

SculptureCenter
44-19 Purves Street
Long Island City, New York 11101
t 718.361.1750
f 718.786.9336
info@sculpture-center.org
www.sculpture-center.org

For Immediate Release

DEGREES OF REMOVE – LANDSCAPE AND AFFECT

Release Date:
July 31, 2008

ROSA BARBA, LUIS BUÑUEL, ETEAM, CYPRIEN GAILLARD, ANTHONY HAMBOUSSI,
CARLA HERRERA-PRATS, TIM HYDE, MARIE JAGER, GIANNI MOTTI, AURA ROSENBERG,
OSCAR TUAZON

Exhibition:
***Degrees of Remove –
Landscape and Affect***

New York – SculptureCenter presents ***Degrees of Remove - Landscape and Affect***, a group show organized by SculptureCenter Curator **Sarina Basta** and **Fionn Meade**. *Degrees of Remove* will be on view **September 7 – November 30, 2008** with an opening reception on **Sunday, September 7, 4-6pm**.

Exhibition Dates:
September 7 – November 30, 2008

Degrees of Remove regards landscape as an interpreted notion of space. The exhibition examines how contemporary experiences of landscape are increasingly mediated through various forms of documentation within urban societies.

Opening Reception:
Sunday, September 7, 4-6pm

While the word “landscape” was borrowed into English from the Dutch in the 16th century in direct relationship to painting, later definitions came to associate it with vista or natural scenery, and ultimately to a more general equation of landscape with image. As mediations between landscape and the individual have evolved through the increased prominence of photography, film, and other technologies, so has the perception of what constitutes landscape. With these technologies as intermediaries, the exhibition explores related ideas of the author as viewer and the viewer as witness.

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

Admission:
\$5 suggested donation

Media Contact:
Alex Lane
t 718.361.1750 x115
f 718.786.9336
press@sculpture-center.org

The artists included in *Degrees of Remove* decode and alter the conventions of reproduced space through appropriation, interpretation, misinterpretation, and overlapping narratives. Anthony Hamboussi, for example, captures abandoned, recuperated, and in-between spaces through documentary-style photography. In *La Petite Ceinture* (2005), he has created one of the most extensive archives to date of a railway that connected the outer neighborhoods of Paris to the city's main railroad stations. Built in the 19th century, it has been defunct since 1934.

Embracing various degrees of distance from their sources, all the works on view portray a remove, exploring how spatial constructs relate to fiction and affect, the transposition of spaces into surfaces, and the elaboration of allegorical gestures. In *Color Like No Other* (2007) Cyprien Gaillard presents three different perspectives of a condemned multi-storey high-rise in Toryglen, Scotland. Gaillard shows the building as depicted in a Sony ad campaign, with a concert of paint blasting through the building's windows, in quiet, unspectacular footage of the tower seconds before its demolition, and in a printed press release from the Glasgow Housing association validating the terms of the building's destruction.

As with the other artists included in *Degrees of Remove*, Cyprien Gaillard's *Color Like No Other* offers an examination of space and urban landscape, echoing the artist's recurring interest in state subsidized housing architecture. Here the result is at once familiar yet highly mediated. The choices of mediation directly impact the way this form of landscape is read, modifying and

even confusing the relationship between source and viewer.

Gianni Motti contributes *Collateral Damage* (2003), a series composed of appropriated journalistic photos documenting the war in Kosovo (1996-99). The images were never released publicly by the AFP (Agence France Press), from which Motti subsequently purchased the rights. Depicting explosions in a mountainous setting, Motti became interested in how the images, out of context, could be misread as the depiction of an idyllic Swiss village in a bucolic setting. Exploring the theme of dis-information and authorship, Motti was eventually sued by the AFP for selling the framed photographs as artwork.

A three night screening in conjunction with *Degrees of Remove* at Anthology Film Archive will take place in November.

Thanks

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, 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.

Special thanks to The Cultural Services of the French Embassy for their support of *Degrees of Remove* through travel assistance.

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 images, please contact Alex Lane at
718 361 1750 x115 or press@sculpture-center.org.

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