

UNMONUMENTAL ARTIST BIOS

Unmonumental: The Object in the 21st Century: December 1, 2007-March 23, 2008

Collage: The Unmonumental Picture: January 16-March 23, 2008

The Sound of Things: Unmonumental Audio: February 13-March 23, 2008

Montage: Unmonumental Online: February 15-April 6, 2008

Unmonumental: The Object in the 21st Century: December 1, 2007-March 23, 2008

Alexandra Bircken

Born 1967, Cologne, Germany/Lives and works in Cologne, Germany, and London, United Kingdom

Alexandra Bircken's sculptures and installations consist of knitted together bits of wood, branches, stone, metal, dried plants, and leather. The objects come in many forms: cuddly wool-covered stubs and rocketlike shapes, webs that have caught detritus and treasures alike, and weighty buds and flowers that dangle on the end of a potted stem. Bircken's involvement with the preciousness and abjection of fashion and flower arrangement synthesizes a homely, therapeutic, arts-and-crafts aesthetic to create amuletlike objects that border on the spiritual, if not the occult.

Bircken studied fashion design at Central Saint Martins College of Art and Design in London. Her most recent solo exhibition, *Klotze*, was held at BQ in Cologne (2006). Bircken's artwork has been shown in the following group exhibitions: *Dereconstruction* at Gladstone Gallery, New York (2006); *Das Grosse Rasenstuck*, Outdoor Sculpture Project, Nuremberg (2006); *Solo Show*, Herald Street, London (2005); and *Other People's Projects, Herald St.*, White Columns, New York (2005).

John Bock

Born 1965, Gribbohm, Germany/Lives and works in Berlin, Germany

John Bock works with sculpture and performance to produce immersive universes that vary widely in scale and material. Some are constructed from found objects, others from materials like fabric, metal, food, and clothing. The recurring symbol of an astronaut – or, as Bock calls him, “a little man in space” – expresses the scientific, political, technological, and philosophical concerns that converge in his collaged objects, “lecture” performances and films.

Bock studied at the Hochschule für Bildende Künste, Hamburg. His artwork has been exhibited in many solo shows, including *John Bock*, FRAC Provence-Alpes-Côte d'Azur, Marseille (2005); *Meechfiebers*, Fondazione Nicola Trussardi, Milan (2004); Center for Contemporary Art, Kitakyushu, Japan (2004); Anton Kern Gallery, New York (2004, 2001, 1999); Arken Museum for Moderne Kunst, Ishøj, Denmark (2003); Oldenburger Kunstverein, Germany (2002); Sadie Coles HQ, London (2001); The Museum of Modern Art, New York (2000); and Kunsthalle Basel (1999, catalogue).

Group exhibitions include *What's New Pussycat?*, Museum für Moderne Kunst, Frankfurt (2005); *Dionysiac*, Centre Pompidou, Paris (2005); *When Humor Becomes Painful*, Migros Museum für Gegenwartskunst, Zurich (2005); 51st Venice Biennale (2005); Lyon Biennale, France (2005); 54th Carnegie International, Carnegie Museum of Art, Pittsburgh (2004, catalogue); *Sitings: Installation Art, 1969–200*, Museum of Contemporary Art, Los Angeles (2003); *Grotesque! Thirty Years of Witty Art*, Schirn Kunsthalle, Frankfurt (2003, traveled to Haus der Kunst, Munich); *Extension*, Magasin 3, Stockholm Konsthall (2002); Documenta 11, Kassel, Germany (2002, catalogue); *LehmLehmLehmLehmLehm*, Regen Projects, Los Angeles (2001); and 48th Venice Biennale (1998, catalogue).

Carol Bove

Born 1971, Geneva, Switzerland/Lives and works in New York City, New York

Carol Bove's sculptural configurations bring together appropriated objects and ephemera in tableaux that allude to a personalized reading of postwar history. Her narratives reflect the specificities of time and place, with a particular interest in the social and political context of the 1960s and 70s. Bove's approach to the space of the white cube is aligned with the art-historical period of minimalists such as Carl Andre, Sol LeWitt, and John McCracken, although the conceptual framing of Bove's works often derives from 1980s appropriation. The result is a delightful tension between appropriated objects, such as paperback books and photographs, which seem to speak directly to the ambitions and failures of modernism as expressed through interior design.

Bove received her BFA from New York University (1999). Solo exhibitions include Galerie Esther Schipper, Berlin (2006); Galerie Dennis Kimmerich, Düsseldorf (2006); Georg Kargl, Vienna (2006, 2004); Hotel Gallery, London (2005); *Momentum 1: Carol Bove (The Future of Ecstasy)*; Institute of Contemporary Art, Boston (2004); Kunsthalle Zürich (2004); Kunstverein Hamburg (2003, catalogue); *Experiment in Total Freedom*, Team Gallery, New York (2003); and Bronwyn Keenan Gallery, New York (2000).

Selected group exhibitions include *Draft Deceit*, Kunstnernes Hus Oslo (2006); *Girls on Film*, Zwirner + Wirth, New York (2005); *Greater New York*, P.S.1 Contemporary Art Center, New York (2005, catalogue); *Model Modernism*, Artists Space, New York (2005); *Curious Crystals of Unusual Purity*, P.S.1 Contemporary Art Center, New York (2004); *Playlist*, Palais de Tokyo, Paris (2004, catalogue); *The Joy of Sex: Carol Bove and Charles Raymond*, Cubitt, London (2003); and *Influence, Anxiety and Gratitude*, MIT List Visual Arts Center, Cambridge, Massachusetts (2003, catalogue).

Martin Boyce

Born 1967, Glasgow, United Kingdom/Lives and works in Glasgow, United Kingdom

Martin Boyce's installations draw on fashion, music, architecture, and, in particular, design. Using the formal vocabulary of modernism, Boyce recreates its essential components and structures and transforms them into what he calls "unstable landscapes" in which social exchange might occur. His sculptural hybrids of furniture, objects, and lighting seem as if they were made for urban parks, foyers, lobbies, and small outdoor spaces, but there is a cinematic quality to Boyce's arrangements. Within these fractured landscapes, the artist attempts to push modernist design signifiers to their most disassembled state, demonstrating how they continue to be recognizable in both high and low cultures, even if stripped of their original function.

Boyce earned his MFA and BFA from the Glasgow School of Art (1997, 1990). He also studied at the California Institute of the Arts, Valencia (1996). Solo exhibitions have been organized by the Modern Institute, Glasgow (2007, 2004); Centre d'Art Contemporain, Geneva (2007); Tanya Bonakdar Gallery, New York (2007); FRAC Pays de la Loire, Carquefou, France (2006); Johnen Galerie, Berlin (2006); Galerie Eva Presenhuber, Zurich (2004); Tramway, Glasgow (2002); and Jacob Fabricius/Recent Projects, Copenhagen (1999).

Selected group exhibitions include *This Storm is What We Call Progress*, Arnolfini, Bristol (2005); *What's New Pussycat?*, Museum für Moderne Kunst, Frankfurt (2005); *Sodium & Asphalt*, Museo Tamayo Arte Contemporaneo, Mexico City, and Museo de Arte Contemporaneo de Monterrey (2004); Lyon Biennale of Contemporary Art, France (2003); *Martin Boyce & Toby Paterson*, Foksal Gallery, Warsaw (2002); and *What If*, Moderna Museet, Stockholm (2002).

Tobias Buche

Born 1978, Berlin, Germany/Lives and works in Berlin, Germany

Tobias Buche's installations are simple structures that take inspiration from museological kiosks and pieces of institutional architecture. In Buche's case, signage is replaced with documents and photos drawn from mass media, pop culture, art and the Internet. Taking as his inspiration the German art historian Aby Warburg, whose *Mnemosyne Atlas* used imagery and documentation from different historical and geographical sources to develop art history without text, Buche creates a narrative that combines personal and historical facts, presenting a cultural history that is free of an overarching linguistic structure.

Buche studied visual communication and applied arts at the University of Art, Berlin. Recent exhibitions include the 4th Berlin Biennial (2006); *Take it Further! (Part 2)*, Andrew Mummery Gallery, London (2005); *No Away Fans*, Mary Mary, Glasgow (2005); *Starship: Space Debris*, Büro DC, Cologne (2004); and *Dischord*, Klosterfelde Linienstrasse, Berlin (2004).

Carlos Bunga

Born 1976, Oporto, Portugal/Lives and works in Lisbon, Portugal

Carlos Bunga is best known for his large-scale cardboard and packing tape installations that are painted and then cut away to reveal ruins of his particular form of architecture. Bunga's more discrete sculptures, fashioned out of the same materials, intimately express the temporal aspects of place in a globalized context. Bunga's use of color and roughly cut forms recall the decayed insides of Gordon Matta-Clark's architectural cuttings. Like Matta-Clark, Bunga applies abstraction to architecture and living environments.

Bunga received a BFA at Escola Superior de Artes e Design, de Caldas da Rainha, Portugal (2003), and participated in a workshop in performance with Rebecca Schneider, Fundação Gulbenkian, Portugal (2003). He also participated at Helsinki International Artist-in-Residence Programme (2005). Immediately following his residency at the International Studio & Curatorial Program, New York (2006), Bunga received the 3rd International Painting Prize from the Castellón County Council, Spain. Recent solo exhibitions have been organized by Milton Keynes Gallery, Milton Keynes, United Kingdom (2006, catalogue), and Elba Benitez Gallery, Madrid (2005).

Bunga's work has been featured in group exhibitions including *Future Nomad*, Vox Populi Gallery, Philadelphia (2007); *En Voyage*, Le Plateau/FRAC Ile-de-France, Paris (2006, catalogue); *Farsites: Urban Crisis and Domestic Symptoms in Recent Contemporary Art* (part of inSite_05), San Diego Museum of Art (2005, catalogue); *Things Fall Apart All Over Again*, Artists Space, New York, in conjunction with the Center for Curatorial Studies, Bard College (2005); Manifesta 5, San Sebastian, Spain (2004); and *Prémio EDP Novos Artistas*, Serralves Museum, Porto, Portugal (2003).

Tom Burr

Born 1963, New Haven, Connecticut/Lives and works in New York City, New York, and Norfolk, Connecticut

Tom Burr's work is concerned with the erosion of public spaces, especially the kind that remain in a state of disuse, like public restrooms and peepshow booths, as well as the exposure of private ones, like beach cabanas and bedroom walls. Influenced by minimalism, many of Burr's sculptures are hinged, mirrored panels that incorporate personal effects like books, neckties, martini glasses, bottles, belts, chains, and photographs. The panels are installed in relation to features of the gallery space. They might be positioned like kiosks, jutting up from the floor in a triangular configuration or leaning against the wall. That Burr's sculptures are collapsible and dependent upon their environments alludes to the artist's interest in the awkward and precarious status of the artistic persona and related modernist constructions.

Burr studied at the School of Visual Arts in New York (1982–86) and participated in the Whitney Museum of American Art Independent Study Program, New York (1987–88). Solo exhibitions include *Extrospective 1994–2006*, Musée Cantonal des Beaux Arts, Lausanne, Switzerland (2006, catalogue); *Relapse*, Modern Art, London (2006); *The Complete Stories of Truman Capote*, Roma Roma Roma, Rome (2005); *Privy Phase*, The Norfolk Library, Norfolk, Connecticut (2005); *Our Lady of the Flowers*, Galleria Franco Noero, Turin (2004); *Gone Gone*, American Fine Arts, Co., New York (2003); *The Screens*, Institute of Visual Culture, Cambridge, United Kingdom (2003, catalogue); *Deep Purple*, Whitney Museum of American Art, New York (2002); and *Dog Days*, Greene Naftali Gallery, New York (2002).

Burr has been featured in group exhibitions including *The Eight Square*, Museum Ludwig, Cologne (2006); *Down the Garden Path: The Artist's Garden After Modernism*, Queens Museum of Art, New York (2005, catalogue); *It's All an Illusion and The Future Has a Silver Lining*, Migros Museum für Gegenwartskunst, Zurich (2004, catalogues); Whitney Biennial, Whitney Museum of American Art, New York (2004, catalogue); *My Head is on Fire, My Heart is Full of Love*, Charlottenborg Exhibition Hall, Copenhagen (2002, catalogue); *Xeros*, Centre d'Art Contemporain de Grenoble (2002, catalogue); *Partnerschaften, Unterbrochene Karrieren: Ull Hohn und Tom Burr*, GBK, Berlin (2001, catalogue); *Architectures of Display*, Minetta Brook, New York (1995); and *Mapping: A Response to MoMA*, American Fine Arts, New York (1995).

Abraham Cruzvillegas

Born 1968, Mexico City, Mexico/Lives and works in Mexico City, Mexico

Abraham Cruzvillegas's sculptural practice is closely linked to the Duchampian transformation of everyday objects into art. Early on, Cruzvillegas appropriated folk art made by his father, whose dedication to traditional craft lent a critical layer to the idea of the readymade. While his father made the objects out of economic need, the artist's repositioning of this work as contemporary art zeroed in on the often unaddressed issues of labor and credit that is embedded in appropriationist strategies. Cruzvillegas has also used ephemeral materials such as cake or maguey leaves to produce artworks that change over the course of the exhibition, highlighting the fragility of an object's structural and seductive qualities.

Cruzvillegas studied philosophy and art at the National Autonomous University of Mexico (UNAM), where he later went on to teach art history and theory. He is the winner of the Altadis Prize in 2006 and was an artist in residence at Atelier Calder in Saché, France in 2005. Some of his recent solo exhibitions include *Autoconstrucción*, Jack Tilton Gallery, New York (2007); Château de Tours, France (2006); *Perspectives 139: Abraham Cruzvillegas*, and Contemporary Art Museum, Houston (2003).

Group exhibitions include *Escultura Social: A new generation of art from Mexico City*, Museum of Contemporary Art, Chicago (2007); *Stay Forever and Ever*, South London Gallery (2007); *The Exotic Journey Ends*, Foksal Gallery, Warsaw (2006); *10 Years of Art & Idea*, Art & Idea, Vienna (2006); *Universal Experience: Art, Life and the Tourist's Eye*, Museum of Contemporary Art, Chicago, toured to Hayward Gallery, London, and Museo d'Arte Moderna e Contemporanea di Trento e Rovereto, Rovereto, Italy (2005-06); *The Squared Circle: Boxing in Contemporary Art*, Walker Art Center, Minneapolis (2003); *Il Quotidiano alterato*, 50th Venice Biennale (2003); *Elephant Juice (Sexo entre amigos)*, kurimanzutto @ Los Mnantiales, Mexico City (2003); and 25th Bienal de São Paulo (2002).

Aaron Curry

Born 1972, San Antonio, Texas/Lives and works in Los Angeles, California

Aaron Curry constructs brightly painted sculptures from found materials, including cardboard, twine, beads, wood and posters. Evocative of mid-century modernists such as Friedrich Kiesler, Alexander Calder, Barbara Hepworth and Henry Moore, Curry's three-dimensional works are outlined in Day-Glo colors with bright white centers, giving his biomorphic abstractions a hard and futuristic edge. This scramble of periods is complicated further by Curry's use of contemporary movie posters as bases for his works. The juxtaposition of scantily clad starlets with neo-primitivistic forms refers to the changeability, yet continuity, of mythic symbols in visual culture. Curry often couples his sculptures with collages, which

also take their inspiration from the futuristic primitivism of the mid-twentieth century. Often hung in ensembles, Curry's installations offer a fresh take on the line between collage and assemblage, as well as the one between sculpture and design.

Aaron Curry received an MFA at the Art Center College of Design, Pasadena, California (2005), and a BFA at the School of the Art Institute of Chicago (2002). His recent solo exhibition *Bank Robber* was organized by David Kordansky Gallery, Los Angeles (2006).

Group exhibitions include *L.A. Desire*, Galerie Dennis Kimmerich, Düsseldorf (2007); *Stuff: International contemporary art from the collection of Burt Aaron*, Museum of Contemporary Art Detroit (2007); *Material Photographs*, Shane Campbell Gallery, Oak Park, Illinois (2007); *Aspects, Forms, and Figures*, Bellwether Gallery, New York (2007); *Red Eye: Los Angeles Artists from the Rubell Family Collection*, Rubell Family Collection, Miami (2006); *L.A. Trash & Treasure*, Milliken Gallery, Stockholm (2006); *Untitled (for H. C. Westermann)*, The Contemporary Museum, Honolulu, Hawaii (2006); *Cloudbreak*, Hiromi Yoshii, Tokyo (2006); *The Figs Play Fox Dead*, David Kordansky Gallery, Los Angeles (2006); *Southern Exposure*, New Wight Gallery, University of California, Los Angeles (2005); and *Autonomy*, Foxy Production, New York (2005).

Sam Durant

Born 1961, Boston, Massachusetts/Lives and works in Los Angeles, California

Sam Durant's politically engaged artistic practice is realized through photography, drawings, text, and sculpture. Transforming activist gestures into sculptural objects (and vice versa), the artist has extensively explored the notion of protest both as a subject and as material for visual art. His three-dimensional work often addresses architecture, civic design and, in particular, monuments. Durant's 2005 exhibition entitled "*Proposal for White and Indian Dead Monuments Transposition, Washington, D.C.*" proposed to assemble twenty-five monuments on the Washington Mall for lives lost during the Indian War. The project featured replicas of monuments from various locations throughout the United States, all of which made use of the ancient obelisk form that can be seen in commemorative statuary from the time of the pharaohs to today's Washington Monument.

Sam Durant received an MFA from the California Institute of the Arts, Valencia, and a BFA from the Massachusetts College of Art, Boston. One-person exhibitions include *Scenes from the Pilgrim Story: Myths, Massacres and Monuments*, Blum & Poe, Los Angeles (2007); Gagosian Gallery, London (2006); *Proposal for White and Indian Dead Monuments Transposition, Washington, D.C.*, Paula Cooper Gallery, New York (2005); *We Are All Outlaws in the Eyes of Amerika*, Galleria Emi Fontana, Milan, Italy (2004); *12 Signs: Transposed and illuminated (with various indexes)*, Stedelijk Museum voor Actuele Kunst, Ghent, Belgium (2004, catalogue); Kunstverein Düsseldorf (2003, catalogue); Museum of Contemporary Art, Los Angeles (2002, catalogue); and *Consciousness Raising Historical Analysis, Pain plus Time Separated and Ordered with Emphasis or Reflection*, Kunsthof Zürich (2001).

Group shows include *Black Panther Rank and File*, Yerba Buena Center for the Arts, San Francisco (2006); *Xiamen International Sculpture Exhibition*, China (2005); 1st Moscow Biennale (2005); *Monuments for the USA*, CCA Wattis Institute for Contemporary Art, San Francisco (2005, catalogue); Whitney Biennial 2004, Whitney Museum of American Art, New York (2004, catalogue); 50th Venice Biennale (2003); *Artists Imagine*

Architecture, Institute of Contemporary Art, Boston (2002, catalogue); and *Scene of the Crime*, Hammer Museum, Los Angeles (1997, catalogue).

Urs Fischer

Born 1973, Zurich, Switzerland/Lives and works New York City, New York

Urs Fischer uses a range of mediums to express the transience of art and, concomitantly, the human condition. Fischer has described his regard for the boredom that comes with everyday activities, and in his work the prominence of chairs and shadows — often fused together into one object — is an indication of the artist's interest in equilibrium in time. Alternately, the artist has produced completely ephemeral works of art, including wax sculptures of three nude women that he made for his exhibition at Sadie Coles HQ in London. Entitled *What If the Phone Rings* (2003), the pieces were lit like candles during the opening and allowed to melt away over the course of the exhibition.

Fischer studied photography at the Schule für Gestaltung, Zurich. Solo exhibitions include *Cockatoo Island*, Sydney (2007); *Paris 1919*, Museum Boijmans van Beuningen, Rotterdam (2006); *Urs Fischer: Mary Poppins*, Blaffer Gallery, The Art Museum of the University of Houston (2006); Galerie Eva Presenhuber, Zurich (2006); Camden Arts Centre, London (2005); *Fig, Nut & Pear*, Gavin Brown's Enterprise, New York (2005); *Jet Set Lady*, Fondazione Nicola Trussardi, Milan (2005); *Kir Royale*, Kunsthau Zürich (2004); *Elton John?*, Sadie Coles HQ, London (2004); *What should an Owl do with a Fork*, Santa Monica Museum of Art (2002); *Mystique Mistake*, The Modern Institute, Glasgow (2002); *The Membrane – Why I Don't Mind Bad-mooded People*, Stedelijk Museum, Amsterdam (2000); and *Without a Fist – Like a Bird*, Institute of Contemporary Art, London (2000).

Group shows include Biennale de Lyon (2007); *The Third Mind*, Palais de Tokyo, Paris (2007); *Dream & Trauma*, Kunsthalle Wein, Vienna (2007); 52nd Venice Biennale (2007); *Big Bang*, Centre Pompidou, Paris (2006); Whitney Biennial 2006, Whitney Museum of American Art, New York (2006); *Defamation of Character*, P.S.1, New York (2006); *Where Are We Going? Selections from the François Pinault Collection*, Palazzo Grassi, Venice (2006); *Universal Experience: Art, Life, and the Tourist's Eye*, Museum of Contemporary Art, Chicago, toured to Hayward Gallery, London, and Museo d'Arte Moderna e Contemporanea di Trento e Rovereto, Rovereto, Italy (2005-06); *Monument to Now*, Deste Foundation, Athens (2004); *Silver Convention*, Galerie Giti Nourbakhsh, Berlin (2003); *Dreams and Conflicts: The Dictatorship of the Viewer*, 50th Venice Biennale (2003); *Durchzug Draft*, Kunsthalle Zürich (2003); and *Squatters: Lowland Lullaby*, Swiss Institute, New York (2002).

Claire Fontaine

Claire Fontaine is a Paris-based collective founded in 2004

Taking her name from a brand of French notebooks, Claire Fontaine is also a fictional persona created as part of a two-artist collaboration. Herself a readymade, Claire Fontaine's very existence is a form of neo-appropriation that questions, in her own words, "the crisis of singularity in contemporary art." Claire Fontaine is currently working with les Editions La Fabrique, Paris, to prepare a book about the readymade artist and the idea of the "human strike," or aggressive silences and the halting of human production, a concept drawn from 1970s Italian feminism.

Solo exhibitions include Fondation d'Entreprise Ricard, Paris (2007); *Téléphone Arabe*, Air de Paris, Paris (2007); *Footnotes on the State of Exception*, Reena Spaulings Fine Art, New York (2007); *Siamo tutti singolarità qualunque*, Museion Bolzano, Italy (2006); *Couvrir Les Feux*, Zoo Galerie, Nantes, France (2006); *Foreigners Everywhere*, Reena Spaulings Fine Art, New York (2005); Galerie Meerretich im Glaspavillon an der Volksbühne, Berlin (2005).

Claire Fontaine has been featured in group exhibitions including *Power Play*, Artpace, San Antonio, Texas (2007); *Otra de Vaqueros*, National Autonomous University of Mexico (UNAM), Mexico City (2007); *Anonym: In the future no one will be famous*, Schirn Kunsthalle, Frankfurt am Main, Germany (2006); *The Look of Law*, University of California, Irvine (2006); *Upping the Anti*, Physics Room, Christchurch, New Zealand (2006); *Ça s'ouvre? Ça s'ouvre pas?*, Ateliers des Artistes de la Ville de Marseille, France (2006); *Grey Flags*, Sculpture Center, New York (2006, catalogue); *Mafia, or One Unopened Packet of Cigarettes*, Standard, Oslo (2006); and the 51st Venice Biennale (2005).

Isa Genzken

Born 1948, Bad Oldesloe, Germany/Lives and works in Berlin, Germany

Isa Genzken's sculptural practice overlaps with film, photography, video, collage, books and works on paper to reflect the anarchy and chaos of the urban landscape. Almost always architecturally inflected, many of Genzken's sculptures are recognizable as small-scale skyscraper figures that range in density from intense combinations of graphic and painterly detritus to brutalist, concrete buildings with little detail or color. Genzken's play with scale and montage, in which objects, images and poured paint collide, generates ruptures in visual perception, giving pause to the ways in which the external world is perceived.

Genzken studied at the Düsseldorf Art Academy, the University of Cologne, Berlin University of the Arts and Hamburg College of Fine Arts. Genzken received the Wolfgang-Hahn-Prize from the Museum Ludwig, Cologne (2002) and the Art Prize Berlin (1980). Genzken's work has been presented in numerous solo exhibitions including the German Pavilion, 52nd Venice Biennale (2007, catalogue); David Zwirner, New York (2005, 2007); Vienna Secession, Austria (2006, catalogue); *Wasserspeier and Angels*, Hauser and Wirth, London (2004); Kunsthalle Zurich (2003); *Empire Vampire Teil II*, Städtische Galerie im Lenbachhaus Kunstbau, Munich (2003); Galerie Daniel Buchholz, Cologne (2001); *Fuck the Bauhaus/New Buildings for New York*, AC Project Room, New York (2000); *Met Life*, EA Generali Foundation, Vienna, Austria (1996, catalogue); and *Jeder Braucht mindestens ein Fenster*, traveling exhibition organized by Portikus, Frankfurt, Germany (1992–93, catalogue).

Group exhibitions include the Münster Sculpture Project, Germany (2007); *WACK! Art and the Feminist Revolution*, Museum of Contemporary Art, Los Angeles (2007, catalogue); 54th Carnegie International, Carnegie Museum of Art, Pittsburgh (2004, catalogue); *Dreams and Conflicts: The Dictatorship of the Viewer*, 50th Venice Biennale (2003); Documenta 11, Kassel, Germany (2003, catalogue); 7th Istanbul Biennial, Turkey (2001, catalogue); and Documenta 9, Kassel, Germany (1992).

Rachel Harrison

Born 1966, New York City, New York/Lives and works in New York City, New York

In Rachel Harrison's sculptures, signifiers of pop art and pop culture are embedded within larger minimalist forms, teasing out relationships between aesthetics and mediums that are seemingly at odds with one another. Integrating photography into her sculptures, Harrison's works remind the viewer of the space between the physical experience of a three-dimensional object and the representational mode of photography. The awkward but poignant combination of disparate artistic ideologies is further expressed in the tension between the details that incorporate mass-produced or kitschy objects, like fan magazines and costume jewelry, and the artist's lumpy treatment of the sculptural surface. Many of Harrison's works reveal their internal structures of Styrofoam, plywood, cement, and papier-mâché, forcing process into dialogue with artistic movements (e.g., pop and minimalism) that are typically mechanically rendered.

Harrison earned a BFA from Wesleyan University, Middletown, Connecticut (1989). Her solo exhibitions include Migros Museum für Gegenwart Kunst, Zurich (2007); *If I Did It*, Greene Naftali Gallery, New York (2007); *Checking the Tires, Not to Mention the Marble Nude*, Galerie Christian Nagel, Cologne (2006); San Francisco Museum of Modern Art (2004); *Posh Floored as Ali G. Tackles Beck*, Camden Art Center, London (2004); *Lakta/Latkas*, Greene Naftali Gallery, New York (2004); Bergen Kunsthalle, Norway (2003); *Currents 30: Rachel Harrison*, Milwaukee Art Museum (2002, catalogue); *Brides and Bases*, Oakville Gallery, Toronto (2002, catalogue); and *Perth Amboy*, Greene Naftali Gallery, New York (2001).

Group exhibitions featuring Harrison's art include 4th Berlin Biennial (2006); 54th Carnegie International, Carnegie Museum of Art, Pittsburgh (2004, catalogue); *Make It Now: New Sculpture in New York*, Sculpture Center, New York (2005, catalogue); *Slouching Towards Bethlehem*, The Project, New York (2004); *The Structure of Survival*, 50th Venice Biennale (2003, catalogue); Whitney Biennial 2002, Whitney Museum of American Art, New York (2002, catalogue); *Building Structures*, P.S.1 Contemporary Art Center, New York (2002); *Walker Evans and Company*, The Museum of Modern Art, New York, and J. Paul Getty Museum, Los Angeles (2000, catalogue).

Elliott Hundley

Born 1975, USA/Lives and works in Los Angeles, California

Elliott Hundley's collaged wall works and sculptures, assembled from found materials—bamboo, string, paper, photographs, magazine clippings, plastic, and foam—loosely jumble together narrative bits and scraps of information. Hundley's choice of found, often ephemeral objects embeds each work with sentimentality and personal meaning, but these small-scale details are at times suggestive of more universal imagery and ideas: mythology, forces of nature, and aerial views of vast and fantastic landscapes.

Elliott Hundley earned an MFA at the University of California, Los Angeles (2005), a BFA in printmaking at the Rhode Island School of Design (1997) and attended the Skowhegan School of Painting and Sculpture (2002). His solo project *Hyacinth* was realized at the Armand Hammer Museum of Art and Culture Center, Los Angeles (2006), and a solo exhibition was held at Andrea Rosen Gallery, New York (2007).

Selected group exhibitions include *USA Today: New American Art from the Saatchi Gallery*, Royal Academy of Arts, London (2006); *Chain Letter*, High Energy Constructs, Los Angeles (2006); *LAXed: Paintings from the Other Side*, Peres Projects, Berlin (2006); and *Desired Constellations*, Daniel Reich Gallery, New York (2005).

Gabriel Kuri

Born 1970, Mexico City, Mexico/Lives and works in Mexico City, Mexico, and Brussels, Belgium

Gabriel Kuri's three-dimensional work is informed by everyday actions that qualify as sculptural experience, such as carrying shopping bags filled with store-bought goods. Recent works have been made from easily found materials: a slab of stone, plastic bags, canned juice, refrigerators, plastic wrap, sales receipts, and tar paper. Combined into minimalist configurations, the sculptural components precariously balance among one another, sometimes changing according to shifts in the wind or light. Within Kuri's works are juxtapositions of unrelated objects whose impermanent assemblages reflect on the nature of more worldly issues, such as cultural identity, economic structures, class issues, history, and temporality.

Kuri's solo exhibitions include *Reforma fiscal 2007*, kurimanzutto, Mexico City (2007); Govett Brewster Art Gallery, New Plymouth, New Zealand (2006-07); *dato duro, dato blando, dato ciego*, Galleria Franco Noero, Turin, Italy (2006); *Por Favor Gracias de Nada* (with Liam Gillick), kurimanzutto, Mexico City (2003); Sara Meltzer Gallery, New York (2002); *Plan de San Lunes*, Museo de las Artes de Guadalajara, Mexico (1999).

Group exhibitions include *Expats and clandestins*, Wiels Centre d'Art Contemporain, Brussels, 2007; *Let Everything Be Temporary, or When Is The Exhibition?*, apexart, New York (2007); *Escultura Social: A New Generation of Art from Mexico City*, Museum of Contemporary Art Chicago (2007); *Could Have Been the Weather*, Tatar Gallery, Toronto, Ontario (2006); 50th Venice Biennale (2003); and *New Sitings: Contemporary Projects*, Los Angeles County Museum of Art (2000).

Jim Lambie

Born 1964, Glasgow, United Kingdom/Lives and works in Glasgow, United Kingdom

Jim Lambie, who studied environmental art at the Glasgow School of Art, transforms everyday materials into works that make reference to aspects of popular culture, such as music, fashion and pop spirituality. A DJ and the member of the band the Boy Hairdressers, a British group modeled after 1970s noise bands, Lambie frequently incorporates records, record covers and the detritus of 1970s glitter rock to create compositions that are humorous but also somewhat nostalgic for Glaswegian club life. Lambie was nominated for the Turner Prize in 2005.

Solo exhibitions include *Directions: Jim Lambie*, Hirshhorn Museum and Sculpture Garden, Washington, D.C. (2006); Anton Kern Gallery, New York (2006); *Byrds*, The Modern Institute, Glasgow (2005); *Shoulder Pad*, Sadie Coles HQ, London (2005); *Grand Funk*, Oficina para Proyectos d'Arte, Guadalajara, Mexico (2004); *Male Stripper*, Museum of Modern Art, Oxford (2003); and *Salon Unisex*, Sadie Coles HQ, London, and The Breeder, Athens (2002).

Group exhibitions include *Sympathy for the Devil: Art and Rock and Roll Since 1967*, Museum of Contemporary Art, Chicago (2007); *In the darkest hour there may be light*, Serpentine Gallery, London (2006); *Post Notes*, Institute of Contemporary Art, London (2005); *Lyon Biennial of Contemporary Art*, France (2005);

Turner Prize, Tate Britain, London (2005); 54th Carnegie International, Carnegie Museum of Art, Pittsburgh (2004, catalogue); and *Drunk vs. Stoned*, Gavin Brown's Enterprise at Passerby, New York (2004).

Nate Lowman

Born 1979, Las Vegas, Nevada/Lives and works in Brooklyn, New York

Nate Lowman's neo-appropriationist approach to sculpture and installation combines anthropological remains such as news media, graffiti, and bumper stickers to generate a double-edged critique of American culture. Although Lowman's work is influenced by such earlier appropriation artists as Andy Warhol, Richard Prince, and Cady Noland, his own brand of image recycling disperses into an unstructured installation-environment in which posters, record jackets and silk-screened imagery create a large-scale narrative that ruminates on specific issues, from American gun culture to celebrity cults.

Nate Lowman studied art at New York University (2001). Solo exhibitions include *Axis of Praxis: Nate Lowman*, Midway Contemporary Art Center, Minneapolis (2006) and *The End And Other American Pastimes*, Maccarone Inc., New York (2005).

Selected group exhibitions include *Down by Law*, organized by the Wrong Gallery for the Whitney Biennial, Whitney Museum of American Art, New York (2006); *Slow Burn*, Galerie Edward Mitterrand, Geneva (2006); *Uncertain States of America*, Astrup Fearnley Museet for Moderne Kunst, Oslo (2005); *Greater New York*, P.S.1 Contemporary Art Center, New York (2005); *Bridge Freezes Before Road*, Gladstone Gallery, New York (2005); *I Love Music*, Creative Growth, Oakland, California (2004); *Drunk vs. Stoned*, Gavin Brown's Enterprise at Passerby, New York (2004); *A Matter of Facts*, Nicole Klagsbrun Gallery, New York (2003); and *Summer Program*, apexart, New York (2003).

Sarah Lucas

Born 1962, London, United Kingdom/Lives and works in London, United Kingdom

Since her debut two decades ago as one of the strongest of the so-called YBAs (Young British Artists), Sarah Lucas has developed a sculptural language that takes as its subject the seediness of sex, the inescapability of social class and the arbitrary nature of power and victimhood. Two of her best-known works, *Au Naturel* (1994) and *Two Fried Eggs and a Kebab* (1992)—the latter comprised of two fried eggs and a meat sandwich—present grotesque stand-ins for a man's and a woman's sexual organs, respectively. Other everyday objects, including pantyhose, toilets, cigarettes, tables, chairs, and buckets, are used to comment upon our highly charged relationships to human anatomy and sexuality in general. However straightforward her imagery, her entire sculptural project aims to pick apart the political, economic, and social complexities of intimacy using an artistic language that makes reference to such artistic movements as Arte Povera, minimalism and surrealism.

Lucas studied at the Working Men's College, London (1982–83), London College of Printmaking (1983–84), and Goldsmith's College, London (1984–87). Solo exhibitions include Kunsthalle Zurich, Kunstverein Hamburg, and Tate Liverpool (2005); *God is Dad*, Gladstone Gallery, New York (2005); *Charlie George*, Contemporary Fine Arts, Berlin (2002); Tate Modern, London (2002); *Sarah Lucas: Beyond the Pleasure Principle*, Freud Museum, London (2000); *The Fag Show*, Sadie Coles HQ, London (2000); *The Old In Out*,

Gladstone Gallery, New York (1998); *Car Park*, Museum Ludwig, Cologne (1997); Museum Boijmans van Beuningen, Rotterdam (1996); and *Got a Salmon on (Prawn)*, Anthony d'Offay Gallery, London (1994).

Group exhibitions include *Dreams and Conflicts: The Dictatorship of the Viewer*, 50th Venice Biennale (2003); 3rd Gwangju Biennial, South Korea (2000); *Sensation: Young British Artists in the Saatchi Collection*, Brooklyn Museum, New York (1999); *Assuming Positions*, Institute of Contemporary Art, London (1997); *Masculin/Feminine*, Musée d'Art Moderne, Centre Pompidou, Paris (1996); *Brilliant! New Art From London*, Walker Art Center, Minneapolis (1995); and *Sarah Lucas and Steven Pippin*, The Museum of Modern Art, New York (1993).

Matthew Monahan

Born 1972, Eureka, California/Lives and works in Los Angeles, California

Before taking up his sculptural practice, Monahan perfected his ability to articulate formal and abstract drawings on paper, which he brought into three dimensions through folding. In his sculptures, groupings of vitrines and plinths are incorporated as supports for his delicate combinations of paper, industrial foam and various found objects. Monahan's forms have a macabre aspect. Mummies, robots, photographs, crumpled muslin, and historical ephemera create psychic landscapes somewhere between cinematic tableaux and anthropological displays.

Monahan studied at the Cooper Union, New York; Gerit Rietveld Academy, Amsterdam; and De Ateliers, Amsterdam. Solo exhibitions include *Focus: Matthew Monahan*, Museum of Contemporary Art, Los Angeles (2007); Douglas Hyde Gallery, Dublin (2007); Modern Art, London (2006); Anton Kern Gallery, New York (2003); *Nameless Man Not-Even-Anywhere*, Galerie Fons Welters, Amsterdam (2002); and *Zeno's Quiver*, Stedelijk Museum, Amsterdam (1997).

Group exhibitions include 4th Berlin Biennial (2006); Whitney Biennial 2006, Whitney Museum of American Art, New York (2006); *Both Ends Burning*, David Kordansky Gallery, Los Angeles (2005); *MB: the Mary Blair Story* (with My Barbarian), Redcat, Los Angeles (2004); and *Tussen Droom en Daad*, Fonds BK, Amsterdam (2003).

Kristen Morgin

Born 1968, Brunswick, Georgia/Lives and works in Los Angeles, California

Working with unfired clay, Kristen Morgin can, as if by magic, create facsimiles of objects found in both nature and culture. Whether they are teacups or carousel horses, her works have the patina of great age and are fractured into many pieces. As a result, each work simultaneously memorializes and destroys on impact the object it portrays. Her decayed life-sized objects are realistic in scale and shape, yet they are abstracted through the process of their degradation.

Morgin received a BA from California State University, Hayward; an MFA from the Alfred University School of Ceramics in Alfred, New York; and was the Summer Visiting Artist at California State University, Long Beach. She has had solo shows at Marc Selwyn Fine Art, Los Angeles (2006) and Viento y Agua Gallery, Long Beach (2004). Selected group exhibitions include *Trans-Ceramic Art*, 3rd World Ceramic Biennale, Icheon,

Korea, 2005; *Thing: New Sculpture from Los Angeles*, Hammer Museum, Los Angeles (2005); and *Because the Earth Is 1/3 Dirt*, Art Museum of the University of Colorado, Boulder (2004).

Manfred Pernice

Born 1963, Hildesheim, Germany/Lives and works in Berlin, Germany

Manfred Pernice's sculptural works are at once familiar and generic structures that take cues from basic architectural forms found in public spaces, including kiosks, phone booths and street lamps, while also referring to grand monuments, such as citadels, sepulchres, and industrial towers. His installations play with scale and shape in an effort to defamiliarize us with architecture in the urban landscape. Constructed from materials that include wood, chipboard, concrete, photographs and tiles, each artwork makes reference to utility but ultimately sets up an aesthetic of ambiguity surrounding the object's function.

Pernice studied graphics and sculpture in Braunschweig, Germany (1984–87) and sculpture at HdK, Berlin (1993). Solo exhibitions include Museum Ludwig, Cologne (2007); *exscape*, Regen Projects, Los Angeles (2006); *Costa Classica*, The Modern Institute, Glasgow (2006); *Park & Ride*, Galeria Heinrich Ehrhardt, Madrid (2005); *Merzbank*, Anton Kern Gallery, New York (2004); Galerie nächst St. Stephan, Vienna (2004); Storefront for Art and Architecture, New York (2004); Galleria Fonti, Naples, Italy (2004); and Stella Lohaus Galerie, Antwerp (2003).

Group exhibitions include Münster Sculpture Project, Germany (2007, catalogue); *Anstoss Berlin–Kunst macht Welt*, Haus am Waldsee, Berlin (2006); *Salon*, Greene Naftali Gallery, New York (2005); *Last One On is a Soft Jimmy*, Paula Cooper Gallery, New York (2004); *Sitings: Installation Art, 1969–2002*, Museum of Contemporary Art, Los Angeles (2003); *Yankee Remix*, Massachusetts Museum of Contemporary Art, North Adams (2003); 50th Venice Biennale (2003); Documenta 11, Kassel, Germany (2003); *Building Structures*, P.S.1 Contemporary Art Center, New York (2002); 49th Venice Biennale (2001); and Manifesta 3, Ljubljana, Slovenia (2000).

Anselm Reyle

Born 1970, Tübingen, Germany/Lives and works in Berlin, Germany

Like other neoappropriationists, central to Anselm Reyle's work is the art objet trouvé. From abstract and monochromatic paintings to the relics of industry on the verge of obsolescence, Reyle resurrects artistic forms that have reached the status of cliché. Interested in the "classic tradition of modernism," Reyle's striped paintings, monochromatic PVC foil paintings, lamp sculptures and neon-painted farm implements stylishly recall the high-minded modernist tropes that have been domesticated into popular design.

Selected solo exhibitions include *Mushrooms*, kurimanzutto, Mexico City (2006); Kunsthalle Zurich (2006); *Life Enigma*, Galerie Giti Nourbakhsh, Berlin (2005); *Trilogy of Broken Light*, The Modern Institute, Glasgow (2004); Gavin Brown's Enterprise, New York (2004); and *Trust*, Galerie Jennifer Flay, Paris (2002).

Group exhibitions include *Painting in Tongues*, Museum of Contemporary Art, Los Angeles (2006); *Expanded Painting*, Prague Biennale 2 (2005); *Dead/Undead*, Galerie Six Friedrich, Munich (2005); "*Formalismus: Moderne Kunst heute*, Kunstverein Hamburg (2004); and *Definitively Provisional*, Whitechapel Project Space, London (2003).

Marc André Robinson

Born 1972, Los Angeles, California/Lives and works in Brooklyn, New York

Marc André Robinson works with sculpture, drawing, painting, and video to express the ever-shifting status of blackness in Western culture. In *Shame* (2003), a continually slick, shining, black oil painting implicates viewers as their reflection appears, disappears, and returns. Blood for oil and fear of blackness are two layers of the painting, and even deeper yet is Robinson's interest in reinscribing minimalism with political meaning.

Robinson received an MFA at the Maryland Institute College of Art, Baltimore (2002), a BFA at the Pennsylvania Academy of Fine Arts, Philadelphia (1998), participated in the Whitney Museum of American Art Independent Study Program (2002–2003), and was an artist in residence at the Studio Museum in Harlem, New York (2004–2005).

Selected group exhibitions include *Frequency* and *Scratch* at the Studio Museum in Harlem, New York (2006, 2005); *In the Poem About Love You Don't Write the Word Love*, Centre for Contemporary Arts, Glasgow, and Artists Space, New York (2005, 2006); *Float*, Socrates Sculpture Park, New York (2003); *24/7: Wilno-Nueva York (Visa Para)*, Contemporary Art Centre, Vilnius, Lithuania (2003); *Off the Record*, Skylight Gallery, Brooklyn (2003); and *Divergence*, Rush Arts Gallery, New York (2002).

Eva Rothschild

Born 1972, Dublin, Ireland/Lives and works in London, United Kingdom

In Eva Rothschild's sculptures, objects reminiscent of 1960s-70s minimalism are imbued with formal qualities and materials associated with magic and new-age spirituality. Made from leather fringe, transparent acrylic, wood and incense sticks, her pared-down structures are often reduced to their outlines, becoming almost weightless in their occupation of the gallery space. Concerned with systems of belief, Rothschild's woven posters and curtains are imprinted with collaged images from found posters, op art patterns, postcards and photographs. Her choice of imagery is determined by what she describes as an experience of stoppage—if an image is arresting, it has the potential to inspire consciousness.

Rothschild earned an MFA at Goldsmith's College, London (1999) and a BFA from the University of Ulster, Belfast, Ireland (1993). Her work has been presented in solo shows at South London Gallery, London (2007); 303 Gallery, New York (2007); Galerie Eva Presenhuber, Zurich (2006); Douglas Hyde Gallery, Dublin (2005); Modern Art, London (2005); Kunsthalle Zürich (2004, catalogue); Artspace, Woolloomooloo, Australia (2004); and *Heavy Cloud*, The Modern Institute, Glasgow (2003).

Rothschild's group exhibitions include Tate Triennial, Tate Britain, London (2006); *Extreme Abstraction*, Albright Knox Museum, Buffalo, New York (2005); 54th Carnegie International, Carnegie Museum of Art, Pittsburgh (2004, catalogue); *Strange Weather*, Modern Art, London (2004); *Playschool*, Galleri Christina Wilson, Copenhagen (2003); *Objects in the Mirror are Closer than They Appear*, Badischer Kunstverein, Karlsruhe, Germany (2003); *Early One Morning*, Whitechapel Art Gallery, London (2002); and *Troubleshooting*, Arnolfini Gallery, Bristol (2001).

Lara Schnitger

Born 1969, Haarlem, Netherlands/Lives and works in Los Angeles, California, and Amsterdam, Netherlands

Lara Schnitger applies domestic arts, such as sewing and quilting, to a brand of sculpture-making that merges design with modernist architecture. Knitted and sewn, hairy and bulging, her sculptures have the tendency to anthropomorphize into figures that express pent-up aggressions and sexual desires. The semi-transparent sections of some of Schnitger's works reveal the crude engineering of the structures within.

Lara Schnitger studied at the Koninklijke Academie van Beeldende Kunsten Den Haag, Netherlands (1987–91); Academie Vyvarni Umeni, Prague.

(1991–92); Ateliers, Amsterdam (1992–94); and Center for Contemporary Art, Kitakyushu, Japan (1999–2000). Solo exhibitions include Stuart Shave/Modern Art, London (2007); *My Other Car is a Broom*, Magasin 3, Stockholm Konsthall, traveling to Stroom den Haag, The Hague (2005, catalogue); Anton Kern Gallery, New York (2005, 2002, 1999, 1996); *Blacks on Blondes*; Triple Candie, New York (2005); *Civilized Special Zone: Lara Schnitger and Matthew Monahan*, Chinese European Art Center, Xiamen, China (2002); *Raum Aktuellekunst*, Martin Janda Gallery, Vienna (2001); Santa Monica Museum of Art (2001); Kunstwerke, Berlin (2000); and the University of Buffalo Art Gallery, New York (1997).

Group exhibitions include *Fantastic Politics*, The National Museum of Contemporary Art, Oslo, Norway (2007); *Lara Schnitger, Lily Van Der Stoker, Sue Williams*, Modern Art, London (2006); *USA Today: New American Art from the Saatchi Gallery*, Royal Academy of Arts, London (2006); *Thing: New Sculpture from Los Angeles*, Hammer Museum, Los Angeles (2005); *My Barbarian*, Powerplant, Toronto (2005); *Obsession*, Galerie Diana Stigter, Amsterdam (2004); *Building Structures*, P.S.1 Contemporary Art Center, New York (2002); Shanghai Biennial, China (2002); *Raumkorper, Netze und andere Gebilde*, Kunsthalle Basel (2000); *The Centre Holds*, Gmurzynska Gallery, Cologne (1997); and *Sublieme Vormen*, Stedelijk Museum, Amsterdam (1996).

Gedi Sibony

Born 1973, New York City, New York/Lives and works in New York City, New York

Gedi Sibony uses construction materials, including industrial floor coverings, hollowcore doors, garbage bags, plywood, and vinyl, to produce sculptures and installations whose delicate elegance belies their do-it-yourself roots. At times, Sibony's artwork operates against the traditional parameters of sculptural objects. Often dealing with the notion of absence, Sibony's works are open-ended in their interpretation, seemingly proving that less material generates more meaning. His titles are integral to the works, describing the nuances of material and spatial relationships in much the same way as Barry Le Va's titles of his early scatter installations.

Sibony earned a BA from Brown University, an MFA from Columbia University, and participated in residencies at the Skowhegan School of Painting and Sculpture and the P.S.1 Contemporary Art Center National Studio Program. Solo exhibitions include *The Science of Imaginary Solutions*, Midway Contemporary Art Center, Minneapolis (2007); Galerie Art: Concept, Paris (2006); *Gedi Sibony/Josh Smith*, Harris Lieberman, New York (2006); The Wrong Gallery, New York (2005); *Some Places Exist*, Gimpel Fils, London (2005); and *The Qualities Depend on Other Qualities*, Canada, New York (2004).

Group exhibitions include *A Broken Arm*, 303 Gallery, New York (2006); *Fundstücke und Transit*, Johnen & Schöttle, Cologne (2006); Whitney Biennial, Whitney Museum of American Art, New York (2006); *The Subtlety of_____and the fortitude of_____*, Rowley Kennerk Gallery, Chicago (2006); *Make It Now: New Sculpture in New York*, Sculpture Center, New York (2005); *Greater New York*, P.S.1 Contemporary Art Center, New York (2005); *Breaking Ground*, White Columns, New York (2003); and *View*, Socrates Sculpture Park, New York (2001).

Shinique Smith

Born 1972, Baltimore, Maryland/Lives and works in Brooklyn, New York

Drawing from cast-off materials that litter the urban landscape, Shinique Smith's sculptures compress the lives of the objects she ties together — clothing, textiles, shoes and stuffed toys — with twine, ribbon and the like. Her sensibility is influenced by abstract expressionism, graffiti and Japanese calligraphy. From Smith's *Bale Variants* to *Bundles* that range in scale from human-sized towers to more petite and portable assemblages, Smith's works refer specifically to the inequities of a global economy in which thrown-away clothing from the First World is shipped in bales to the Third. Her larger *Bale Variants* memorialize what is lost along the way. Her more recent projects have shifted towards immersive installations that reflect on the economies of excess and need.

Smith earned an MFA and a BFA at the Maryland Institute College of Art, Baltimore, and she earned her Masters of Arts in teaching. She studied at the Skowhegan School of Painting and Sculpture and has participated in residencies at the Aljira Center for Contemporary Art, Newark, New Jersey (2005); Henry Street Settlement, New York (2004–2005); the Lower Manhattan Cultural Council (2003); and the Vermont Studio Center, Johnson, Vermont (2002).

Solo exhibitions include Franklin Art Works, Minneapolis (2007); *No Dust, No Stain*, Cuchifritos Gallery, New York (2006); *OverStock*, The Proposition, New York (2005–2006); and *FULL ON!*, Boulder Museum of Contemporary Art, Colorado (2005). Smith's artwork has been included in numerous group exhibitions including *Future Nomad*, Vox Populi Gallery, Philadelphia (2007); *I Feel You*, Roebing Hall, Brooklyn (2006); *Do You Think I'm Disco*, Longwood Arts Gallery, Bronx (2006); and *Frequency and African Queen*, Studio Museum in Harlem, New York (2005).

Nobuko Tsuchiya

Born 1972, Yokohama, Japan/Lives and works in London, United Kingdom

Nobuko Tsuchiya is occupied with issues of time, and her sculptures seem to capture the moments when past and future, history and fantasy, come together. Tsuchiya often layers old and new objects within a single sculpture. Old is indicated by the use of decaying and weathered relics that rest on newer structures, such as the frame of a modernist shelf or table. Composed found materials that include vials, plates, string, pipes, air ducts and satellite dishes, her sculptures take on a comic sensibility, as if one of these pseudo-scientific constructions could play host to a tiny race of aliens.

Tsuchiya studied art at the Academy of Fine Arts in Florence (1996) and completed her postgraduate studies at Goldsmith's College, London (2001). She won the Pola Award from the Pola Art Foundation,

Japan (2000). Solo exhibitions have been organized by the SCAI Gallery, Tokyo (2007), and Anthony Reynolds Gallery, London (2005, 2003).

Tsuchiya's work has been presented in such group exhibitions as *Beauty and the Beast*, Fieldgate Gallery, London (2006); *Sculpture/Object*, The Potteries Museum & Art Gallery, Stoke-on-Trent, Staffordshire, United Kingdom (2006); *Bibidibobidiboo*, Fondazione Sandretto Re Rebaudengo, Turin (2005, catalogue); *New Blood*, Saatchi Gallery, County Hall, London (2004); and 50th Venice Biennale (2003, catalogue).

Rebecca Warren

Born 1965, London, United Kingdom/Lives and works in London, United Kingdom

Whether made of unfired clay or bronze, Rebecca Warren's sculptures are bulbous, messy, voluptuous forms that oscillate between cartoonish figuration and abstraction at its most outrageously biomorphic. Reminiscent of art-historical icons ranging from Umberto Boccioni's *Unique Forms of Continuity in Space* (1913) to the late sculptures of Willem de Kooning, Warren's objects, despite their solidity, seem to be melting, morphing or even wiggling. This instability and movement is reinforced by Warren's choice of base, which is often a wooden shelf on wheels. Strikingly feminine in form, Warren's works verge on the grotesque. They are also deeply sensuous, radiating the artist's pleasure in the manipulation of matter.

Warren received an MFA from Chelsea College of Art, London (1992–93), and a BFA with honors at Goldsmiths' College, London (1989–92). Warren's solo exhibitions include Kunsthalle Zurich (2004); Donald Young Gallery, Chicago (2003); *She*, Maureen Paley Interim Art, London (2003); *Fleischvater*, Modern Art, London (2002); *The Agony and the Ecstasy*, Maureen Paley Interim Art, London (2000); *Manliness without Ostentation...*, the Agency, London (1995); and *I Have Every Vice in the World*, Dolphin Gallery, Oxford (1993).

Group exhibitions include Turner Prize, Tate Britain, London (2006); *Strange, I've seen that face before*, Gallery of Modern Art, Glasgow (2004); *New Labour*, Saatchi Gallery, London (2001); *Tattoo Show*, Modern Art, London (2001); *Limitless*, Galerie Krinzinger, Vienna (1999); *It's a Curse It's a Burden*, The Approach, London (1999); *Bank*, Institute of Contemporary Art, London (1998); *The Kindness of Strangers*, W139 Gallery, Amsterdam (1998); and *Model Home*, P.S.1, The Clocktower Gallery, New York (1995).

Collage: The Unmonumental Picture: January 16-March 23, 2008

Mark Bradford

Born 1961, Los Angeles, California/Lives and works in Los Angeles, California

The social dynamics of community, determined by race, class, gender, sexuality, migration, and their attendant stereotypes, inspire Mark Bradford's work in collage, video, photography, and installation. Bradford explores public space by excerpting and recomposing its contents—from billboard posters to beauty salon endpapers—to create abstract compositions whose grids, lines, and fields of color flicker with the visual and informational juxtapositions that characterize the urban experience. Through the formal limitations and restrictions that he imposes on his artistic practice, Bradford structures his works' explosive energy, elegantly corralling it into an abstract narrative that reflects our geographical and geopolitical surroundings.

Bradford received his BFA (1995) and his MFA (1997) from the California Institute of the Arts. Selected solo and two-person exhibitions include *Mark Bradford*, Whitney Museum of American Art, New York (2007); LA×ART, Los Angeles (2006); *Grace and Measure*, Sikkema Jenkins & Co., New York (2005); *Bounce: Mark Bradford and Glenn Kaino*, REDCAT, Los Angeles (2004); *Very Powerful Lords*, Whitney Museum of American Art at Philip Morris, New York (2003).

Group exhibitions include *Eden's Edge: Fifteen LA Artists*, Hammer Museum at UCLA, Los Angeles (2007); *Street Level: Mark Bradford, William Cordova, Robin Rhode*, Nasher Museum, Duke University, Durham, North Carolina (2007); *Meditations in an Emergency*, Museum of Contemporary Art, Detroit, Michigan (2006); *Day for Night: Whitney Biennial 2006*, New York; *Sao Paulo Bienal* (2006); *African Queen*, Studio Museum in Harlem, New York (2005); *Fade (1990–2003)*, Luckman Gallery and University Fine Arts Gallery, California State University, Los Angeles, and Craft and Folk Art Museum, Los Angeles; *Snapshots: New Art from Los Angeles*, UCLA Hammer Museum, Los Angeles; (traveled to Museum of Contemporary Art, North Miami Beach, 2001); and *Fresh Cut Afros*, Watts Towers Gallery, Los Angeles (2000).

Jonathan Hernandez

Born 1972, Mexico City, Mexico/Lives and works in Mexico City, Mexico

Jonathan Hernandez's collages are meticulous abstract designs built from the ubiquitous press photographs that Hernandez has been extracting from public media as part of an ongoing archive. In an interaction he describes as "ping-pong," Hernandez juxtaposes images that celebrate victory alongside those that bear witness to atrocity—celebrities are next to victims of violence, expressions of euphoria are enmeshed with those of despair, like the fusion that might be said to characterize the current moment.

Hernandez received his degree in visual arts from the École Nationale d'Administration Publique and The National Autonomous University of Mexico in 1997. He studied architecture at the University of Montreal in 1991–92. Solo exhibitions of Hernandez's work include *Postpreterito*, Sala de Arte Público Siqueiros, Mexico City (2006); *Ven Vaiven*, La Caja Negra, Madrid, Spain (2006); *Trafago*, kurimanzutto, Mexico City (2004); *Bon Voyage*, Centro de Arte Contemporáneo de Málaga, Spain (2003); and *Travelling Without Moving*, Galería del Aeropuerto de Ciudad de México, México (2002).

Selected group exhibitions include *The Exotic Journey Ends*, Foksal Gallery Foundation, Warsaw, Poland (2006); *Metro of Pictures*, The Moore Space, Miami (2006); *9th Bienal de la Habana*, Cuba (2006); *En Algun lugar alguien esta viajando furiosamente hacia ti*, La Casa Encendida, Madrid, Spain (2005); and *Farsities: Urban Crisis and Domestic Symptoms in Recent Contemporary Art*, at the San Diego Museum of Art, California (2005).

Thomas Hirschhorn

Born 1957, Bern, Switzerland/Lives and works in Paris, France

Through his installations made of unheralded materials such as foil, plastic, cardboard and packing tape, Thomas Hirschhorn's work summons references to philosophy, popular culture, mass media, economics, and poetry. Layering information and imagery, trash and found objects, Hirschhorn creates environmental experiences, challenging the viewer to read and to participate as well as to look. Often, he uses violent or gruesome imagery, which not only examines the current socio-cultural climate, but reveals a strategy to short circuit mere viewer consumption.

Hirschhorn studied at the Schule für Gestaltung, Zürich, from 1978 to 1983. He has had numerous one-person exhibitions, including most recently *Concretion Re*, Galerie Chantal Crousel, Paris, France (2007); *Ingeborg Bachmann Altar*, Alexanderplatz Station, Berlin, Germany (2006); *United Nations Miniature, 2000*, Museo de Arte Contemporaneo de Castilla y, Leon, Spain (2006); *Superficial Engagement*, Gladstone Gallery, New York (2006); *Concretion*, le Creux de l'enfer centre d'art contemporain, Thiers, France (2006); *24h Foucault*, Palais de Tokyo, Paris (2004); *Cavemanman*, Barbara Gladstone Gallery, New York (2002); and *Thomas Hirschhorn*, The Renaissance Society and the Art Institute of Chicago (2000).

Group exhibitions that have featured Hirschhorn's work include *Sao Paulo Bienal* (2006); *Second International Biennial of Contemporary Art of Seville*, Spain (2006); *Into Me/Out of Me*, P.S. 1 Contemporary Art Center, New York (2006); *Heart of Darkness*, Walker Art Center, Minneapolis (2006); *Infinite Painting, Contemporary Painting and Global Realism*, Villa Manin Centre for Contemporary Art, Passariano, Italy (2006); *Notations: Energy Yes!*, Philadelphia Museum of Art (2006); *The Green Coffin*, Alfonso Artiaco, Napoli, Italy (2006); *The Procession*, Kestner Gesellschaft, Hannover, Germany (2006); and *Surprise, Surprise*, Institute of Contemporary Art, London, England (2006).

Christian Holstad

Born 1972, Anaheim, California/Lives and works in Brooklyn, New York

Holstad's artistic practice consists of photography, drawing, sculpture, installation, and collage. A self-described "visual junkie," the subject of his work includes the ways in which appearance-based stereotypes obscure individual sexual identity. Referring both to the mainstream and subculture, Holstad's collages often depict erotic couplings of gay men whose bodies are composed of decorative patterns and textures extracted from magazines ranging from high-end fashion and lifestyle rags to small-press porn publications. These intimate scenes are set in unexpected or even contradictory surroundings such as immaculate, designer-home interiors, monumental architectural settings, or surreal landscapes. This juxtaposition of at least two kinds of decadence and desire serves to both charge conventional environments and cheerfully normalize same-sex erotic activity.

Christian Holstad received his BFA from the Kansas City Art Institute (1994). His work has been exhibited in solo exhibitions, including *Christian Holstad, "Containers on the Beach,"* Art Basel Miami Beach: Art Positions (2006); *Leather Beach*, Prince Deli (Daniel Reich Gallery), New York (2006); *Christian Holstad, The Terms of Endearment*, Museum of Contemporary Art, Miami (2006); *Beautiful Lies You Could Live in*, Victoria Miro Gallery, London (2005); *Innocent Killers*, Project Room, P.S. 1 Contemporary Art Center, New York (2004); and *Gentle Heights presents Christian Holstad's Sand Day (in Absentia): A Show of Artifacts*, Absentia Art Gallery, New York (2002).

Selected group shows include *Lyon Biennial of Contemporary Art* (2007); *BloodBath and Beyond*, Hiromi Yoshii Gallery, Tokyo, Japan (2007); *Thank You for the Music*, Spruth Magers Lee, London (2006); *Greater New York*, P.S. 1 Contemporary Art Center, New York (2005); the *Whitney Biennial*, New York (2004); *Incantations*, Metro Pictures, New York (2004); *Prague Biennial* (2003); *Now Playing*, D'Amelio Terras, New York (2003); *Two For the Road*, Gavin Brown's Enterprise, New York (2002); and *Zeek Sheck Collaboration*, The Knitting Factory, New York (2001)

Kim Jones

Born 1944, San Bernardino, California/Lives and works in New York

Since the 1970s, Kim Jones has been making performance-based drawings, sculpture, and installations. Upon his return to civilian life after two tours in Vietnam as a marine, Jones created the persona "Mudman." Caking his body in mud, and outfitting himself with army boots and a massive sculptural lattice of sticks, tape, and twine that resembled a tangled cross, Jones marched through the streets of Los Angeles as a living reminder of war and suffering. Jones's collages are accretions of marks that the artist has slowly added over a period of two decades. Just as Mudman's costume oppresses movement, the background images in Jones's collages appear weighted down by overlaid webs, grids, and creatures that conjure the very world of fantasy that might be home to Mudman. The material grotesquerie and visceral baseness that Jones has consistently uncorked in his work evokes the ugliness of political travesties and social injustice.

Jones holds a BFA from the Chouinard Art Institute (now the California Institute of Arts in Los Angeles) (1971) and an MFA from the Otis Art Institute in Los Angeles (1973). A retrospective of Jones' work was organized by University at Buffalo Art Gallery, Buffalo, New York, and Luckman Fine Arts Complex, California State University, Los Angeles (2006–08). His work has been exhibited in several solo shows including exhibitions at ArtPace, San Antonio (2003) Pierogi Leipzig, Germany (2007 and 2006); Zeno X Gallery, Antwerp, Belgium (2006 and 2004); and Pierogi Brooklyn, New York (2005, 2004, and 2002).

Jones has participated in group shows including the *New York: State of Mind*, The House of World Cultures, Berlin (2007); 52nd Venice Biennial (2007); *The Photograph as Canvas*, Aldrich Contemporary Art Museum, Ridgefield, Connecticut (2007); *Second International Biennial of Contemporary Art of Seville*, Spain (2006); *Disparities & Deformations: Our Grotesque*, SITE Santa Fe, New Mexico (2004); *Artists and Maps: Cartography As a Means of Knowing*, The Ronna and Eric Hoffman Gallery of Contemporary Art, Lewis & Clark College, Portland, Oregon (2003); *Actual Size*, apexart, New York (1999); *Out of Actions: Between Performance and the Object 1949–1979* (traveled to Museum of Contemporary Art, Tokyo, Japan; Museu d'Art Contemporani, Barcelona, Spain; MAK (Austrian Museum of Applied Arts), Vienna, Austria;

Museum of Contemporary Art, Los Angeles, 1998–99); and *Mapping*, The Museum of Modern Art, New York (1994).

Wangechi Mutu

Born 1972, Nairobi, Kenya/Lives and works in New York

Wangechi Mutu's wall paintings, collages, and installations make reference to race, politics, fashion, and African identity. Mutu assembles portraits that challenge media depictions of fashion, pornography, and ethnography. Her idiosyncratic renderings of female sexuality catalyze multiple interpretations: each exquisite portrait incorporates the contradictions, stereotypes, and expectations of African women and the African diaspora.

Mutu received her BFA in 1996 from The Cooper Union, New York, and her MFA in sculpture from Yale University, New Haven, Connecticut. She has had numerous solo exhibitions including *Sleeping Heads Lie*, Power House, Memphis, Tennessee (2006); *An Alien Eye and Other Killah Anthems*, Sikkema Jenkins & Co., New York (2006); *The Chief Lair's A Holy Mess*, The San Francisco Museum of Modern Art, San Francisco (2005); *Problematica*, Susanne Vielmetter Los Angeles Projects, Los Angeles (2005); and ArtPace, San Antonio, Texas (2004).

Group exhibitions include *Global Feminisms*, The Brooklyn Museum of Art (2007); *New York, Interrupted*, PMK Gallery, Beijing (2006); *2nd Biennial Contemporary Art in Seville*, Centro Andaluz de Arte Contemporaneo, Spain (2006); *Still Points in the Turning World: SITE Santa Fe's Sixth Annual Biennial*, Santa Fe (2006); *African Queen*, The Studio Museum in Harlem, New York (2005); *Greater New York 2005*, P.S. 1 Contemporary Art Center, New York (2005); *Only Skin Deep Changing Visions of the American Self*, International Center of Photography (traveled to San Diego Museum of Art and Museum of Photographic Arts, San Diego, California, 2005); *Pin-Up: Contemporary Collage and Drawing*, Tate Modern, London (2004); and *Black President: The Art and Legacy of Fela Anikulapo-Kuti*, The New Museum of Contemporary Art, New York (traveled to Yerba Buena Center for the Arts, San Francisco, and Barbican Centre, London, 2003).

Henrik Olesen

Born 1967, Esbjerg, Denmark/Lives and works in Berlin

Henrik Olesen uses collage, sculpture, and spatial interventions to examine the socio-cultural impact of conventional ideas of gender identity and the construction of history. Specifically, Olesen is interested in the gay and lesbian experience and the history of repression, censure, and ostracism homosexuals have faced. Using contemporary and historical sources from architecture, the natural sciences, industry, and art, Olesen manipulates meanings and shifts contexts through layering and juxtaposition. By inserting images of twenty-first-century gay porn into Max Ernst's two classic collage series, *La femme 100 tetes* (The Hundred Headed Woman, 1929) and *Une semaine de bonté* (A Week of Kindness, 1934), Olesen makes Ernst's uncanny, faux, nineteenth-century visual tableaux even more unsettling.

Olesen attended The Royal Academy of Fine Arts, Copenhagen, Denmark, from 1989–1996, and the Staatliche Hochschule für Bildende Künste, Städelschule, Frankfurt, Germany, from 1995–1997. A selection of his one- and two-person exhibitions includes Migros Museum, Zurich (2007); Galerie Andreas Huber, Vienna (2006); Galerie Daniel Buchholz, Köln, Germany (2005, 2002); Secession, Galerie Grafisches Kabinett,

Vienna (2004); *1935 1922*, Sprengel Museum, Hanover, Germany (2003); Galleria Franco Noero, Turin, Italy (2002); Studiogalerie, Kunstverein Braunschweig, Germany (2001); and Anton Kern Gallery, New York (2000).

Olesen's work has also been included in numerous group exhibitions, such as *GNS: Global Navigation System*, Palais de Tokyo, Paris (2003); *Utopia Station* (collaboration with Kirsten Pieroth), 50th Venice Biennial (2003); *Rent-a-bench*, Street Project, Los Angeles (2002); *Centre of Attraction*, 8th Baltic Triennial of International Art, Contemporary Art Center, Vilnius, Litauen (2002); and *Trans Sexual Express Barcelona*, First Barcelona Triennial, Centre d'Art Santa Mònica (2001).

Martha Rosler

Born 1943, Brooklyn, New York/Lives and works in Brooklyn, New York

Through her work in video, performance, installation, critical writing, photography, collage, and photomontage, Martha Rosler critiques the explicit and latent ideologies and institutions that govern contemporary life. Rosler's collages disturb the taxonomies through which we interpret our world; art, politics, desire, and economics collide on Rosler's surfaces. The elements that make up Rosler's collages are drawn primarily from published printed matter, a technique that enables Rosler to comment not only on the ubiquitous contents of books, magazines, and newspapers, but also on the modes of representation through which those subjects are fed to us as the consumers.

Rosler received her MFA from the University of California at San Diego (1974) and earned her BA from Brooklyn College (1965). She has had solo exhibitions at Galerie Christian Nagel, Berlin (2006 and 2004); Gorney Bravin + Lee, New York (2004); Moderna Museet, Stockholm (2002); and Maison Européenne de la Photographie, Paris (2002). Additional solo exhibitions include *Martha Rosler: London Garage Sale*, Institute of Contemporary Art, London (2005); *Martha Rosler: If not now, when?*, Sprengel Museum, Hannover (2005); and *Martha Rosler: Positions in the Life World*, Generali Foundation, Vienna (traveled to MACBA, Barcelona and was shared by the International Center of Photography, New York, and the New Museum of Contemporary Art, New York, 1999–2000).

Recent selected group exhibitions include *WACK! Art and the Feminist Revolution*, Museum of Contemporary Art, Los Angeles (traveled to National Museum of Women in the Arts, Washington, D.C.; Vancouver Art Gallery, Vancouver, British Columbia, Canada; P.S.1 Contemporary Art Center, New York, 2007–08); *Skulptur Projekte Münster* (2007); *The Downtown Show: The New York Art Scene 1974–1984*, Grey Art Gallery, New York University, New York (traveled to The Andy Warhol Museum, Pittsburgh, and the Austin Museum of Art, Texas, 2006); *Persistent Vestiges: Drawings from the American-Vietnam War*, The Drawing Center, New York (2005); *Liverpool Biennial* (2004); *The Last Picture Show: Artists Using Photography, 1960–1982*, Walker Art Center, Minneapolis (traveled to UCLA Hammer Museum, Los Angeles, 2003–2004); The 50th Venice Biennale (2003); and *Gloria: Another Look at Feminist Art in the 1970s*, White Columns, New York (2002).

Nancy Spero

Born 1926, Cleveland, Ohio/Lives and works in New York

Since the 1960s, Nancy Spero has been protesting social and political injustice and championing human emancipation through her paintings, prints, drawings, and collages. Figurative representations of the

human body and recognizable characters from history, mythology, and pop culture float, dance, and run through Spero's collages. Spero culls her source material from books and media, which she integrates with her own invented imagery—transformations that inspire us to re-imagine the world we inhabit. Her compositions—sometime punctuated by text—draw on diverse artistic traditions including modern posters, illuminated manuscripts, Chinese scrolls, and ancient Greek, Etruscan, and Egyptian friezes.

Spero received her BFA from the University of Chicago in 1949 and studied art at the Ecole des Beaux Arts and Atelier André L'Hôte in Paris from 1949–50. Her work has been featured in the following retrospectives: *Weighing the Heart Against a Feather of Truth*, Centro Galego de Arte Contemporanea, Santiago de Compostela, Spain (2004) and *Nancy Spero: Works Since 1950* (traveled to numerous institutions including the Museum of Contemporary Art, Chicago, Illinois; List Visual Arts Center, Massachusetts Institute of Technology, Cambridge, Massachusetts; The Power Plant, Toronto, Canada; The New Museum of Contemporary Art, New York, 1987–89). She has had solo exhibitions at Galerie Lelong, Paris (2007, 2004); *Overtones*, Los Angeles (2005); Kunsthalle zu Kiel, Germany (2002), Barbara Gross Galerie, Munich, Germany (2001); and The Print Center, Philadelphia (2001). *Other Worlds: The Art of Nancy Spero and Kiki Smith* appeared at the Baltic Mill Centre for Contemporary Art, Gateshead, England, in 2003.

Her work has been shown in many group shows most recently in *WACK! Art and the Feminist Revolution*, Museum of Contemporary Art, Los Angeles (traveled to National Museum of Women in the Arts, Washington, D.C.; Vancouver Art Gallery, Vancouver, British Columbia, Canada; P.S.1 Contemporary Art Center, New York, 2007–08); 52nd Venice Biennale (2007); *Persistent Vestiges: Drawings from the American-Vietnam War*, Drawing Center, New York (2005); *Looking at Words: The Formal Presence of Text in Modern and Contemporary Works on Paper*, Andrea Rosen Gallery, New York (2005); *Gloria: Another Look at Feminist Art of the 1970s*, White Columns, New York (2003); *Sanctuary: Contemporary Art and Human Rights*, Gallery of Modern Art, Glasgow, Scotland (2003); *Open Ends: Contemporary Art from 1960–2001*, Museum of Modern Art, New York (2001); and the *Kwangju Biennale*, Korea (2000).

John Stezaker

Born 1949, Worcester, United Kingdom/Lives and works in London, United Kingdom

Driven by an interest in the iconic image, John Stezaker reinvents, through reassemblage, photographs of people and landscapes. Recently, his explorations of the cut-up collage technique brought him to a closer exploration of the portrait. Stezaker starts with a classic head shot from the Golden Age of Hollywood, then modifies it by merging it with a second movie star portrait from the same decade. The result is a surrealistically morphed, often sexually ambiguous, and thoroughly unrecognizable being. Memorable features that epitomize stardom are completely lost, replaced by a grotesque version of glamour. Often both horrifying and amusing, Stezaker's photo-collages reveal the deep peculiarity of (im)perfect beauty.

Stezaker graduated from The Slade School of Art in London in 1973. His recent solo shows include *John Stezaker*, Richard Telles Fine Art, Los Angeles (2006); *John Stezaker New Work*, Galerie Dennis Kimmerich, Düsseldorf (2006); *Bridges and Other Metaphors*, Norwich Gallery, Norwich, UK (2006); *Archiv & Erzählung*, Munich Kunstverein (2006); *John Stezaker*, White Columns, New York (2006); and *The Third Person Archive and Other Works*, The Approach, London (2004).

Recent group shows include *Dereconstruction*, Gladstone Gallery, New York (2006); *Tate Triennial 2006*, Tate Britain, London (2006); *Time Lines*, Kunstverein Düsseldorf (2005); and *Cut*, The Approach, London (2005).

Kelley Walker

Born 1969, Columbus, Georgia/Lives and works in New York

Kelley Walker treats public media both as a reflection and agent of contemporary social anxieties related to race, politics, gender, and consumerism. In his collages, these social issues are described in a formally vibrant language made of fragments of popular iconic imagery coupled with vivid shapes and patterns. The ironic juxtapositions that ensue emphasize supposed distinctions between fact and fiction and call into question the value of authenticity.

Walker holds a BFA from the University of Tennessee, Knoxville (1995). He has been featured in solo exhibitions including *Andy Warhol and Sonny Liston fly on Braniff. (When you got it—flaunt it)*, Paula Cooper Gallery, New York (2006); *Empire Strikes Back* (with Wade Guyton), The Carpenter Center for the Visual Arts, Harvard University, Cambridge (2006); Galerie Catherine Bastide, Brussels (2006); *The Failever of Judgement Part III* (with Wade Guyton), Greene Naftali Gallery, New York (2005); *The Failever of Judgement* (with Wade Guyton), Rheinschau Cologne Art Projects, Cologne (2004); and Paula Cooper Gallery, New York (2003).

Walker has participated in group shows, including *Imagination Becomes Reality*, ZKM, Karlsruhe (2007); *Day for Night: Whitney Biennial 2006*, New York; *The Gold Standard*, P.S. 1 Contemporary Art Center, New York (2006); *Infinite Painting: Contemporary Painting and Global Realism*, Villa Manin Center for Contemporary Art, Passariano, Italy (2006); *Uncertain States of America*, Serpentine Gallery, London (2006); *Make It Now: New Sculptures in New York*, (with Wade Guyton), Sculpture Center, New York (2005); *Post No Bills*, White Columns, New York (2005); *The Age of Optimism*, Galerie Peter Kilchmann, Zurich (2004); *Le Rayon Noir*, Circuit, Lausanne, Switzerland (2003); *Painting as Paradox*, Artists Space, New York (2002); and *Exposition W*, Musee des Beaux Arts, Dole, France (2001).

The Sound of Things: Unmonumental Audio: February 13-March 23, 2008

Vito Acconci (with Sarina Basta and Daniel Perlin)

Born 1940, Bronx, New York/Lives and works in Brooklyn, New York

Since his early performances, Vito Acconci has been experimenting with sound. From the whispers and moans of *Seedbed* (1972) to the most recent architectural projects in which the artist narrates buildings instead of drawing them, Acconci has been combining his own voice with environmental sounds and ambient noises to shape imaginary spaces of desire or to construct new sites for living. Acconci's work has been widely shown internationally, including one-person exhibitions at the Museum of Contemporary Art, Chicago; Kolnischer Kunstverein, Cologne, Germany; Brooklyn Museum, New York; Whitney Museum of American Art, New York; and The Museum of Modern Art, New York, among others.

Anthony Burdin

Born in Encino, California/Lives and works in California

"Recording" is a crucial word in Anthony Burdin's personal, and often cryptic, vocabulary. Part heavy metal fan and part bastard child of John Cage, Burdin has been recording himself and his life in an endless numbers of videotapes and music cassettes, which the artist plays and tapes over and over again, often while driving, performing, or working on his clandestine radio station. Burdin was included in *Day for Night: Whitney Biennial 2006* and the 4th Berlin Biennale and has had one-person exhibitions at CCA Wattis Institute for Contemporary Arts, San Francisco, and Maccarone Gallery, New York.

Trisha Donnelly

Born 1974, San Francisco, California/Lives and works in San Francisco, California

Donnelly was born in 1974 in San Francisco. Over the past seven years, she has worked in, but not necessarily respected, a wide array of mediums, including sound, video, sculpture, drawing, and photography. Her work has been exhibited most recently at the Casey Kaplan Gallery, New York; Air de Paris; the Kolnischer Kunstverein, Cologne; and the Kunsthalle, Zurich. She has participated in the Berlin Biennial (2006), the 54th Carnegie International, as well as the 50th Venice Biennale among other exhibitions. In 2007, her sound work was performed at the Manchester Opera, and in 2008 she will be the subject of a survey exhibition at the Institute of Contemporary Art at the University of Pennsylvania in Philadelphia.

Paul Elliman

Born 1961, London, United Kingdom/Lives and works in London, United Kingdom

Paul Elliman is a London-based designer, as well as an author and critic of visual culture who has been on the faculty of the Yale School of Art since 1997. The founder of www.otherschools.com, over the past twenty years Elliman has created a unique discipline that combines research and historical scholarship with practice in typography, graphic design theory, printmaking, and sound work. Elliman often collaborates with individuals in diverse fields ranging from architecture and engineering to cycling. More recently, he has created aural works that juxtapose the voices that announce the stops of subways and metros internationally or collage the different voices of individual artists to create one coherent answering machine message. Elliman's work has been exhibited at the Tate Modern, London, and is part of

collections of the British Council at the Cooper-Hewitt National Design Museum, New York. He is the author of four books, and his articles appear regularly in *IDEA Magazine*, *Eye*, and *dot dot dot*.

Andy Graydon

Born 1971, Maui, Hawaii/Lives and works in New York City, New York

Graydon's sound and installation work explores the interstitial spaces between site and displacement, presence and deferral. In his recent work, Graydon is interested in creating what he calls "science fiction ecologies" by engaging with the speculative and transformational qualities within an environment. In 2007, Graydon's CD *At Bay* was released on Winds Measure Recordings, and *Room Works*, a solo exhibition, was presented at the Portland Art Center. "Untitled (Ground)," a new series of projected light, sound, and photography will be presented at LMAKprojects in New York in 2008.

Language Removal Services

Language Removal Services, Born 1999, Hollywood, California

Chris Kubick, Born 1970, Detroit, Michigan

Douglas Fleishcutt, Born 1942, Hollywood, California

Polly Serial, Born 1910, Galveston, Texas

Chris Kubick is an artist, composer and sound designer who works under a variety of pseudonyms, including Language Removal Services, an institute and laboratory founded by one Dr. Raymond Chronic that may or may not exist solely as the Web site www.languageremoval.com. Kubick frequently collaborates with Anne Walsh, and together they have created ARCHIVE, whose best-known project, entitled *Art After Death* consists of interviews with artists who have died conducted through spirit mediums. Together their work has appeared in the 2002 Whitney Biennial and at the Yerba Buena Center for the Arts, San Francisco; the Museum of Contemporary Art, Los Angeles; and the Royal College of Art, London. Kubick has been heard on public radio in the U.S., Canada and Great Britain.

Ulrike Müller

Born 1971, Austria/Lives and works in Brooklyn, New York

Ulrike Müller is a Vienna-born, New York-based artist who, for the past ten years has created a feminist, theoretical, and frankly activist body of work that situates art making as means to (en)action. Müller is deeply involved with both language and body as vehicles of human expression. Through her conscious manipulation of both, she goads viewers to critically examine the motives, as well as the very means, of communication between the artist and the spectator, the speaker and the listener. Since 2005, Müller has been the co-editor of the queer feminist journal *LTTR*. "New York Times" has previously been exhibited, most recently, as an installation at Orchard, New York. For *The Sound of Things* it has been re-mastered for single-channel listening.

Nautical Almanac

Nautical Almanac, 1994 - Present

Twig Harper, Born 1976, Erie, Pennsylvania/Lives and work at Tarantula Hill, Baltimore, Maryland

Carly Ptak, Born 1974, Flint, Michigan/Lives and work at Tarantula Hill, Baltimore, Maryland

Nautical Almanac is an experimental band that was founded in Michigan in 1994. It emerged from a midwestern scene of noise outfits that transformed junk—from alarm clocks to old toys—into homemade instruments. Simultaneously ominous and melodious with complicated, driving rhythms that seem to move in several directions at once, Nautical Almanac, in the words of its other key member Carly Ptak, "encapsulates the paradoxical world we live in." Ptak and Harper live in Baltimore, where they founded and now run Tarantula Hill, a home, performance space and recording studio, out of which their label HereSee is produced.

Keith Obadike

Born 1973, Nashville, Tennessee/Lives and works in New York

Mendi and Keith Obadike make art, music, and literature. Recent projects include *Big House / Disclosure*, a two hundred hour sound installation/ house song commissioned by Northwestern University. Their work in progress includes *Four Electric Ghosts*, an opera-masquerade based on the video game Pac Man and the novel *My Life in the Bush of Ghosts*.

Pauline Oliveros

Born 1932, Houston, Texas/Lives and works in Kingston, New York

Pauline Oliveros' life as a composer, performer and humanitarian is about opening her own and others' sensibilities to the many facets of sound. Since the 1960s she has influenced American Music profoundly through her work with improvisation, meditation, electronic music, myth and ritual. Many credit her with being the founder of present day meditative music. All of Oliveros' work emphasizes musicianship, attention strategies, and improvisational skills. She has been celebrated worldwide. During the 1960s John Rockwell named her work *Bye Bye Butterfly* as one of the most significant of that decade. In the '70s she represented the U.S. at the World's Fair in Osaka, Japan; during the '80s she was honored with a retrospective at the John F. Kennedy Center for the Performing Arts in Washington D.C.: the 1990s began with a letter of distinction from the American Music Center presented at Lincoln Center in New York: In 2000 the 50th anniversary of her work was celebrated with the commissioning and performance of her Lunar Opera: *Deep Listening For_tunes*. Oliveros work is available on numerous recordings produced by companies internationally. *Sounding the Margins (as it was)*—a forty year retrospective will be released soon in a six CD boxed set from Deep Listening.

Susan Philipsz

Born 1965, Glasgow, United Kingdom/Lives and works in Berlin, Germany

Susan Philipsz uses sounds and melodies as sculptural fragments that transform public spaces and galleries into temporary sites for contemplation and intimacy. Often broadcasted with old fashion speakers, Philipsz's songs—mostly sung a cappella by the artist herself—possess a melancholic, almost hypnotic power, which speaks both of the manipulative seductiveness of music and of its truest sentimental qualities. As some kind of anthropologist of our collective unconscious, Philipsz digs up old songs, traditional ballads, forgotten anthems, and folk classics, which the artist sings in her feeble voice, trying to reclaim as her own the countless stories of love, abandonment, and loss that make up the tradition of popular music. Philipsz work, which touches upon personal dramas as much as collective traumas and histories, has been exhibited widely in Europe. She was included in Manifesta 3, Lubljana; the 4th Berlin Biennale; and Skulptur Projekte, Münster.

Seth Price

Born 1973/Lives and works in New York City, New York

Seth Price's work departs from a fascination with the programmed obsolescence of technology and its connection to the distribution industry that perennially generates and substitutes new needs and desires. Experimenting with video, film, sculpture, sound, and writing, Price has created a series of works and projects in which appropriated digital images, found footage, and downloaded materials are recombined to create strange cultural artifacts that escape traditional definitions of originality, authorship, and ownership. Price's work has been featured in numerous group and individual shows, including at Modern Art Oxford, Oxford, England; Lyon Biennial, Lyon; and Kunsthalle, Zurich.

Stefan Tcherepnin

Born 1977, Lives and works in Brooklyn, New York

Born in 1977, Stefan Tcherepnin is a composer and performer whose work incorporates elements of noise, indeterminacy, and improvisation, as well as aspects of traditional composition, resulting in what has been described as some sort of "brownian reggaeton." Recent performances at The Stone, New York; The Kitchen, New York; Reena Spaulings Fine Art; and Theremin Center for Electronic Music, Moscow.

Montage: Unmonumental Online: February 15-April 6, 2008

Michael Bell-Smith

Born 1978, East Corinth, Maine/Lives and works in Philadelphia, Pennsylvania

Michael Bell-Smith's work—in animation, video, Web sites, pictures, and audio—explores the ways in which technology mediates culture and personal experience. Recent exhibitions and screenings have taken place at the Musée d'Art Moderne de la Ville de Paris; the Museum of Modern Art, New York; Roslyn Oxley9 Gallery, Sydney; and Galeri F15, Moss, Norway. His work has been featured in *The New York Times*, *Time Out New York*, and *Artnet*.

John Michael Boling

Born 1983, Rome, Georgia/Lives and works in Athens, Georgia

John Michael Boling is the creator of google.com and is a founding member of the Nasty Nets Internet Surfing Club.

William Boling

Born 1954, Greenville, Mississippi/Lives and works in Atlanta, Georgia

William Boling studied drawing and painting at Georgia Highland College, Georgia State University, and at the Ecole des Beaux Arts in Rennes, France. For twenty-five years he has practiced law while maintaining an active engagement with poetry and visual arts. He is currently a partner in the Atlanta, GA based law firm of Powell Goldstein, LLP and serves on the adjunct faculty at the University of Georgia School of Law, where he lectures in his area of specialty, health care law and policy. Boling's small press, Fall Line Arts Press has recently published *Moving Gone Dancing* the critically acclaimed poetry collection of Mildred White Greear. Boling's press also serves as the imprint for some of his own art and photographic work, including Photographs from O'Connor Country, Peel, Because They Come That Way, and other short-run and artist's books. These and other photographic works are included in private and public art, library and special collections such as the Metropolitan Museum of Art, Emory University, Bard College, the Museum of Contemporary Art of Georgia, and the Window Gallery at the University of Auckland, New Zealand.

Charles Broskoski

Born 1982, Fort Worth, Texas/Lives and works in Brooklyn, New York

Charles Broskoski's work has been shown most recently at La Vitrine in Paris, and Gallery F15 in Moss, Norway. He is the founder of supercentral.org

Chris Coy

Born 1980, Provo, Utah/Lives and works in Salt Lake City, Utah

Chris Coy is an artist and member of the Nasty Nets Internet Surfing Club. Online, he frequently goes by the handle Seecoy

Cao Fei

Born 1978, Guangzhou, China/Lives and works in Beijing, China

Known for her multimedia installations and videos, Cao Fei is acknowledged as one of the key young artists emerging from Mainland China. She mixes social commentary, popular aesthetics, Surrealism, and documentary conventions in her films and installations. Her works comment on the rapid and chaotic changes that are occurring in all facets of Chinese society.

Cao Fei has created artworks such as *COSPlayers*, *Hip Hop Series*, *Whose Utopia/My Future IS Not A Dream*, and, most recently, *China Tracey/I Mirror* and *RMB City*. A selection of her recent exhibitions includes *Brave New Worlds* at the Walker Art Center in Minneapolis, *China Power Station: Part II* at the Astrup Fearley Museum of Modern Art in Oslo, *Everyday Miracles* at the 52nd Venice Biennale, the International Istanbul Biennial, the Lyon Biennial, *The Real Thing* at the Tate, Liverpool, and *China Power Station: Part 1* at Battersea Power Station at the Serpentine Gallery in London.

Jessica Ciocci

Born 1976, Lexington, Kentucky/Lives and works in Providence, Rhode Island

Jessica Ciocci went to college in Massachusetts. She has lived in Kentucky, North Carolina, Massachusetts, and Rhode Island. She has been working with the group Paper Rad since the end of 2000. She enjoys art in the forms of music, pictures, words, and strange discoveries in all spheres of life.

Petra Cortright

Born 1986, Santa Barbara, California/Lives and works in Brooklyn, New York

Petra Cortright studies at Parsons School of Design in New York. She is a member of the Nasty Nets Internet Surfing Club.

Kenneth Tin-Kin Hung

Born 1976, Hong Kong, China/Lives and works in New York, New York

Kenneth Tin-Kin Hung is a new-media artist. He works in various media including Internet art, interactive installation, video animation, and performance. He won the VIPER International Award for the Internet in Switzerland and was given an Honorary Mention for Net Excellence in the 2002 Prix Ars Electronica. In 2007, Hung received the Media Arts fellowships from Renew Media, funded by the Rockefeller Foundation, to develop an online game about global warming.

Nina Katchadourian

Born 1968, Stanford, California/Lives and works in Brooklyn, New York

Nina Katchadourian grew up spending every summer on a small island in the Finnish archipelago. Her work exists in a wide variety of media including photography, sculpture, video and sound. She is represented by Sara Meltzer Gallery in New York and Catharine Clark Gallery in San Francisco. Her work has been exhibited domestically and internationally at venues including PS1/MoMA, the Serpentine Gallery, New Langton Arts, Artists Space, the Palais de Tokyo, and Sculpture Center. She has received grants and awards from the

New York Foundation for the Arts, the Louis Comfort Tiffany Foundation, and The Anonymous Was a Woman Foundation. In 2006 the Tang Museum in Saratoga Springs exhibited a ten-year survey of her work and published an accompanying monograph, *All Forms of Attraction*.

Oliver Laric

Born 1981, Istanbul, Turkey/ Lives and works in Berlin, Germany

Olia Lialina

Born 1971, Moscow, Russia/Lives and works in Stuttgart, Germany

Olia Lialina is a pioneering Internet artist and theorist as well as a critic and curator of experimental film and video. Lialina studied film criticism at Moscow State University, and graduated from there in 1993. She was one of the organizers of, and later director of, Cine Fantom, an experimental-cinema club in Moscow founded in 1995 by Gleb Aleinikovm. Since 1999, she has worked and taught at Merz Akademie in Stuttgart.

Guthrie Lonergan

Born 1984, Los Angeles, California/Lives and works in Los Angeles, California

Guthrie Lonergan's work approaches home computing as pop culture. He questions his own excitement for the freedom of DIY culture—specifically the democratic spirit of the Internet—highlighting the Web's most mundane personal content to create work that feels both refreshingly humble and depressingly dismal. He focuses on the preset defaults of consumer-level technology (iPhoto slideshows, YouTube videos, etc.), and how these establish a foundation of banality for homemade culture. Relying on these presets, he approaches the Internet from the most basic user's perspective. His role is half artist, half Internet surfer. Most of his work is exhibited on his Web site, theageofmammals.com. He is also a co-founder of the Nasty Nets Internet Surfing Club.

Paul Slocum

Born 1974, Dallas, Texas/Lives and works in Dallas, Texas

Paul Slocum is a musician and new media artist. Computers and computer culture are often the medium and subject of his work. He is also half of the Tree Wave project that makes music and video with obsolete assembly-language-programmed computer and video game gear. Some of Slocum's performances and exhibitions have appeared at Transitio MX, Mexico City; the New Museum, New York; Deitch Projects, New York; Eyebeam, New York; Le Confort Moderne, Poitiers; README 2005, Denmark; and the Liverpool Biennial.