

ARTISTS SPACE

For Immediate Release:
Winter/Spring 2022

Beginning this February, Artists Space will present three newly-commissioned solo exhibitions.

virgil b/g taylor: *Minor Publics*
Opens February 4

Artists Space is pleased to present Berlin-based artist virgil b/g taylor's first institutional solo exhibition, *Minor Publics*, a large-scale installation exploring the boundaries between art and memorial through research and poetic encounters with Sol LeWitt's *Black Form—Dedicated to the Missing Jews*. Originally installed in Münster as part of the 1987 Skulptur Projekte, LeWitt later sold the sculpture to the city of Hamburg in 1989 and donated the fee. *Black Form* represents an oft-overlooked component of LeWitt's work that extends beyond his conceptual and dematerialized methodologies to address deeply political and personal questions. Working across printed matter, video, and digital platforms, taylor's work centers histories of care and crisis by crafting discursive space for new languages and dialogues to emerge. Framed by a core text that ruminates on the notion of a "bima"— a Greek and Hebrew architectural term referring to a stage or raised tribune from which to speak—*Minor Publics* explores *Black Form* in relation to traditional Jewish architectures within the context of ongoing debates surrounding the appearance and function of memorials to the victims and survivors of mass violence in the US, Germany, and beyond. Shifting between materials gathered from LeWitt's artists books, Maria & Kazimierz Piechotka's *Wooden Synagogues*, as well as documentation of *Black Form* in both Münster and Hamburg, among other references, taylor's new compositions unfurl as a series of language-based graphic interventions and study environments that develop an intimate vocabulary around LeWitt's work while also foregrounding cultures of public memory.

virgil b/g taylor is a US faggot living in Germany. He makes fag tips, an online speculative zine. He is one half of sssssssssSsss, a study-friendship with Ashkan Sepahvand, a third of Indefinite Leave to Remain with Moad Musbahi and Vishal Kumaraswamy, and a fraction of What Would An HIV Doula Do?, a collective of artists, writers, caretakers, activists and more gathered in response to the ongoing HIV/AIDS pandemic. His work explores histories of care, crisis, exclusion and toxicity.

Nicole-Antonia Spagnola: *Anti-Genesis*
Opens February 4

In her first institutional exhibition, Los Angeles-based artist and musician Nicole-Antonia Spagnola presents a series of new multi-media works that take as their starting point a selection of Italian hardcore songs from the 1980s. Documenting her computer screen in 8mm film as tracks by bands such as Raw Power, Antigenezi, and Kollettivo play on uploaded YouTube videos, the single-shot moving image works, bound by frame and duration, are each trained on a static picture of an album cover and last the length of a roughly two-minute song. Digitized and looped on flatscreen monitors that informally rest on the seats of cafe chairs scattered throughout the room, Spagnola draws attention to an active and engaged experience of viewing, as the videos wryly sit where a viewer might otherwise. The scratchy image and sound of each video, recorded and converted across multiple formats, plays out directly from the local TV speakers, producing a cacophonous hum that encapsulates a number of distinct sonic fidelities.

In her music practice, Spagnola is a contributing member of the bands P22 (with Sofia Arreguin, Justin Tenney, and Taylor Thompson) and Purity (with Bedros Yeretian and Justin Tenney). In Purity's album "Live in Los Angeles," (2016, recently re-released by Post Present Medium), monotone vocals and dry bass lines overlay a repetitive, retro dance beat. Drawing on peace punk, new wave, and hardcore, the live performance comprised of six cover songs, stretches the boundaries of genre and form. Artists Space will host a performance by Purity during the run of Spagnola's exhibition, with dates to be announced soon.

Nicole-Antonia Spagnola is an artist from Los Angeles. Recent exhibitions include: *Italian Hardcore* at Commercial Street, Los Angeles (2021) and *Paradis, Maison R&C*, Marseille, France (2021, curated by Marie Angeletti).

Lyndon Barrois Jr.: *Mirage Collar*

Opens February 11

Artists Space presents Pittsburgh-based artist Lyndon Barrois Jr.'s first New York institutional solo exhibition, an interconnected suite of drawings, paintings, installations, and sculptural vignettes which explore instances of forgery, subterfuge, gesture, and magic within the history of film. Working deftly across numerous artistic mediums, Barrois' work breaks down, reframes, and reconfigures these transitory and at times archetypal moments in cinematic expression to pose critical questions around technique, motivation, and value. His practice engages the materiality of images as reproductions and the complexities of transitioning between two and three dimensions and between movement and stasis. For this exhibition at Artists Space, he will assemble together myriad production practices as an opportunity to overtly consider the thin lines within painting that separate creation, conservation, and forgery in relation to cinema's depictions of cons and misdirections. Barrois enacts a kind of "hall of mirrors" by animating these disconnected details, objects, and elements and then re-networking them to both stage and study their practical effects. A central reference will be the game Three-card Monte, a persistent form of trickery and close-up street magic appearing throughout the exhibition which, for Barrois, parallels painting and art making in general as a kind of sleight-of-hand—the experience of magic being the point at which conviction overrides logic, an affect of performance that is present in both narrative fiction and static representation.

Lyndon Barrois Jr. is an artist and writer based in Pittsburgh, PA where he is an Assistant Professor of Art at Carnegie Mellon University. He is half of LAB:D, with artist Addoley Dzegede, with whom he has collaboratively staged two exhibitions, and co-authored a book of essays (*Elleboog*, at the Jan van Eyck Academie in 2019). Using magazines, advertising, cinema, and vernacular imagery as primary subjects of inquiry, Barrois' multimedia practice breaks down and re-configures the languages of print, design, and popular culture in order to investigate underlying ideology, ethics, and conceptions of value. Recent solo exhibitions include *Dreamsickle* at 47 Canal, *Others Who Struggle with Nature* at Rubber Factory NYC, *Vague November* at Van Eyck Open 2020, and *Zaal 8* at Kasteel Oud Rekem in Belgium. Barrois Jr. received his MFA from Washington University in St. Louis (2013), and his BFA in painting from the Maryland Institute College of Art in Baltimore (2006). He has recently completed residencies at Loghaven in Knoxville, the Van Eyck Academie in Maastricht (Netherlands), Fogo Island Arts in Newfoundland, and the Irish Museum of Modern Art in Dublin, Ireland.



Sol LeWitt, *Black Form - Dedicated to the Missing Jews*, 1987, in front of Rathaus Altona, Hamburg, DE, October 2021.



Nicole-Antonia Spagnola: *Italian Hardcore*. Installation view, Commercial Street, Los Angeles, 2021.



Film still from *Mo' Money*, 1992, Columbia Pictures.

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About Artists Space

Founded in 1972 in downtown Manhattan, Artists Space fosters the artistic and cultural life of New York City as a primary venue for artists' work in all forms. An affinity with emerging ideas and artists is central to our institution, as is an attentiveness to the social and intellectual concerns which actively inform artistic practice. We strive for exemplary conditions in which to produce, experience, and understand art, to be a locus of critical discourse and education, and to advocate for the capacity of artistic work to significantly define and reflect our understanding of ourselves.

Artists Space has been the site of provocative discussion and experimentation within contemporary artistic debate, from the postmodern image (Douglas Crimp's *Pictures*, 1977) to identity politics (Adrian Piper's *It's Just Art*, 1981), to institutional critique (Michael Asher's *Untitled*, 1988) to the AIDS Crisis (Nan Goldin's *Witnesses: Against our Vanishing*, 1989), and has introduced many artists to a wider public, including Laurie Anderson, John Baldessari, Ashley Bickerton, Barbara Bloom, Andrea Fraser, Peter Halley, Jenny Holzer, Joan Jonas, Mike Kelley, Jeff Koons, Barbara Kruger, Louise Lawler, Sherrie Levine, John Miller, Richard Prince, Tim Rollins, Cameron Rowland, Laurie Simmons, Jack Smith, Michael Smith, Haim Steinbach, Felix Gonzalez-Torres, Danh Vo, and Fred Wilson.

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