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For Immediate Release

NEW IN PRACTICE PROJECTS, SUMMER 2009

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MICHAEL ASHKIN, MICHAEL BLUM, DAVID DIXON, SIMONE LEIGH, CINDY LOEHR, VIRGINIA OVERTON

Exhibition:
In Practice Projects, Summer 2009

New York – SculptureCenter is proud to present new works by **Michael Ashkin, Michael Blum, David Dixon, Simone Leigh, Cindy Loehr, and Virginia Overton** in the twelfth installment of *In Practice*. The exhibition will be on view **May 10–August 3, 2009** with an opening reception on **Sunday, May 10 from 5-7pm**.

Exhibition Dates:
May 10–August 3, 2009

Michael Ashkin: *Untitled (where each new sunrise promises only the continuation of yesterday), [an abridged title, the first of twenty-one lines], 2009*

Opening Reception:
Sunday, May 10, 5-7pm

Michael Ashkin's project consists of a miniaturized model of a fictional urban agglomeration at a scale of 1:128. Built entirely of found cardboard, stretching the length of the central basement tunnel at SculptureCenter the piece emulates a stretch that would extend for two miles and can be only be observed from one point of view situated well beyond its area of maximum density.

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

The model is based on an architectural/urban typology increasingly found on the outskirts of many cities as a result of rapid urbanization. Though it reflects no actual location, various specifics have been pulled from a wide selection of photographs and global satellite images.

Admission:
\$5 suggested donation

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Michael Blum: *Psychics VIII : Debra Huelsebusch & Marion Hedger / The Sculpture Center, 44-19 Purves Street, LIC, NY 11101, 2009*

Michael Blum's project invites two psychics to walk through and react to SculptureCenter's building. The two women communicate their experience and impression of the space as they freely walk through it in the presence of a camera. The unedited video is part of a series of psychic readings of spaces, first realized in Cape Town, South Africa in 2003. The project was conceived as an attempt at connecting with the past of domestic or exhibition spaces outside the limitations of rational discourse.

David Dixon: *The Ancient Art of Rock Stacking, 2006/2009*

David Dixon's stack of Styrofoam rocks was used as a prop in two separate films, once as a miraculous occurrence, and in the other as an occurrence of bad sculpture. To the artist, "art requires the expression of difference, choice, or originality. Rock stacking does not try to do this, it only delimits natural forces: gravity, friction etc. It could be argued that rock stacking is the original, and best, expression of the modernist notion of truth to materials, yet, here, in Styrofoam, deceit has been employed to go beyond the material." Dixon is also interested in how the stack can acquire different meanings within different contexts, undermining its existence as a stand-alone object.

Cindy Loehr: *The Advisor*, 2009

The Advisor says, “the revelation we’re ready for is the revelation we’ll get.” The Advisor’s ghost-like figure is inspired by a cut out pattern from an old paper project book. Though larger-than-life, it is unassuming in its construction: simple pattern pieces held together by nuts and bolts. Between decoy and protagonist, the humorous figure of the Advisor delivers philosophy and idiosyncratic ruminations, on life, death and hope. Combining prosaic descriptions of life in the city with aphoristic existential advice, small books of the speech are available for visitors to take home.

Simone Leigh: *The Gods Must be Crazy*, 2009

Simone Leigh’s new video work departs from the opening sequence of the film *The Gods Must Be Crazy* (1980) and presents conflicting narratives concerning authorship, labor, and recent artifacts. Leigh uses the anthropological term *skeuomorph* as a central concept to her exhibition, describing a derivative object that retains some sort of physical or metaphorical elements of the original, a substitute used to ease a sense of loss. Leigh’s installation also includes a video portrait of Zira, the heroine of *Planet of the Apes*, a surrogate for a woman with an unclear racial identity. The objects and videos in Leigh’s installation investigate the ethnographic object, the black body and feminisms.

Virginia Overton: *Untitled*, 2009

Virginia Overton’s sculptures use material such as beams, pallets squished between walls with shims, and large sonotubes. Overton prefers to highlight what she calls “unskilled skills” – like driving a truck and stacking chairs or pallets. Often delicately levitating, the lightness of the works contrasts with the sturdy materials, rough edges, and spills involved in the process of making them.

Thanks

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SculptureCenter’s programs are supported in part by The National Endowment for the Arts; The New York State Council on the Arts; The New York City Department of Cultural Affairs; as well as The A. Woodner Fund; Citibank; Joan Mitchell 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; The Pollock-Krasner 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.

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. In 2001, SculptureCenter purchased a former trolley repair shop in Long Island City, Queens. This facility, designed by artist/designer Maya Lin, includes 6,000 square feet of interior exhibition space, offices, and outdoor exhibition space.

For additional information or photographs, please contact Nickolas Roudané at
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