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For Immediate Release

Release Date:
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Exhibition:
In Practice Projects

Exhibition Dates:
September 13 – November 30, 2009

Opening Reception:
Sunday, September 13, 5-7pm

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

Admission:
\$5 suggested donation

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IN PRACTICE PROJECTS, FALL 2009

JASON KRAUS, MEREDITH NICKIE, MARLO PASCUAL, XAVIERA SIMMONS, MARIANNE VITALE, ERIK WYSOCAN

New York - SculptureCenter is pleased to present new works by **Jason Kraus, Meredith Nickie, Marlo Pascual, Xaviera Simmons, Marianne Vitale, and Erik Wysocan**. The works on view are commissioned through SculptureCenter's *In Practice* project series, which supports the creation and presentation of innovative work by emerging artists and reflects diverse approaches to contemporary sculpture. The exhibition will be on view **September 13—November 30, 2009**, with an opening reception on **Sunday, September 13, 5-7pm**.

Jason Kraus, *Making a Mold*, 2009

Making a Mold walls off a twenty-five foot section of the lower level galleries' central corridor and creates two views onto the eponymous action underway. Approached from one end, the viewer encounters an industrial pump apparently filling the space with silicone while the opposite vantage reveals a monitor with a closed-circuit view inside. Playing with notions of the readymade and the fabricated, the realistic and the absurd, Kraus transforms the museum space itself into a model that may or may not exist.

Marlo Pascual, *Untitled*, 2009

Pascual's sculptures bring together vintage portrait photography and domestic objects with dramatic lighting and sleek armatures to create a series of discrete tableaux wherein actors and actresses from the anonymous past are recast into roles that hover between the glamorous and melancholy.

Meredith Nickie, *Reversed Fortune in the Failure of the Visible*, 2009

Enlisting the fanciful ornamentation of *chinoiserie* and baroque design, Meredith Nickie's installation juxtaposes Minimalist tropes—including a direct reference to Sol LeWitt's cube forms, mirrored pedestals, and industrial finishes—with a select array of fetish objects and interior design motifs that recall the history of colonial oppression as well as Nickie's own self-fashioned narrative of postcolonial recovery.

Xaviera Simmons, *3 (Cardboard, Masonite, Twine, Paper, Paint)*, 2009

Simmons captures a slowly disappearing urban landscape from three different entry points. Having gathered and broken down over a thousand cardboard boxes from city streets, the artist's

gleaned materials construct a monochrome wall that stands opposite three panels of collaged photographic images taken while engaged with people and places along her route. Documenting shop signs, buildings, and street scenes, her installation is a meditation through image and text on increasingly obsolescent typographies, sayings, and locales.

Marianne Vitale, *Landswab Over Berberis*, 2009

Vitale's sculptural practice evokes an idea of the natural world remade from what has been discarded and abandoned, often resulting in make-shift structures and hybrid figurative creatures that can appear both fragile and menacing. For SculptureCenter's courtyard, Vitale has constructed a large-scale sculpture of steel, plaster and fiberglass coated with a copper-color finish and perched atop a sprawling garden of plants and wild grasses. This newest work is part of an ongoing interest in the vernacular, mythological narratives, and the grotesque.

Erik Wysocan, (*A thing of only one age*) *Res unius ætatis*, 2009

Samuel Madden's 1733 publication *Memoirs of the Twentieth Century*—one of the first science-fiction novels and set to take place in the year 1998—serves as the impetus for Erik Wysocan's installation. Wysocan also draws from the letters of Ahcene Zemiri, the so-called "Millenium Bomber" along with Madden's own correspondence with Lord Chesterfield on the nature of time travel and 18th century law. Employing different modes for presenting artifacts and specimens—from lightboxes to a table vitrine and retail display case—Wysocan reconsiders the content of the form in placing the lacunae of history on display.

Thanks

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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.

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