

# etutitani zsiw2

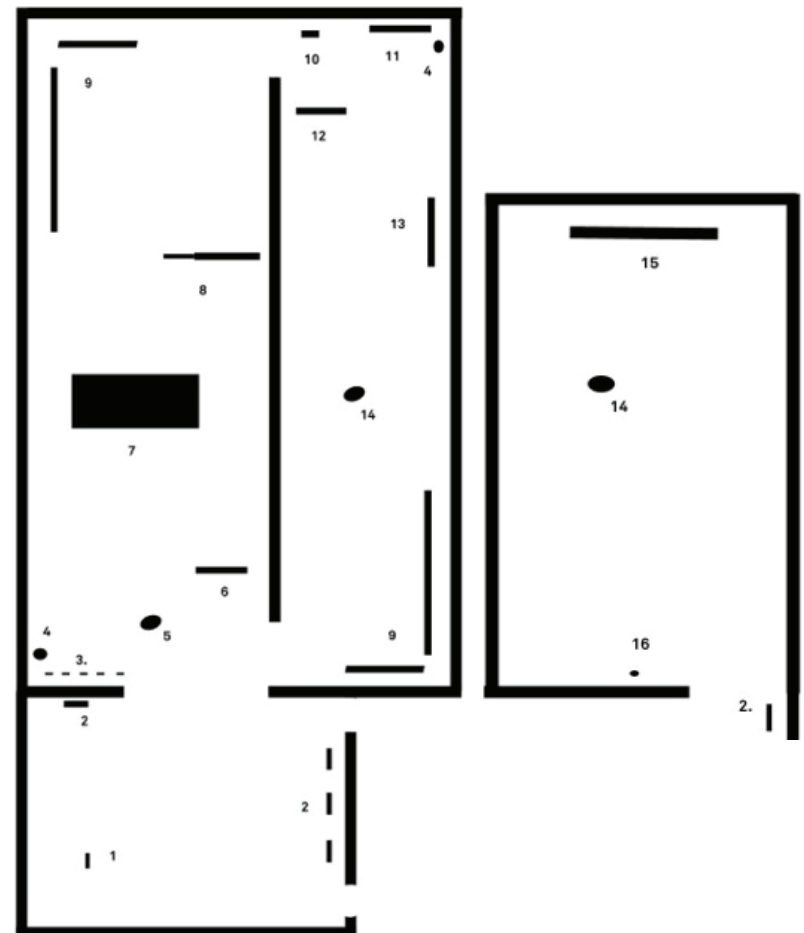
**Karin Schneider** (American/ Brazilian) is a formalist artist, filmmaker and writer, living and working in Harlem. Founding member of Union Gaucha Productions (UGP/1998), an artist run, experimental film company designed to collaborate with people from different artistic disciplines. Schneider was also founding member of Orchard gallery, a cooperatively organized exhibition and event space in New York's Lower East Side (2005 to 2008). In 2010, she co-founded the space Cage to facilitate other kinds of encounters among people from different disciplines. For this exhibition Schneider contributed a text that explores her artistic practice in relationship to transitional space and the artwork of Lygia Clarke.

**Sergei Tcherepnin** (American) transforms every day objects (benches, boxes, and mirrors) into audio speakers — a strategy that accentuates the listening experience. The sleight of hand calls attention to both the materiality and complication of the listening experience with seductive and violent aspects of sound. Central to this practice is the use of transducers, mechanism that convert signals and waves into vibrations. "Stereo Ear Tones" (2013) is comprised of two security mirrors that transmit a composition on a 23 minutes loop. The track includes a chiming and twinkling sound which is interrupted by two minutes of a shrill sound activating a third tone within the inner ear (which is amplified by cupping the ear with the hand). Thus, the viewer (and listener's) reception completes the work. Hung in opposite corners of the space, the mirrors reflect the surrounding installation: the Darboven, and Chamberlain appear in one mirror, their surfaces receiving and refracting the emitted composition. The work functions formally in terms of a reciprocity with the whole exhibition.

## **Descartes' Daughter** **September 20 – November 3, 2013**

Malin Arnell, Miriam Cahn, John Chamberlain, Hanne Darboven, Melanie Gilligan, Rochelle Goldberg, Nicolàs Guagnini/Jeff Preiss, Rachel Harrison, Lucas Knipscher, Jason Loeb, Ulrike Müller, Pamela Rosenkranz, Karin Schneider, Sergei Tcherepnin, Charline von Heyl

*Curated by Piper Marshall*



Lobby

1. Karin Schneider  
Transitional line, 2013  
Book, edition of 5  
8.5 x 11 inches  
Courtesy the artist
2. Ulrike Müller  
Mirrors, 2013  
Vitreous enamel on steel  
15.5 x 12 inches, each  
Courtesy the artist and Callicoon Fine Arts, NY

Main Gallery

3. Jason Loebis  
Anthropomemoria, 2013  
5 Computer batteries with anti-counterfeiting ink  
9 x 3 x 1 inches, each  
Courtesy the artist and Essex Street Gallery, New York
4. Sergei Tcherepnin  
Stereo Ear Tone Mirrors, 2013  
2 security mirrors, transducers, amplifier, iPod  
Each 11.8 x 11.8 x 3.4 inches  
Courtesy the artist and Murray Guy, New York
5. Lucas Knipscher  
What Nice Feet I Have #1, 2013  
Cast porcelain, papier mâché, newspaper, foam, hardware  
20 x 1 inches, length variable  
Courtesy the artist and Thomas Duncan Gallery, Los Angeles
6. Melanie Gilligan  
Self Capital, Episodes 1 – 3, 2009  
Each episode 8 minutes, looped  
Courtesy the artist
7. John Chamberlain  
Untitled, 2007  
Polyurethane foam and nylon covering  
37 x 158.75 x 82 inches  
Courtesy the artist and Friedman Benda, New York
8. Rochelle Goldberg  
the space between two mirrors, 2013  
Steel and wood  
Dimensions variable  
Courtesy the artist

**Lucas Knipscher** (American) pilfers, peddles, and borrows from already existing images (primarily from newspapers or cartoons), creating a work that is suspended somewhere between homage and appropriation. "What Nice Feet I Have", which is a long, papier mâché pendulum circulating back and forth, nearly sweeping the ground, all the while reacting to kinetics independently of the viewer. Knipscher's throwaway material and steadily moving form is an object anchored by an inverted body (look up to see the feet planed on the ceiling). This artwork endeavors to mark time and movement passing in space.

**Jason Loebis** (American) addresses production value in the context of art making in his self reflective works. Anthropomeoria is a wall-piece comprised of five black MacBook batteries marked with glistening security ink, the failsafe material used to print currency. The name 'Anthropomemoria' is a reference to Yves Klein's body prints titled Anthropometry which roughly translates to "the process or science of measuring the human." The shimmering fingerprints create a tension between the laptop as mobile software that assists in creative production as well as the legal tools implemented to secure authorship. The technological component and endless build-up of data is measured against the bodily standard.

**Ulrike Müller** (Austrian) uses formal abstraction to play with the logic of representation, combining abstract forms that harness perceptual process. The slick, reflective surface of the enamel paintings combined with the formal play of shapes challenge similar readings. Müller begins with a series of drawings, a combination of geometric shapes that eventually lead to the creation of formal propositions. Through the push-and-pull of positive and negative space, these new shapes are applied with ground enamel and pigment to metal plates. These small-scale paintings operate like a semiotic mirror, a repository for individual projection which reflects subjective interpretation and social codes.

**Pamela Rosenkranz** (Swiss) counters the amplification of the artist's ego by underlining the constituent material qualities that constitute both work of art and human being. In doing so, Rosenkranz addresses the subjectivity of the artist: the relationship between the self and production. The large format of "Because They Tried To Bore Holes" addresses human scale, recalling the body. In fact, the tacky Ilford photo paper — neither wet nor completely dry — adheres to the acrylic, sliding and curling as the artist applies pressure to the surface. The trace of physical impact becomes the focus: the impressions, irregularity, and depth between the paper are all informed by Rosenkranz's actions.

**Nicolàs Guagnini** (Argentinian)/**Jeff Preiss** (American) collaborate in *Discharge*, a work in which Preiss captures Guagnini undergoing Reichian therapy. As the filmmaker, Preiss uses both synaptic cuts and a palindrome visual structure (flipping left to right) to imitate the actual therapeutic process where the subject constantly moves his eyes while lying down. The activity is thought to assist in liberating the patient from every day repression — and speaks to Guagnini’s artistic concern with the devastating nature of mundane middle class “everyday-ness.” While the entire process — be it visually distressing — may seem strictly psychosomatic, Reich rooted his theories in class difference. Social codings are thus embedded within the body and the sight of the individual, which the therapeutic method seeks to liberate.

**Rachel Harrison** (American) combines systems of consumer culture and abstraction in her work where ready-made materials such as vacuums are paired with sleek minimalist forms. The result is combination that pushes material and value systems to the brink. For the Perth Amboy photography series, Harrison spent two Sundays documenting a suburban New Jersey home where an apparition of the Virgin Mary had reportedly emerged on a window pane. The foggy vision enticed thousands of pilgrims to the site to touch, grasp, behold and be near to the perceived religious countenance. The photograph shows the ‘iconic’ window and the handprints left behind by the touch of devotees. Its composition and subject matter formally recall Dan Graham’s series *Homes for America*, cropped to show the rectilinear vinyl siding Harrison’s work, however, opens a view onto the drive and power of human belief, the inescapable notion of the mundane and the ambivalence toward it.

**Charline von Heyl** (German) elicits a concatenation of questions regarding painting and representation in her unyielding and vital composition. Her works are not abstractions of already occurring images, rather they are propositions meant to stand alone. The use of positive and negative space along with gestural markings compound the relationship of figure to ground, foreground to background, and subject to object. This presents a new spatial arrangement — a relationship to perspective which is unfixated. As von Heyl explains, "It is about the feeling that a painting, or any work of art, can give — when you can't stop looking because there is something that you want to find out, that you want to understand... Good paintings have this tantalizing quality. And once you turn around, you absolutely cannot recapture them. They leave a hole in the mind, a longing." Her paintings contain a semiotic possibility, a virtual territory where our mind can slide over and stumble into the unknown.

9. Hanne Darboven  
*Urzeit/ Uhrzeit, Fisch und Vogel, Ia, Ib*, 1986  
Collage, offset, ball pen on paper, photography  
1x 60 panels, 1x 62 panels, each signed and dated  
Each sheet 19.7 x 27.5 inches  
Courtesy Hanne Darboven Stiftung,  
Hamburg | Hanne Darboven Foundation, Hamburg
10. Rachel Harrison  
*Untitled (Perth Amboy)*, 2001  
Chromogenic print  
14.5 x 19.5 inches (image size)  
Courtesy the artist and Greene Naftali, New York
11. Pamela Rosenkranz  
*Because They Try to Bore Holes (Gaining Tension)*, 2012  
Blank Ilford photo paper, mounting glue, plexiglass  
80.125 x 56 x 1.5 inches  
Courtesy the artist and Miguel Abreu Gallery, New York
12. Nicolàs Guagnini / Jeff Preiss  
*Discharge*, 2005/2006  
16mm transferred to DVD  
9minutes  
Courtesy the artists
13. Charline von Heyl  
*My Little Doppelgänger Poltergeist Soul*, 2013  
Acrylic on linen  
62 x 60 inches  
Courtesy the artist and Petzel Gallery, New York
14. Lucas Knipscher  
*What Nice Feet I Have #2*, 2013  
Cast porcelain, paper mache, newspaper, foam, hardware  
20 x 1 inches, length variable  
Courtesy the artist and Thomas Duncan Gallery, Los Angeles

Lower Level Gallery

15. Miriam Cahn  
*L.I.S. strat. orte bergsee*, 1986  
Chalk on paper  
108 x 124 inches  
Courtesy the artist and Meyer Riegger Gallery, Berlin
16. Rochelle Goldberg  
*Tan of Cuna*, 2012  
Chromed tin  
3 inch diameter  
Courtesy the artist

**Malin Arnell** (Swedish) adopts the tradition of Fluxus, in her cross disciplinary interventions. Fluxus is an attitude toward art-making which seeks to fuse cultural, political, and social revolutions, all while working with ignoble materials. Fluxus artworks are not prescriptive and are often open to interpretation as they combine people, objects, sounds, images, and texts to provoke new meaning. Drawing from this tradition, Arnell deploys performance, sculpture, poetry, and public art. For Descartes' Daughter, Arnell has given special consideration to transitional space, the ability of the individual to be self aware in relationship to group aims. The artist creates a durational intervention beginning on Tuesday, October 29, culminating in an action on Thursday, October 31 at 7pm.

**Miriam Cahn** (Swiss) creates large-scale drawings by dragging charcoal across the paper surface. While this performative methodology is fast and violent at times, it is also contained by the breadth of the artists' own reach. In L.I.S. strat. Orte bergsee, Cahn depicts a bird's eye view of a turbulent lake, a veritable void where the subject has been decentered and replaced by the image created from the motion of the body.

**John Chamberlain** (American, 1927 – 2011) studied and taught at Black Mountain College in North Carolina. During his tenure at Black Mountain, he was in conversation with poets including Robert Creeley, Robert Duncan, and Charles Olson. They formed part of a group of mid-20th century American avant-garde poets. It was in Chamberlain's work with language where fortuitous combinations first became of interest to him. By the 1960s, Chamberlain concentrated on constructing sculptures of repurposed metal (mainly automobile parts) that were "fit" and welded in place. By 1967, the artist became concerned that popular readings of car crashes and Detroit had eclipsed his intention to alter perspective. As a result, he began to employ new materials and practices, employing every day materials, habits and the forms yielded by haphazard actions — reflecting his interest in human procedure. The artist stated; "[E]verybody makes sculptures every day, whether in the way they wad up a newspaper or throw the towel over the rack or the way they wad up the toilet paper." This piece, produced much later (2007) is constructed from foam, pliable and amorphous raw material that is easily shaped. Formally reminiscent of a couch, the sculpture is a surface where the trace of the body has been left behind.

**Hanne Darboven** (German, 1941 – 2009) grew up and studied in Hamburg in post-war Germany. In the 1960s, she came to the United States where she engaged with artists, theorists, writers, and critics including John Cage, Lucy Lippard and Sol Lewitt. Darboven's *Urzeit/Uhrzeit, Fisch und Vogel, Ia, Ib* documents a complex understanding of time, which is subdivided into work hours and then portioned into days. Her drawings employ the administrative language of the laborer (time cards, compulsively archived and covered with a repetition of numbers of script). This conceit counters romantic readings of the artist. The script and mathematics are rhythmically paired with two motifs in opposite corners of the gallery (a fisherman's trophy and a preserved and framed bird); keepsakes powered by the human sentiment. Taxonomy and taxidermy collide and a circularity arises out of the human efforts to charge these objects, and the object's power to evoke sensation.

**Melanie Gilligan** (Canadian) *Self-capital* is a three-part video, in which the global economy is personified undergoing radical psychological treatment after her recent meltdown. Filmed entirely at the Institute for Contemporary Art, London, one actress plays every role: therapist and patient, customer and cashier. As a patient in therapy, she simultaneously represents both the capitalist system as a whole and an individual this capitalist social body as she progresses through a series of "unorthodox body-oriented techniques", suggesting that the effects of the crisis such as job losses and governmental austerity measures are felt on a material and corporeal level, but also that contemporary psychological and political subjects are today increasingly reduced to, and treated in terms of, their bodily materiality.

**Rochelle Goldberg** (Canadian) derives her sculptural works from an engagement with virtual experience in relationship to the mind and body. The objects are informed by her written work on human perception and the technological experience as rooted in biology, where vision and perception are irregular, thus unfixed. The sculpture in *Descartes' Daughter*, entitled "the space between two mirrors" demonstrates this concern. Here Goldberg explores how technology structures the visual field like the *mise en abyme* (i.e. placed into abyss). The wood and steel construction is formed in human scale with the steel delineating a framework — a demarcation of space that encourages potential. The extended tip of the sculpture, marked in silver, notes the space that slips beyond reach as well as the pivot point where the wood can no longer hold itself upright. While not in motion, the object alludes to a sliding action, within itself and out again.