

ARTISTS SPACE

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FOR IMMEDIATE RELEASE

Programs: U.S. PROJECTS: JERRY BECK, ANITA DAVID, AUDREY GLASSMAN, SHERRY MARKOVITZ,
PATRICIA THORNLEY

Artists Space Exhibitions and Events May 25 - June 29, 1985

Artists Grants Exhibition Funding Opening Reception: Saturday, May 25, 5-7pm

Artists File N.Y.S. Slide Registry Gallery Talk: Saturday, June 8, 4-5pm

Artists Space is pleased to announce the opening of U.S. Projects, an exhibition of work by five artists from across the United States. JERRY BECK, ANITA DAVID, AUDREY GLASSMAN, SHERRY MARKOVITZ, and PATRICIA THORNLEY have been selected by art professionals in their home states to present installations of their work at Artists Space. The exhibition, which opens on May 25, 1985, will run through June 29, 1985.

This is Artists Space's second group of U.S. Projects. The first was a series of 10 site specific installations which took place in 1980-82. Selections for U.S. Projects and last season's International Projects have been made by art professionals from different regions. Each were invited to select an artist from their region to travel to New York and install an exhibition of their work at Artists Space. Choosing several contemporary art professionals as opposed to a single curator allows for a varied and knowledgeable selection of artists. For this season, Boston artist, Jerry Beck was selected by Kathy Halbreich, Director of Exhibitions at MIT's Hayden Gallery; Chicago artist Anita David by Anne Rorimer, former Curator at the Art Institute of Chicago; Audrey Glassman was chosen by Marge Goldwater, Curator at the Walker Art Center, Minneapolis; Sherry Markovitz was chosen by Anne Focke, former Director of and/or in Seattle; and Patricia Thornley by Alan Sondheim, Curator of Nexus Contemporary Art Center in Atlanta. An illustrated catalogue with statements by the artists, essays by the guest curators and Acknowledgements by Linda Shearer will accompany the exhibition. The catalogue will be available at Artists Space for \$3.

JERRY BECK, founder of The Revolving Museum, an "itinerant avant garde showcase" of artworks by young artists, has designed a site-specific installation for Artists Space that will encompass most of the lower level exhibition area, utilizing the hallways and conference area. The multi-media installation, entitled "Cross Country", will transform the basement into a living space that includes a bed, shower, kitchen, closet, hallway, stairway, and living room. Furniture pieces and wall hangings will reflect the "cross" motif, which Beck, who has a strong interest in Native American cultures, sees as a healing symbol, a means of compensation for the lack of balance in contemporary living.

Born in Hollywood, Florida in 1957, Beck moved to Boston following completion of his BFA at Florida State University in Tallahassee. In 1983, he organized the Basement Gallery, an alternative space, and The Revolving Museum in 1984. His first site-specific installation, "From a Desert in Boston" which transformed an abandoned storefront basement into a desert terrain, serves as a point of departure for his installation at Artists Space. The first full-scale exhibition of The Revolving Museum, "The Little Train that Could...Show" involved the participation of twenty artists who installed their work in the cars of an abandoned train in downtown Boston. In addition to his work at abandoned sites, Beck has been included in exhibitions at the Helen Schlein Gallery, Boston, and the Rose Art Museum of Brandeis University, and has performed at the Institute of Contemporary Art, Boston.

ANITA DAVID's project for Artists Space, "Talking to a Man," entails the construction of photographic pyramids as part of a sight and sound installation combining slide projections, taped text and music. The recorded text, based on the artist's experience as a tourist in Egypt "begins with expectations, moves to reality and ends in judgement. As in day to day life, the truths are editorial." Lining the wall with Camel cigarette packages and combining tourist shots with movie stills and works of art in the photographic pyramids, David comments on the stereotypes and illusions that characterize one's pre-knowledge of Egypt. The soundtrack describes the



process through which reality replaces pre-conceptions, as the female voice tells of her experience with a native Egyptian man.

Anita David's work has taken the form of gallery installations, window installations and performances at such diverse locations as Hallwalls, Buffalo, CEPA Gallery, Buffalo, the Randolph Street Gallery, Chicago, the Museum of Contemporary Art, Chicago and Franklin Furnace, New York. She currently lives in Chicago, where she attended the University of Illinois for a BA in sculpture, completed in 1974.

AUDREY GLASSMAN's cibachrome photographs strike a delicate balance between the sad and the humorous, the sensuous and the unattractive. Shot primarily during Glassman's trips to Mexico, the blurred quality of these vibrantly-lined, untitled images challenges the accepted definition of documentary or travel photography. In fact, her use of "monumental scale, large expanses of color and expressive imprecision" aligns these works more closely with painting; Glassman cites the English painter Francis Bacon as an important influence. The distortions of these figures in motion are in many ways, a celebration of human gesture, which she achieves technically in time-delayed single exposures with non-synchronous multiple flashes.

Born in 1948 in St. Paul, Minnesota, Audrey Glassman, who currently lives in Minneapolis, has been based in the Twin Cities most of her life. Her often extended travels abroad provide the backdrop for her photographs which predominantly capture the brilliance of Latin environments. Graduating with a B.S. in 1970 from the University of Minnesota, she has exhibited widely in the Twin Cities area with recent shows at the Thompson Gallery, The Walker Art Center and WARM Gallery, in Minneapolis; and at the Minnesota Museum of Art and Films in the Cities both in St. Paul. Her most recent exhibition at the Walker Art Center was accompanied by a brochure with an essay written by Marge Goldwater and will be reprinted in the Artists Space catalogue.

SHERRY MARKOVITZ's "From Dust to Dust and In Between" is an exhibition of life-size deer and goat heads encrusted with jewels, beads and embroidery. The base of these sculptures, the taxidermy form, emerges through the layers of plastic and paper-maché appendages, colored threads and paint as a ghostly reminder of their origin as animals of prey. Reminiscent of shamanistic African and Northwest Coast Indian art, these pieces of folk art resonate with animal innocence. A further development of earlier, partially painted, partially decorated heads, these works belie an exploration of what Markovitz refers to as "the power of tension, anxiety, sexuality and intimacy against the calm, quiet sadness of loss."

Sherry Markovitz has shown extensively in the Seattle area, with one-person shows at the Linda Farris Gallery in 1983, 1981 and 1979 and at and/or in 1979. Her work has been seen in recent group shows at 911 Gallery, University of Washington Henry Gallery and Hodges/Bank Gallery. She has shown widely outside of Washington, including group exhibitions at the Brooklyn Museum and the San Francisco Museum of Modern Art. Born in Chicago in 1947, she received her MFA from the University of Washington, Seattle, in 1975.

PATRICIA THORNLEY draws upon the sources of sculpture and photography in work that marks a tenuous line between states of consciousness and association. Utilizing wood, wax, rope, earth, water, light and sound, Thornley creates "tension-wire sculptures that dangle lightly at points of contact with the ground. The tunnel-like center of the sculpture often leads to a lighted photograph, which evokes questions about the relationship between these suspended forms and the black and white images attached to the wall." According to Thornley, "the photographs contain all the elements of the piece." The skeletal interlockings of rope, wood and wax returns to the female form, an illusion furthered by the use of elements such as earth and water. In her Artists Space installation, Thornley will use a 16mm film projection as the major point of focus, accompanied by an audiotape comprised of various sounds.

Born in 1961 in Birmingham, Alabama, Patricia Thornley completed her BFA from the Atlanta College of Art in 1984. That same year, she had her first one-person show at Nexus Contemporary Art Center and Gallery 413, both in Atlanta.

U.S. Projects has been made possible through a generous grant from the National Endowment for the Arts, a federal agency.

Artists Space activities are made possible by the National Endowment for the Arts, a Federal agency; the New York State Council on the Arts; Edward R. Broida Trust, Jerome Foundation, Leonhardt Foundation, Betty Parsons Foundation, Mark Rothko Foundation; and Samuel Ruben Foundation; AT&T Communications, Chase Manhattan Bank, Citibank, Consolidated Edison, EXXON, Mobil Foundation, Morgan Guaranty Trust Company, Paine Webber, Philip Morris and Shearson Lehman/American Express, as well as our numerous Friends.

Gallery hours are: Tuesday through Saturday, 11am to 6pm.