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For Immediate Release

Release Date:
July 31, 2008

Exhibition:
Soy el final de la reproducción

Exhibition Dates:
September 7 – November 30, 2008
Opening Reception:
Sunday, September 7, 4-6pm
Gallery Hours:
Thursday – Monday, 11am-6pm

Admission:
\$5 suggested donation

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SOY EL FINAL DE LA REPRODUCCIÓN

IGNASI ABALLÍ, NÉSTOR SANMIGUEL DIEST, ISIDORO VALCÁRCEL MEDINA, JUAN LUIS MORAZA, PEDRO G. ROMERO

New York – SculptureCenter presents ***Soy el final de la reproducción***, a group show organized by guest curator **Beatriz Herráez**. *Soy el final de la reproducción* will be on view **September 7 – November 30, 2008** with an opening reception on **Sunday, September 7, 4-6pm**.

Soy el final de la reproducción offers perspectives on architecture and sculpture through literary references, leading to an examination of self-dissolution, transience, erosion, and mechanisms of accumulation. It is through the presentation of archives, suggestive moments, and paradoxically the disappearance of information that the exhibition communicates these ideas. This exhibition presents five Spanish artists who span three generations. In many cases, their artistic practice involves theoretical writings and a curatorial interest grounded in historical exhibitions.

Soy el final de la reproducción, translated as *I am the end of reproduction*, is a celebration of recessive and transient aesthetics. In the book *Bartleby & Co*, Spanish writer Enrique Vila-Matas introduces the notion of “writers of No”, writers who, when faced with the possibility of writing, “would prefer not to”. All quietly forsook vanity and tried instead to contain the possible space for “the writing to come” – ultimately retreating from production and creativity. In an era where we seek generative systems, *Soy el final de la reproducción* looks at studies of space, or modes of operation, that state themselves (or their intentions) to be recessive. This exhibition explores the fleeting, grey space of “No”.

The works in the show are investments in alternative time and hostile to the cult of efficiency. Each work acts as an infinite and silently hermetic repetitive or accumulative system. This methodical, inexhaustible mode of creation constitutes a cold, unemotional process, conscious that if there were a conclusion, it would not end well.

Pedro G. Romero's *Semana Trágica* (*The Tragic Week*), part of his series *FX archive* (2000-ongoing), collects an archive of images portraying disfigured monuments, depicting churches in particular, classified using terms in modern art's lexicon. The piece documents Barcelona's Semana Trágica riots (July 25 – August 2, 1909) against catholic buildings, at the time symbolic of the bourgeois. The ruined monuments of *FX archive* link modern art's iconoclasm with politically subversive movements of Spain's 20th century history.

Torre para suicidas (*Tower for the Suicidal*) (1984) is an architectural project by Isidoro Valcárcel Medina. The tower is equipped with zones for housing, administration, and suicide facilities, with social workers to aid the families of the departed. An ironic twist on 1970s utopian housing projects ‘for better living,’ Medina's plan fosters loss rather than efforts to redeem the individual.

The piece also critiques excess bureaucracy in state organization, in this case, geared explicitly toward the loss of an individual.

Néstor Sanmiguel Diest's paintings titled *Ciudades Secretas (Secret Cities)* (2005) are assembled using layers of written text, shapes, masses of color, and collaged documents. He superimposes layers of information that act as a glazed screen simultaneously revealing and hiding different cycles of the artist's own stories and travel journals incorporated beneath the surface. Though never readable, Diest's diary is suggested through the bright surface of his geometrical palimpsests.

Juan Luis Moraza hangs *Moldes de Besos* (2004), improbable "Casts of Kisses" from the ceiling. Each sculpture portrays a futile attempt to crystallize the moment and intensity of a kiss. Moraza ensures the anonymity of those once locked in an intimate moment, but by contrast reveals the intimate and recessed details of the mouths' void.

Ignasi Aballí's *Persones (People)* (2008) is a drawing that contains and freezes time: a blurry line of dusty footprints on the gallery walls, created by the artist and visitors leaning against the wall. Aballí suggests a supposed passage of visitors and transforms traces of time into form, simultaneously rendering the individual footprint illegible.

Trained as an art historian, Beatriz Herráez works as an art critic and a curator based in France and Spain. She advises the Exhibition and Cultural Program at Montehermoso Cultural Center (Vitoria-Gasteiz, Spain).

Soy el final de la reproducción was originally exhibited at castillo/corrales in Paris (October 13 – November 10, 2007). castillo/corrales is a collectively-organized gallery, occasionally known as Kunsthalle Belleville.

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.

For additional information or images, please contact Alex Lane at
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