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MATTHEW BUCKINGHAM, ALEJANDRO CESARCO, LOUISE LAWLER, ALLEN RUPPERSBERG

4 November – 16 December 2006

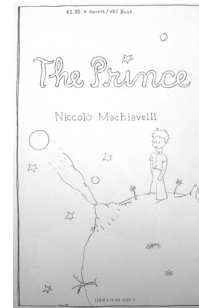
South Gallery

Clockwise from the entrance:

MATTHEW BUCKINGHAM

Two Princes 6, 2003

Pencil on paper, 29 x 23 inches

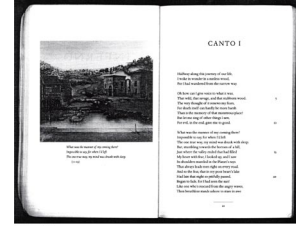


ALEJANDRO CESARCO

Untitled (Dante/Calvino), 2004

10 archival inkjet prints, 16 x 20 inches each
Edition of 5

Ten different translations of the first canto of *Inferno*, the first book of Dante's trilogy *The Divine Comedy*. Each carries a title of one of the ten chapters of Italo Calvino's *If on a winter's night a traveler*, which turns out to be not one novel but ten, each with a different plot, style, ambience and author, and each interrupted at a moment of suspense. The work is a reflection on the construction of narrative, the complicity between reading and writing, translation practices and the impossibility of a faithful repetition.



ALEJANDRO CESARCO

Scrabble, 2001

Video 15 mins, silent

Edition of 10

A video registry of a scripted game. Four friends play scrabble. A fixed camera shows the board where names of influences are composed according to script. Names accumulate on top of each other in a sculptural manner.

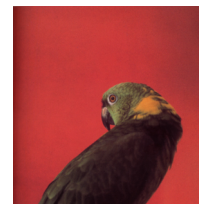


LOUISE LAWLER

Portrait, 1982

Cibachrome, 19 x 19 inches

In 1982 Lawler wanted to produce a record of *Birdcalls* and planned to decorate the jacket with a photograph of a parrot – that excellent mimic – looking suspiciously over its shoulder and set against a brilliant red background. The record was never made, but, subsequently, Lawler used the parrot photograph in other contexts, titling it *Portrait* (1982). Given its initial connection to *Birdcalls*, it might be regarded as a self-portrait in camouflage



-Rosalyn Deutsche, from *Twice Untitled and Other Pictures (looking back)*

MATTHEW BUCKINGHAM
Narrative, 2001
Wall text, dimensions variable
Edition of 5

- 1. Undisturbed State**
- 2. Disturbance**
- 3. Struggle**
- 4. Deadline**
- 5. Disturbance Eliminated**

The sequence of five steps: “undisturbed state; disturbance; struggle; deadline; disturbance eliminated” represents a shorthand or outline form of narrative structure often employed in telling or re-telling fiction and non-fiction stories. This text piece is part of a series that reduces narrative structures to simple lists, revealing patterns and conventions for coding information into story-telling. *Narrative* points to the circular balance and sense of closure often employed in Hollywood narrative.

LOUISE LAWLER
There is a Tatami Mat on the Floor, 2005/2006
Cibachrome on wood box
Edition of 10
6 1/2 x 5 1/4 inches



ALLEN RUPPERSBERG
Siste Viator, 1993
20 books, vintage bookends



The place of the story in the space of events is poignantly explored in Ruppersberg's 1993 public memorial *Siste Viator* (*Stop Traveler*), a project for the Dutch city of Arnhem, revisiting the tragic World War II battle in the area that claimed the lives of eight thousand soldiers in nine days of September 1944. The project consisted of republishing twenty popular books of the time, five from the best-seller list of each of the four countries most involved in the battle: Britain, the Netherlands, Poland, and Germany. It was Ruppersberg's hope to represent some part of the interior lives of the soldiers who fell.

MATTHEW BUCKINGHAM
Unzufrieden, 2005
16mm film, color, silent, 2 mins 30 secs
Edition of 5
A banner hangs from a Berlin apartment window with one single exclamation: “Unzufrieden” (dissatisfied).



North Gallery

clockwise from the entrance:

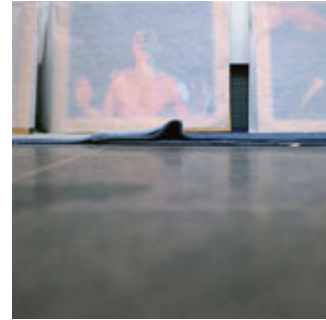
LOUISE LAWLER

I've always liked that picture, 2005/2006

Cibachrome mounted on aluminum box

Edition of 5

23 1/4 x 23 1/4 inches



ALLEN RUPPERSBERG

Fishing is Fun, 2005

1000 piece two-sided jigsaw puzzle, puzzle: 19 1/2 x 24 1/4 inches Box: 11 x 13 x 2 inches

Edition of 15

Ruppersberg's own collection has been a primary source of material for his artwork. It is a vast and ever-expanding collection, a wide-ranging archive of material including pulp fiction, comic books, vanity press publications, industrial and educational films, posters and an assortment of ephemera and objects of a certain nostalgia including the original "Fishing is Fun" a puzzle from the 50s on which this puzzle and its box are based. One wall of Ruppersberg's collection, as it was installed in his former New York studio, is pictured on the cover of the "Fishing is Fun" puzzle box and on one side of the puzzle. On the other side of the puzzle are a series of brief observations -- a puzzle in text -- describing two individuals who have influenced Ruppersberg as an artist: Raymond Roussel, and the Unknown Soldier.

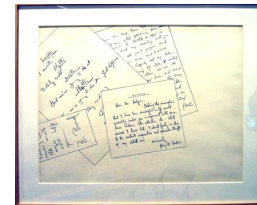


ALLEN RUPPERSBERG

Letters #19, 1976

Ink on paper

22 1/2 x 28 1/2 inches



LOUISE LAWLER

Once there was a little boy & everything turned out alright...The End, 1993

Painted wall and letter text

Edition of 100

Once there was a little boy
and everything turned out alright.

THE END

MATTHEW BUCKINGHAM

Interview With a Cultural Follower and Public-space Inhabitant, 1999

Single channel video and pamphlet

Edition of 5

Between 12:15 and 12:45 pm on June 17th, 1999, Buckingham attempted to interview several members of the Family Ploceidae known as the English Sparrow, House Sparrow, Weaver Finch, or *Passer Domesticus*, residing in Battery Park, Manhattan. Using birdseed and small pieces of bread he succeeded in attracting many potential interview subjects but failed to record any information concerning the family background, origin, and individual habits of one of the most common birds of North America. A pamphlet giving background information on the attempted interview accompanies the piece.

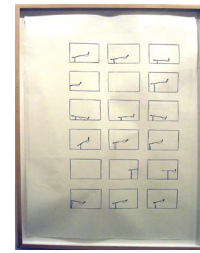


MATTHEW BUCKINGHAM

Microphones 1, 1999

Ink on paper

33 x 23 1/2 inches



MATTHEW BUCKINGHAM

Untitled Storyboard – trees microphones, 1996

Ink on paper

30 1/2 x 22 1/4 inches



ALEJANDRO CESARCO

Index, 2000

12 framed digital C-prints

Edition of 5

20 x 16 inches each

Index of a book that is not yet written and most probably never will be. Superficiality presented as container becomes the content of the work. The index is half way biographical and half way theory text; it is extremely personal, yet full of clichés. Meaning results as a consequence of quotes, interaction of sources and contextualisation of influences.



LOUISE LAWLER

Introductory Still Life, 2005/2006

Black & white photograph

Edition of 10

17 1/2 x 14 1/2 inches



LOUISE LAWLER

Birdcalls, 1972-81

audio

VITO ACCONCI
CARL ANDRE
RICHARD ARTSCHWAGER
JOHN BALDESSARI
ROBERT BARRY
JOSEPH BEUYS
DANIEL BUREN
SANDRO CHIA
FRANCESCO CLEMENTE
ENZO CUCCHI

GILBERT AND GEORGE
DAN GRAHAM
HANS HAACKE
NEIL JENNEY
DONALD JUDD
ANSELM KIEFER
JOSEPH KOSUTH
SOL LEWITT
RICHARD LONG
GORDON MATTIA-CLARK

MARIO MERZ
SIGMAR POLKE
GERHARD RICHTER
ED RUSCHA
JULIAN SCHNABEL
CY TWOMBLY
ANDY WARHOL
LAWRENCE WEINER