



For Immediate Release

Date: December 16, 2003
Exhibition: *In Practice Projects*
Dates: January 11 – April 11, 2004
Reception: Sunday, January 11, 2-5pm
Gallery Hours: Thursday – Monday, 11am-6pm
Admission: \$5 suggested donation

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IN PRACTICE PROJECTS WINTER 2004

ISIDRO BLASCO, STEPHANIE DIAMOND, NICOLÁS DUMIT ESTÉVEZ, ERIC FERTMAN,
ROSS KNIGHT, ANA LINNEMANN, KARYN OLIVIER, JULIANE STIEGELE, AND KARIN
WAISMAN

New York – SculptureCenter is proud to present the work of Isidro Blasco, Stephanie Diamond, Nicolás Dumit Estévez, Eric Fertman, Ross Knight, Ana Linnemann, Karyn Olivier, Juliane Stiegele, and Karin Waisman. This work is commissioned through SculptureCenter's *In Practice* program, which supports the creation and presentation of innovative work by emerging artists. The projects are selected individually and reflect the diversity of approaches to contemporary sculpture. These works will be on view January 11 – April 11, 2004 with an opening reception on Sunday January 11 from 2-5 pm. An exhibition walkthrough with the artists will take place on Saturday February 21 at 4:30pm.

Isidro Blasco presents a re-creation of his Manhattan apartment at SculptureCenter. Recognizable from one particular vantage point, the room loses its architectural logic as the viewer moves around to observe it from various points of view. By using light, construction material, photographs, and video, Blasco creates a displaced home away from home, challenging viewers to consider variations in their perceptions of space.

Stephanie Diamond presents an image on the billboard located on SculptureCenter's roof from her series *These Are The Men Who Hit On Me On The Street* (2002-03). Placed in plain view of the nearby highway, the photograph of a man in his car was taken immediately following his sexually suggestive remarks towards the artist.

Nicolás Dumit Estévez's *Toilet Training* (2004) is a site-specific audio piece in SculptureCenter's men's and women's restrooms. Spoken by collaborator Rebecca Herman, the recording consists of instructions on the subjects of hygiene, social rules regulating the area, the efficient use of the fixtures, as well as the bathroom's general layout, transforming the space into an object with formal sculptural properties.

[Continued](#)

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In Practice Projects page 2

Eric Fertman employs a hybridized language of conceptualism, pop, constructivism, and the organic qualities of nature. In the evocative basement space at SculptureCenter, the artist presents dozens of his wood, steel, and plastic forms, transforming the space into a treasure-trove for the unclassifiable, the awkward, and the poetic. Combining the ordinary with the fantastic, his sculptures articulate shapes that seem neither natural nor hand-made, but form a playful dialogue between art and craftsmanship. This is the artist's first public exhibition.

Ana Linnemann creates – or rather, violates – sculptural objects through careful slicing and cutting. In *The World as an Orange* (2003) Linnemann's sliced objects – shoes, lamps, phones, rugs, clocks, umbrellas, among several other objects – are rendered functionless and are arranged in SculptureCenter's basement galleries to suggest an unraveled domestic space. The drama of the scene is accentuated by her cuts through the gallery wall and her incorporation of the architectural components of the site.

Karyn Olivier's architectural alteration of spaces are about displacement and integration. An understanding of their organic interplay is paramount in experiencing her new installation for the *In Practice* project series. Referring to SculptureCenter's history as a trolley repair shop, her *Ridgewood Line (BQT Ghost No. 6064)* challenges the spectator to cross the threshold between object and site, architecture and art, functionality and symbolism, then and now.

Juliane Stiegele's *Skyline* (2002) is a video showing model-buildings that gradually falter and collapse: the paper buildings are in fact attached to the backs of 42 snails, whose movements defy the artist's intentions and impose an entropic instability onto the man-made miniature skyline.

Karin Waisman presents *Patience* (1999), an installation of four delicate white paper chairs, onto which the artist has drawn – and then cut out – intricate lacelike patterns. Covering the platform under each full-sized chair are the fragments of paper debris. The glowing vision of fragility, purity, and whiteness contrasts with SculptureCenter's stone hallways, although both share a process of subtle decay.

Ross Knight has created a site-specific sculpture for SculptureCenter's outdoor courtyard. Knight uses simple materials such as aluminum tubing and brightly colored acrylic sheeting in built structures that often appear provisional and somewhat unstable. Scaled in relation to the human body, Knight's sculpture intervenes in the physical space and focuses visitors' experience of the courtyard as both a path and a destination.

About SculptureCenter

SculptureCenter, an active contributor to New York's cultural community since 1928, is a non-profit organization that champions contemporary sculpture in all of its forms. SculptureCenter's mission is to engage with artists in evolving the definition of contemporary sculpture. SculptureCenter's programs identify new talent, explore the conceptual, aesthetic, and material concerns of contemporary sculpture, and encourage independent vision through solo exhibitions of mid-career and established artists. These programs include exhibitions, artist residencies, public art projects, publications, lectures and other public events intended to further the historical documentation and critical dialogue around contemporary art and sculpture in particular. In 2001, SculptureCenter purchased a former trolley repair shop in Long Island City, Queens. This newly renovated facility, designed by artist and designer Maya Lin, includes 6,000 square feet of interior exhibition space, offices, and outdoor exhibition space.

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For additional information, photographs or interviews with any of the artists, please contact Michele Snyder at SculptureCenter at 718 361 1750 x114 or msnyder@sculpture-center.org.