty's Federal Express works are made by shipping a glass box made to fit precisely inside the cardboard Federal Express boxes. The boxes are shipped via Federal Express and displayed together with the shipping box in any configuration. The work is "made" and "re-made" through its circulation and display. Beshty will also exhibit new works created with film exposed to X-rays in airport scanners and then drum-scanned and printed. These abstract and visually sumptuous images act as echoes of the artist's movements from city to city. *Silver Particle/Bronze (after Henry Moore) (2008)* by **Simon Starling** brings up questions of documentation and materiality. The work comprises a vintage gelatin silver print of a Moore sculpture and a bronze sculpture made by enlarging a particle from the print's emulsion. **Michael Rakowitz** has created *RETURN (offshoots for SculptureCenter) (2009)*, an installation that documents his attempt to import one ton of dates from Iraq in 2006.

Gabriel Kuri's *That Runs Through (2009)* is a visual poem that links everyday objects to historical events and simultaneously isolates and creates a context for them. With her *Disclaimer Series*, **Carey Young** destabilizes the relationship between artwork, viewer and presenter. Three text panels deny claims to their own status as works of art. **Blake Rayne's** *Knife Sharpener (2009)* exist as manifestations of a series of choices that are made subtly transparent. His crates are exhibited as objects that reference

transport but also function as partitions, support, and perhaps sculpture.

Prison for Objects (2009), a performance and installation by **Melanie Gilligan**, dramatizes our experience of commodities in the past and present. The installation includes images of objects from the Renaissance to the 18th century, which depict their contents as both intensely abstract and material all at once. An actress and actor perform the roles of an art writer and artist respectively, their characters playing out various clichés and contradictions of art production and reception. **NOTE: See attached performance schedule for specific dates and times.** After January 19th, a projected video version of the performance will occupy the installation.

Karin Schneider's *Tubular* (2009) is an architectural intervention with a painting and a video projection. The reception desk is expanded and relocated into the gallery space with transparent Plexiglas partitions. SculptureCenter's Visitor Services Manager, Nickolas Roudané, who normally sits at the reception desk and is an artist himself, has been invited to produce an ongoing piece during the show while still performing his usual duties greeting and providing information to museum visitors. Schneider allows the administrative function of the museum to intrude into the gallery while subsuming aspects of the institution into the work.

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SculptureCenter's programs are supported in part by The New York State Council on the Arts; The New York City Department of Cultural Affairs; as well as The A. Woodner Fund; The Andy Warhol Foundation for the Visual Arts; Bloomberg; Citibank; The Dedalus Foundation, Inc.; The Jerome Foundation; JPMorgan Chase; The Ken and Judith Joy Foundation; The Kraus Family Foundation; The Lily Auchincloss Foundation, Inc.; The Mathis-Pfohl Foundation, The Milton and Sally Avery Arts Foundation; Peter Jay Sharp Foundation; and The Starry Night Fund of Tides Foundation. We also acknowledge the generous support of our Board of Trustees, individual donors and members, and our dedicated interns and volunteers.

The British Council has provided support for shipping artworks included in *The Space of the Work and the Place of the Object*.

About SculptureCenter

Founded by artists in 1928, SculptureCenter is a not-for-profit arts institution dedicated to experimental and innovative developments in contemporary sculpture. SculptureCenter commissions new work and presents exhibits by emerging and established, national and international artists.

For additional information or images, please contact Mary Button at
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