

# New York Artists Dictionary / Part 1



## RITA ACKERMANN

*Budapest, 1968.*

For the past decade, Rita Ackermann has pushed the boundaries of a painting-based practice that embraces a plethora of social roles and an equally catholic range of artistic media. From stained glass to the red ballpoint pen she's applied to runway models' faces in lieu of makeup. In both her drawings and collages, Ackermann juxtaposes characters and narratives, drawing on the semiotics of fertility and pornography to create an anthropomorphic woman-child. (Suzanne Hudson)

Represented by: Andrea Rosen, New York; Peter Kirchmann, Zurich. *The road from hell to heaven is paved with...*, 2007. Installation view at MCA, Chicago. Courtesy Andrea Rosen, New York. Photo: Michael David Ross. © Rita Ackermann.



## RICHARD ALDRICH

*Hampton, USA, 1975.*

I always think of the paintings as props in the sense of their own interior specificity in relation to an outward meaning or function, which, to me, is one of incongruence. The defined logic of the paintings individually bears little resemblance nor has much bearing on the way in which the painting functions in the larger whole. The prop's allowance of or sort of attention to detail is one that is of proliferation, that is not confined to fulfill a function and therefore able to shoot off into any sort of direction or whim. (Richard Aldrich)

Represented by: Bortolami, New York; Marc Fox, Los Angeles; Corvi-Mora, London. *Shadows*, 2007-08. Graphite, oil and wax on panel, 54 x 40 cm. Courtesy Corvi-Mora, London.



## EI ARAKAWA

*Fukushima, Japan, 1977.*

Ei Arakawa stages semi-choreographed group actions combining dance, improvisations, and semi-raw objects. Interested in art-making from start to finish, the preparing, waiting, adjusting, creating, consuming, he plays with the social spectacle of art. Presenting an act of construction followed by one of rapid de-construction (and reconstruction and so on), his performances use and misuse sculptural objects in states of change. (Gallery statement)

Represented by: Reena Spaulings Fine Art, New York. *Friendships, Outsides*, 2009. Installation and performance view. Courtesy Reena Spaulings Fine Art, New York.



## HOPE ATHERTON

*Warrenton, USA, 1974*

I am interested in objects with a mysterious lineage. I like objects that are layered with collages of emotion, like a little talisman you might keep in your pocket. I am interested in death as the one truly ubiquitous presence in our all lives; I am inspired by dreams and representations of the subconscious. I think of my art as assembling an old-fashioned cabinet of oddities. (Hope Atherton)

Represented by: Bortolami, New York. *Surrender*, 2008. Oil on linen, 61 x 51 cm. Courtesy Bortolami, New York.



## AVAF

*Born anytime between the 20th and 21st centuries in various parts of the world.*

Assume vivid astro focus has affiliates in Los Angeles, Paris, Rio de Janeiro and beyond. The transient nature of the group is reflected in the temporality of the art itself; much of their project is centered on music, dance, performance, and revelry that happens, ends and leaves something new behind. Assume vivid astro focus finds its art-historical roots in such movements as Tropicalia and Arte Povera. (Gallery statement)

Represented by: John Connelly Presents, New York; Peres Projects, Los Angeles/Berlin. *Absorb Viral Attack Fantasy*, 2004. Installation view at Hiromi Yoshii, Tokyo, 2004. Courtesy Peres Projects, Los Angeles/Berlin.



## FIA BACKSTRÖM

*Stockholm, 1970.*

Undermining assumptions about what constitutes an exhibition, Fia Backström explores the parameters of format and the logic of display. Her process refuses fixity of images or categories; virtually impossible to characterize. Disclosing the frequent incommensurability of ambition and its social consequences, Backström refuses narcissistic melancholy and didactic activism alike. Instead, she offers contexts for strategic positioning that are there and then are gone. (Suzanne Hudson)

No gallery representation. *Let's decorate, and let's do it professionally!* (detail), 2006. Clay letters created by Whitney Biennial curators and silkscreen on paper.



## LIZZI BOUGATSOS

*New York, 1974.*

Lizzi Bougatsos is the singer / percussionist for the experimental band Gang Gang Dance. Her most recent art exhibition featured a human scale birdhouse modeled after one she saw on Avenue C in Manhattan's Lower East Side, and assumed had been made by a homeless person. She bases her art on similar sorts of recognitions and personal experiences – things she comes across and reacts to. Even her style grew out such associations: her gypsylike way of dressing in layers relates to her music. (Gallery statement)

Represented by: James Fuentes LLC, New York. *Success!!!*, 2005. Plaster, newspaper, gold leaf, 33 x 15 x 15 cm. Courtesy James Fuentes LLC, New York.



## IAN BURNS

*Newcastle, Australia, 1964.*

Ian Burns' acclaimed kinetic dioramas and 'trompe l'oeil' video works have engaged with diverse subjects like the war in Iraq, TV culture, colonialism and art history. The artist's work formulates a unique combination of the hi-tech and the handcrafted. At the heart of this work lies a concern with the gap between how images are constructed and how they are consumed, demonstrating how everything can ultimately boil down to a set of signs whose origin often seems arbitrary. (Gallery statement)

Represented by: Spencer Brownstone, New York. *Ice (Version 3): Ode to Lady Jane*, 2007. Mixed media, kinetic sculpture with live video feed, 185 x 477 cm. Courtesy Spencer Brownstone, New York.



**TOM BURR**

*New Haven, USA, 1963.*

Tom Burr's work — drawings, photographs, sculptures and installations — is rooted in minimalism and '70s conceptualism. His installations investigate identity and individual biography while playing with anthropomorphic forms that recall both modernist furniture design and fetish clubs. Ultimately, he is interested in deconstructing sleek, elegant formalism to examine our relationship to objects, cultural figures and architectural spaces.  
*(Dmitry Komis)*

Represented by: Bortolami, New York; Neu, Berlin; Stuart Shave | Modern Art, London; Almine Rech, Paris/Brussels; Franca Noero, Turin. *Stacks*, 2009. Stained wood, magazine pages, book pages, thumb tacks, gold mirrored plexiglas, 61 x 122 cm. Courtesy Bortolami, New York.



**ERNESTO CAIVANO**

*Madrid, 1972.*

Ernesto Caivano's universe is very different from our own, but it also holds a mirror up to it. Advancements in applied science and genetic engineering have eroded the breakwaters between what we once considered the "natural" and "technological," while quantum physics currently posits explanations of the physical world. Given that the method of communication is the artwork offered up for public consumption, it's arguable that this has already happened.  
*(Tom Morton)*

Represented by: Guild & Greyshkul, New York; Richard Heller, Santa Monica; White Cube, London; Carlier | Gebauer, Berlin. *Stump and Bladea*, 2008. Ink and graphite on paper, 19 x 25 cm. Courtesy Guild & Greyshkul, New York; White Cube, London. © Ernesto Caivano.



**NICOLE CHERUBINI**

*Boston, 1970.*

From conceptualization to construction, Nicole Cherubini intends her sculptures to be composed of pedestal and pot. We are used to focusing on what is atop the pedestal. This notion is deconstructed by the iconic presence of that glorious pot. For Cherubini, formalism comes into play. As well, the vessel form has an iconic resonance in the history of art, from ancient Greek pots to contemporary feminist readings.  
*(Jenelle Porter)*

Represented by: D'Amelio Terras, New York; Smith Stewart, New York; Michael Jansson, Berlin. *Albastron*, 2007. Ceramic, terracotta, porcelain, wood, enamel, luster, crystal, 61 x 76 x 114 cm. Courtesy D'Amelio Terras, New York; Smith Stewart, New York. Photo: Jason Mandella.



**PETER COFFIN**

*Berkeley, USA, 1972.*

I am for an art that is political-erotic-mystical, that does something other than sit on its ass. The more I think, the more I feel that there is nothing more truly artistic than to love people. I consider art as a thought form more than anything else. What we are really dealing with is our state of consciousness and the shape of our perception. The act of art is a tool for extended consciousness.  
*(Peter Coffin)*

Represented by: Andrew Krops, New York; Herald St., London; Emmanuel Perrotin, Paris/Miami/Florence; Fonti, Naples. *Untitled*, 2008. Conveyor track, motor, balloons, dimensions variable. Courtesy Andrew Krops, New York.



**DAN COLEN**

*Leoma, USA, 1979.*

Keenly aware that fame is today more attainable than ever, Dan Colen extracts and presents an index of the less visible, often impotent claims of the ordinary. It's the kind of search-and-rescue operation prevalent in childhood or adolescence, and accordingly works often take the shape of youthful emblems; tromp l'oeil boulders perhaps used as hidden meeting spots, compositions in chewing gum, vandalized subway advertising.  
*(Gallery statement)*

Represented by: Poros Projects, Los Angeles/Berlin. *To Be Titled (Gum Painting)*, 2008. Gum on canvas, 152 x 239 cm. Courtesy Poros Projects, Los Angeles/Berlin.



**ANNE COLLIER**

*Los Angeles, 1970.*

To say that Anne Collier's photographs have a hermetic quality does not mean to suggest that there is anything secretive about them. On the contrary, at first glance they seem as clear, cool and sober as you could want a photograph to be. The feeling that there is more to the images than what meets the eye doesn't leave you when you look at them. And as you try to figure out why they make you feel that way you already engage with the images on a level on which you enter the terrain of the hermetic.  
*(Jan Verwoert)*

Represented by: Anton Kern, New York; Marc Foxx, Los Angeles; Cervi Mora, London; Citi Nourbakhsh, Berlin. *My Goals for One Year*, 2007. C-Print, 116 x 140 cm. Courtesy Anton Kern, New York; Marc Foxx, Los Angeles; Cervi Mora, London.

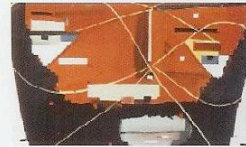


**ANN CRAVEN**

*Boston, 1969.*

Ann Craven is widely recognized for her small- and large-scale paintings of bird-and-branch motifs along with her paintings of the stages of the moon — which were completed almost entirely on the roof of her Harlem studio. In 2005 Craven moved a step further into abstraction, sparking her current painterly investigations into a non-objective relation to color. With the use of diagonal stripes, Craven emphasizes the location where stripes meet and highlights the points where colors collide.  
*(Mary Rinebold)*

Represented by: Shono Campbell, Chicago; Catherine Bastide, Brussels. *Stripa (Reime)*, 2008. Oil on canvas, 150 x 150 cm. Courtesy Catherine Bastide, Brussels. Photo: Isabelle Artibus.



**JULES DE BALINCOURT**

*Paris, 1972.*

Jules De Balincourt represents a free associative collision of images combining abstractions, subjective slogans, scenes of leisure and marginal communities. His paintings and sculptures reflect the intersection of globalization and individual experience bringing forth a broad, at times schizophrenic, view of our contemporary condition.  
*(Gallery statement)*

Represented by: Zach Feuer LFL, New York; Thaddaeus Ropac, Paris/Salzburg. *Holy Arab*, 2007. Oil on panel, 82 x 82 cm. Courtesy Zach Feuer LFL, New York.