

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

Release Date:
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Exhibition:
Liz Glynn: RANSOM ROOM

Exhibition Dates:
June 2- July 28, 2014

Opening Reception:
Sunday, June 1, 5-7pm

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

Admission:
\$5 suggested donation

Media Contact:
Frederick Janka
t 718.361.1750 x117
f 718.786.9336
press@sculpture-center.org

LIZ GLYNN: RANSOM ROOM

SCULPTURECENTER PRESENTS ARTIST'S FIRST SOLO MUSEUM PROJECT IN NEW YORK

New York, NY - SculptureCenter is pleased to present *RANSOM ROOM*, **Liz Glynn's** first solo project in a New York museum. *RANSOM ROOM* will take place June 2 – July 28, 2014 with an opening reception on Sunday June 1, 5 – 7 pm.

RANSOM ROOM is a continually evolving installation exploring the ramifications of cultural destruction. Liz Glynn's work has frequently referenced historic objects and artifacts to trace shifts in political, cultural and economic value over time. In this new project for SculptureCenter, Glynn focuses on a moment of total loss – the melting down of a large cache of precious metal artifacts during the Spanish conquest of the Incan empire.

For *RANSOM ROOM*, Glynn works from the scant and conflicting historical narratives of the Spanish conquest. In 1532, Inca emperor Atahualpa was seized and held as a prisoner by the Spanish conquistadors, led by Francisco Pizarro. In an attempt to buy his freedom, the emperor offered to fill a 17 x 22 foot room, up to the height of his outstretched arm, with gold, and then twice over with silver. The Inca valued precious metals for their ritual and ceremonial usage; for the Spanish, these objects represented the potential to pay off their debt to the Crown. Thousands of individual objects were carried long distances and gathered in the room. In spite of the delivery of the ransom, Atahualpa was executed on the pretext of seditious intentions, and the Inca Empire rapidly unraveled. The artifacts were subsequently melted down into ingots to maximize space on the ships returning to Spain.

For *RANSOM ROOM*, Glynn translates this mass of precious metal into red sculpture wax, traditionally used in lost-wax casting of bronze, by creating wax surrogates for the lost gold objects. When the show opens on June 1, visitors will find SculptureCenter's ground floor rear gallery re-sized to a 17 x 22 foot stucco room staged as a storied palace in Cuzco with a replica of a fountain, cement corn stalks punctuated with golden maize, and the walls lined with wax panels. Over several weeks, wax objects—vessels, cups, plates—will accumulate, having been cast and hand carried from various studio locations in New York until the room is filled. During the final week of the exhibition, the collected objects will then be melted down into ingots and eventually displayed on pallets. A written record will document the objects that have been removed from the room.

Glynn's work is engaged with the relationship between objects and narratives and how those narratives reflect politics and power dynamics. She studies the material cultures of the past to consider the ways in which objects embody, preserve, or challenge values and social systems of the past and of the future. By recreating objects that have been lost to us, Glynn connects the rapacious destruction of material objects and the obliteration of an entire culture.

Continued

Liz Glynn has presented large-scale exhibitions and performance projects at the Los Angeles County Museum of Art; Performa 11; and the migrating public art project, *Station to Station*. Her work has been included in a number of important museum exhibitions including the Hammer Museum's *Made in LA Biennial* (2012); J. Paul Getty Museum's *Pacific Standard Time* (2012); and the New Museum's *The Generational: Younger than Jesus* (2009). Born in Boston, Glynn currently lives and works in Los Angeles.

Also on view: *Katrín Sigurdardóttir: Foundation, Now Showing: Jory Rabinovitz*.

About SculptureCenter

Founded by artists in 1928, SculptureCenter is a not-for-profit arts institution in Long Island City, NY dedicated to experimental and innovative developments in contemporary sculpture. SculptureCenter commissions new works and presents exhibitions by emerging and established, national and international artists.

SculptureCenter's major exhibition and operating support is generously provided by grants from the National Endowment for the Arts; the New York City Department of Cultural Affairs; New York State Council on the Arts; Lily Auchincloss Foundation, Inc; Bloomberg Philanthropies; the Kraus Family Foundation; the Lambent Foundation fund of the Tides Foundation; the Joan Mitchell Foundation; the New York Community Trust; the Pollock-Krasner Foundation; the Andy Warhol Foundation for the Visual Arts; the A. Woodner Fund; and contributions from our Board of Trustees. Additional funding provided by the Milton and Sally Avery Arts Foundation; Goldman Sachs; A G Foundation; the Ken and Judith Joy Family Foundation; the Peter Jay Sharp Foundation, and contributions from many generous individuals.