

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

Date of Release:
April 24, 2007

Exhibition:
The Happiness of Objects

Exhibition Dates:
April 29–July 29, 2007

Opening Reception:
Sunday, April 29, 4–6pm

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

Admission:
\$5 suggested donation

Media Contact:
Katie Farrell
t 718.361.1750 x111
f 718.786.9336
kfarrell@sculpture-center.org

THE HAPPINESS OF OBJECTS

FELIPE ARTURO, FIA BACKSTRÖM, ANDREA BLUM, TOM BURR, VALENTIN CARRON, CENTER FOR URBAN PEDAGOGY (CUP), PHILIPPE DECRAUZAT, FLATLAND (WARD SHELLEY, PELLE BRAGE, EVA LA COUR, DOUGLAS PAULSON, MARIA PETSCHNIG, ALEX SCHWEDER), SYLVIE FLEURY, PAUL HORN & HARALD HUND, CRAIG KALPAKJIAN, ALLAN KAPROW, JUTTA KOETHER, SOL LEWITT, MENDE VEIL, JOHN MILLER, OLIVIER MOSSET, NILS NORMAN, AMY O'NEILL, MAMIKO OTSUBO, J. ST. BERNARD, HAIM STEINBACH, LAN TUAZON

DOCUMENTS: WIM DELVOYE, ROBERT INDIANA & LARRY ALDRICH, MEL RAMOS, ANNETTE TISON & TALUS TAYLOR

New York – SculptureCenter is pleased to present ***The Happiness of Objects***, a group exhibition organized by SculptureCenter curator Sarina Basta. ***The Happiness of Objects*** will be on view **April 29–July 29, 2007** with an opening reception on **Sunday, April 29, 4–6pm**.

The Happiness of Objects embraces W.J.T. Mitchell's invitation to consider the possibility that objects have their own desires (*What do Pictures Want? The Lives and Loves of Images*, 2005). While Mitchell focuses on the relationship between the image or object and the viewer, *The Happiness of Objects* will attempt to capture what objects want from other objects, from the context of their display to potential response to their presence. This necessarily involves a mixture of formal and subjective concerns such as space, light, proximity, hybridization, and life expectancy. Vitines will display documents that examine pose and objectification, dimensions of scale, and mimesis.

In attempt to crystallize some of the main points of Mitchell's hypothesis, the exhibition proposes *The Object's Bill of Rights*, a non-exhaustive and disputable list. It is also a prelude to considering the object as an autonomous subject within a larger society of objects. At a moment when human rights seem negotiable, *The Object's Bill of Rights* is a satirical proposition albeit with a genuine interest in the formal properties and some of the set of relations that art objects engage with.

Many artists have created site-specific work especially for *The Happiness of Objects*. Olivier Mosset reclaims SculptureCenter's garage door by transforming it into a thirteen-and-a-half-foot monochrome (*Golden Shower*, 2007) that temporarily disappears when the door is raised. Mosset continues playing with the dimension of time in *Untitled (Toblerone)* (1994/2007), a fleeting sculpture composed of ice, which will disappear within a few days of the opening. Sylvie Fleury reactivates *Road Test* (1998/2007) by crushing makeup with an American-made car, disrupting conventional gender arbitrations and stereotypes of female hysteria. Ward Shelley constructs a two-foot-wide, four-story transparent structure titled *Flatland* (2007) where he and five artists live for twenty days in a nearly two-dimensional space. *Flatland* will be streamed live online, accessible twenty-four hours a day at www.sculpture-center.org. Phillipe Decrauzat masks

SculptureCenter's only white wall with a stark, geometric pattern based on the repetition of the Dead Kennedys logo. Decrauzat optically warps a two-dimensional surface into a three-dimensional object; the title *Does the angle between two walls have a happy ending?* is appropriated from a 1964 J.G. Ballard magazine insert.

Thanks

SculptureCenter's programs are supported in part by The National Endowment for the Arts; New York City Councilman Eric Gioia; The New York City Department of Cultural Affairs; and The New York State Council on the Arts; 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 Milton and Sally Avery Arts Foundation; The New York Community Trust; and The Starry Night Fund of the Tides Foundation.

The Happiness of Objects is made possible in part by Jeanne Donovan Fisher, Pro Helvetia, Swiss Arts Council and with the support of the Austrian Cultural Forum New York.

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 photographs, please contact Katie Farrell at
718 361 1750 x111 or kfarrell@sculpture-center.org.

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