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REINHARD MUCHA

>>Pearl Paint<<

14 November 1998 - 16 January 1999

Janice Guy and Margaret Murray are pleased to announce an exhibition of new work by Reinhard Mucha.

Recurrent in Reinhard Mucha's work is the practice of reproposing and recontextualizing his own previous objects and actions. The sculpture *Pearl Paint*, introduces a work made during Mucha's first visit to New York City in 1977 when the elevated West Side Highway was abandoned but not yet demolished. He covered a section of it with aluminum paint and documented the result with a series of photographs.

Reinhard Mucha, a young man on a visit from Düsseldorf, was up on the highway the other day, attracted at first by the sight of such sheer, rusting waste. He left and came back with a bucket of aluminum paint and, indulging in his love of art, got down on hands and knees to use the roadway as a canvas for a 20-foot painting of the twin towers of the World Trade Center, which posed conveniently to the south.

George Toth, a city official in charge of whatever the proposed Westway project is these days, came by and interrupted the West German artist.

"Do you know you're destroying city property?" Mr. Toth asked as dutifully as a Becket character set forth on a stage of flaking steel and weeds.

Mr. Mucha looked up. "What? Property? What? Destroy?" He was asking how desolation could be destroyed.

Francis X. Clines, "About New York - The View from the West Side Highway", The New York Times, October 29, 1977.

The realization of many of Mucha's sculptures and installations is determined by the context in which they are produced and exhibited. They often appropriate the specific data, even concrete components of the location, revealing and identifying the character and function of the place and its surroundings. That the work reflects its origins is a fundamental criterion of Mucha's oeuvre. Any consideration of the work must, therefore, rely on a notable tension between conformity and paradox, between reproduction and autonomy, between reception and production. The contrasts can no longer be identified as art and non-art. The place where art comes into existence is no longer classified a priori as such; the field of tension which defines it must first be constructed anew by each individual work.

Reinhard Mucha has had solo exhibitions at the Württembergischer Kunstverein, Stuttgart, the Centre Georges Pompidou, Paris, Kunsthalle Bern and Kunsthalle Basel. He has been included in documenta 9 and documenta X and represented Germany (with Bernd & Hilla Becher) in the 1990 Venice Biennial.

Concurrently Mucha's installation *Eller Bahnhof* will be on view at Lühring Augustine.

Please contact the gallery for further information on 212-463 7372.

Gallery hours: Tuesday - Saturday, 10am - 6pm.