

Michael Werner Gallery is pleased to present The Colour Out of Space, an exhibition of new works by Aaron Curry. The Colour Out of Space is the artist's first New York solo exhibition.

Aaron Curry revels in a perverse marriage of opposites: abstract and figurative, brutal and elegant, ugly and beautiful; in short, high and low. Drawing on the canon of 20th century sculpture and modernism, the artist infuses this history with an uncommon aesthetic born of comic book culture and science fiction, just two of the many diverse influences at play in his work. With their unsettling colors and quasi-biomorphic forms melded from classical and contemporary culture, Aaron Curry's recent works could be seen as odd manifestations of the unseen extraterrestrials in H.P. Lovecraft's The Colour Out of Space, the short story from which this exhibition takes its name. Lovecraft's alien beings, strangely beautiful yet possessed of indescribable color and form, arrive inexplicably on Earth and slowly destroy all life forms that come into contact with them.

The Colour Out of Space is Aaron Curry's third project with Michael Werner. In 2007 he exhibited new sculptures in the gallery's London project space, and in 2008 he collaborated with Thomas Houseago on Black Swan, an exhibition of contemporary and historic sculpture, also in London. Aaron Curry's recent exhibitions include Untitled (for H. C. Westermann), The Contemporary Museum, Honolulu; Red Eye: L.A. Artists from the Rubell Family Collection, Rubell Collection, Miami; Unmonumental, New Museum of Contemporary Art, New York; and Hammer Projects, UCLA Hammer Museum, Los Angeles. Forthcoming exhibitions include Ballroom Marfa and GAMeC - Galleria d'Arte Moderna e Contemporanea, Bergamo.

The Colour Out of Space is accompanied by a catalogue featuring a text by Bruce Hainley. The exhibition is on view from 20 March to 25 April, in the main gallery at 4 East 77 Street and in the gallery's project space at 30 East 74 Street. The galleries are open Monday to Saturday, 10am to 6 pm.

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