

SPACE

**Main Space =
Project Spaces**

March 8-May 3, 2003

Opening Reception March 8, 6-8:30pm

For the first time in Artists Space history, the main exhibition space will be dedicated to examining its Project Space series. Renowned for staging emerging artist solo shows in the space of the Project Room, we are investigating how the project space functions, opening up the programming to artists at different points in their careers, transferring work currently in their studios to the space of the gallery without the pressures of curatorial parameters.

Wade Guyton

Elements of An Incomplete Map

Guyton introduces his project, *Elements of an Incomplete Map* through a 1968 Mel Ramsden text of the same name. Ramsden, in part, referred to the mapping of language and knowledge through the printed word. Guyton's project includes a series of *Untitled* drawings, or "printer drawings," - inkjet prints on pages torn from books, *X sculpture*, and *Untitled* triangular objects.

The drawings reflect a destructive impulse, the ruining of books by tearing of pages and the inscription of a rudimentary graphic mark canceling the found image. Diagonals mimic structural beams of timber-frame buildings, X's are superimposed over images of historical Constructivist sculptures. The drawings, once source material for potential sculptures, now serve a dual function, as autonomous works and as documents from which to base sculptures. Guyton's *X sculpture*, a simple work, is characteristic of his neo-minimalist casual constructions. A set of elemental, wood, triangle sculptures are inexact copies of a set of found shelf supports. Guyton's brand of readymade is not assisted, but handmade.

Rob Fischer

Ten Yards

Ten Yards is a project in two parts, addressing the process of an artist after fabricating and disassembling a monumental installation. Can the procedures assigned to the space of the studio translate into the realm of the gallery? A glass dumpster is filled with the debris of a former sculpture in the form of a dismantled house. The only remaining remnant of this house is a single hallway, which transmutes into a new sculpture. This hallway perhaps represents remains, but also the potential foundation for a new work, or in the words of the artist, "a new home." The hallway is mounted on stilts as if elevated on a pedestal as a kind of uncanny monument. The piece addresses ongoing concerns of the artist - an architecture that reflects futility, humility, and hope. Fischer's sculptures can be read in an ambiguous stage of simultaneous construction and deconstruction.

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Sebastian Romo

Kinds of Times + Species of Spaces

Sebastian Romo's first solo exhibition in New York will comprise four recent works in the context of our solo Project Space. His sculptures and installations are works "made out of time." The installation will include *Tropicalia* a minimalist sculpture constructed from vertically standing, tightly packed photographs forming a circular sphere. The photographs stacked into one concentric ring become the sculptural medium. Romo explains that "photography=time." The artist is interested in: mechanical time – the time it takes to take a photograph; chemical time – the developing and processing times; and the moment of apprehension.

The space that occupies my body in space is an installation that begs the question "Does a sculpture that changes its condition from solid to liquid to gas still represent the same sculpture?" Six color photographs demonstrate the process of the artist using his own body as his point of departure. Measuring his body mass in water, he freezes the liquid equivalent of his body into a perfect cube and records this mass as it evaporates on the city pavement. *The space in the space*, (*Site Specific Mobile Sculpture #2*) is an architect's scale model of Artists Space Project Room. It is modeled out of cardboard that was previously used to model other spaces Romo has inhabited and exhibited. The work signals a recording of memory through space. According to Romo, "a scale model is the representation of something that will occupy the space in the tomorrow..."

Sebastian Romo's Project Space is sponsored in part by La Colección Jumex, Conaculta and Corona

Jonathan Calm

An American Day

An American Day is the most recent incarnation of Jonathan Calm's primarily monochromatic animated video works focusing on New York City, continuing his investigation of urban planning and the disjunctive social realities between architecture and its inhabitants. Utopic claims of modernism are hard pressed by Calm's dystopic view of the city. Calm characterizes this project as a reflection on the intersections of race and class, patriotism and pop culture in the inner city. Calm collages morning rituals, habitual events and patriotic dreams, incorporating sound bites of current American politics. Cliches of American culture – television, Mount Rushmore, the White House American flags - are sutured with original footage and his signature graphic abstractions.

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Jay Heikes
Kill Yr Idols

Minneapolis-based artist Jay Heikes mounts his first solo exhibition in New York at Artists Space Project Space entitled *Kill Yr Idols*. This multi-media appropriationist project reflects his interest in a kind of “pop culture anthropology.” Heikes’ intervention into the spaces of cinema, rock music, and television, takes the notion of the pop-idol, abstractly translating it into fields of drawing, sculpture and video in highly formal terms.

Heikes is interested in the confluence of the high and the low, the co-option of popular culture’s art-world sampling and the mutual cultural transfer and trafficking of influences and iconography. A video points to a Sonic Youth album cover of a Richter candle painting. Recent drawings nostalgically engage with dated footage including David Lynch’s *Fire Walk With Me* and obsolescent MTV eighties videos. Gothic font, associated with Heavy Metal, is cut out in felt to create a sculptural installation, collapsing into pure abstraction.

Julianne Swartz
Line Drawing

Julianne Swartz’s *Line Drawing* is a site-specific installation that invades the extra-gallery spaces, entering the territory of the private, the storage, the archive. With a Ludditian approach, Swartz takes pleasure in lyrically exposing the armature of technology for its formal potential rather than its procedures. Swartz is interested in pointing to what is normally unseen in our built environment, illuminating it through a sculptural panegyric. She provides an elusive, contemplative and activated space for her viewers, manipulating the transience of light, converting the banal into spectacle. Hers is a sculptural practice that is insubstantial, ephemeral, and in the words of the artist, “noncorporeal.” Imagery is produced through faint mechanical manipulations. Swartz utilizes mirrors, light bulbs, fiber optic cables, distortive lens to activate operations of shadow, reflection, distortion and projection. In subtle yet highly performative ways her installations provide a place for the theatricalization of the mundane.

Lucas Ajemian
The Annex

The Annex marks Lucas Ajemian’s first solo project in New York. In its original form, *The Annex* is a video projection that takes the viewer through an abstract white hallucinatory space, an indistinct architecture. The serene scene is interrupted by workmen inhabiting this vague terrain, perhaps constructing or repairing the indeterminate site. At Artists Space, this ambiguous tour is translated into sculptural form. Drawings generated from video stills are used to construct a composite “map” of this non-space, collapsing both space and time. An accompanying video u/t sutures together found footage of stock urban spaces. Ajemian’s project reflects his interest in subtle mediations of quotidian imagery resulting in the obscuration and disorientation of the image into anonymity.

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Sheila Pepe

After the Williamsburg Bridge

Selected by Jenn Joy

Sheila Pepe's installation, *After the Williamsburg Bridge* represents a highly formal yet improvisational installation, which the artist refers to as a drawing in space. Constructed from industrial pallet bands, black rubber bands and yards of intricately crocheted shoelaces, material often recycled from previous works, the installation signals a haptic and dynamic sculptural drawing.

As a triangulation between architecture, drawing and sculpture, *After the Williamsburg Bridge* integrates the artist's investment in questions of location, history and temporality. Riffing on the multiple readings of the term "after" -- after the bridge, after memory, after modernism -- the piece itself reflects an afterimage, alluding to a photographic projection of time where the material gradations of black, white and gray abstraction shift towards and away from the original referent.

Tsuyoshi Ozawa

Nasubi Gallery

Selected by Yasufumi Nakamori

Nasubi Gallery is an ongoing project initiated by Tsuyoshi Ozawa in 1993. An altar-like portable "gallery" made from a milk delivery box, has traveled internationally, exhibiting works of over 120 artists. Ozawa named this project *Nasubi* (which translates as "eggplant" in Japanese). This work references *Nabisu Gallery*, a well-known rental gallery located in the affluent Ginza district in Tokyo, speaking to Japan's notorious rental gallery system. In this system, emerging artists pay high fees to rent gallery space for exposure. Ozawa's mediation travels artists' work beyond the gallery space, often in a bookstore or on a street corner.

Tsuyoshi Ozawa's Project Space is made possible in part by contributions from Zebra Pen Corp., Ota Fine Arts and Susan A. Young, Esq.

The selections series is part of Artists Space Emerging Curators Series