

Michael Benevento (7578 Sunset Blvd.) is pleased to present the Los Angeles solo debut of New York based artist David Scanavino. The exhibition features site specific sculpture and installation and runs from September 23rd to October 29th, with an opening reception from 7 to 9 pm on September 23rd. This exhibition will run concurrently with the solo exhibition of Polly Apfelbaum at our adjunct space located at 7556 Sunset Blvd.

Installed near the gallery entrance is Corral (2011), a pair of parallel ten-foot columns laid sideways across a series of multicolored institutional linoleum tiles mounted on the gallery floor. Using the width and length of the modular 1x1 square foot tiles to inform the size and shape of Corral, Scanavino's floorpiece examines the built dimensions of the gallery space. Interested in the architecture of intermediary spaces, Scanavino's use of linoleum tiles as both flooring and a sculptural material creates an optical and material tension, his objects appearing to simultaneously dissolve into and pull away from the floor.

Reorienting his focus from the horizontal to the vertical, Scanavino's Untitled, Rope Column (2011), is a concrete cast of a structural column wrapped in heavy rope that is later removed, leaving a deep impression. Installed to spiral upwards from the floor, Untitled, Rope Column plays with gallery's unfinished black ceiling and calls attention to issues of positive and negative space.

Gestures related to the body and the gallery space feature prominently in Scanavino's newspaper-pulp, site-specific, relief sculpture: Untitled, Los Angeles Times, August 13 – September 13 (2011). In this continuation of an open ended series beginning in 2008, the artist reconstitutes newspaper pulp from a month long collection of the Los Angeles Times and applies it directly to the gallery wall leaving the indentation of his hand. In an installation proportional in size to the number of days of newspaper required for production, Scanavino reduces the words and text of the paper to pigment, translating what is read to what is touched, to create a hyper-tactile tension between presence and absence.

Installed in the gallery back room, Untitled (2011) – which is covered in the same multicolored institutional linoleum tiles installed on gallery floor and covering Corral – nearly protrudes into the hallway. While elsewhere in the gallery the linoleum may function passively as a floor, Untitled uses the material aggressively. By installing such a large object in a small space, Untitled literally pushes the viewer from the room and creates a heightened awareness of often overlooked intermediary spaces.

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