

FOR IMMEDIATE RELEASE

***In Residence:
Recent Projects from Sculpture Space***

A Collaboration between The Elizabeth Foundation for the Arts and Sculpture Space, Utica

September 5 – October 18, 2008

Opening reception Friday, September 5, 6-8 p.m.

Curated by Christa Erickson and Patterson Sims

Jae Hi Ahn, David Bowen, Carlos Ferguson,
Abe Ferraro, Wennie Huang, Takafumi Ide,
Las Hermanas Iglesias, Beth Krebs,
David McQueen, Sterz, Jina Valentine, Maria Velasco

Curatorial Consultants:

Michelle Levy, Program Director, EFA Project Space
Sydney L. Waller, Executive Director, Sculpture Space

Sponsors:

CONMED Corporation
Karen A. and Kevin W. Kennedy Foundation
with additional support from PricewaterhouseCoopers LLP (US)

*Refreshments generously provided by:
Saranac Brewery, Cupcake Cafe*

EFA Project Space
323 West 39th Street, 2nd Floor
New York, NY 10018
between 8th and 9th Avenues

Gallery Hours: Wed through Sat, 12-6 PM

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Where else can you sink your teeth into frosting covered poetry, peek into hanging microcosms, observe nature work against itself, and witness sound waves transform into rippling light?

From September 6 through October 18, 2008, **EFA Project Space** invites you to ***IN RESIDENCE: Recent Projects from Sculpture Space***, an exhibition celebrating the cultivation of the creative process and the crucial contribution organizations such as Sculpture Space (Utica, NY) provide to artists. Curated by Christa Erickson and Patterson Sims, this exhibition provides a sampling of work by artists who have recently participated in Sculpture Space's residency program.

At the opening reception **Maria Velasco** will be performing her evolving project *Isn't It You*, as she serves up edible poetry on trays. Velasco invites public interaction (through ingestion), but also neighborhood involvement, as the ornate script lettering will be cast cupcakes baked and decorated in collaboration with Hell's Kitchen's Cupcake Café. A permanent element of the artist's interactive performance will remain on display throughout the show. Hanging from pulleys across the way are **Carlos Ferguson's** *Suspended Worlds*, simply colored boxes that may be lowered and raised to eye level allowing the viewer to peer through the peepholes, revealing colossal spectacles in dioramic proportions. Pushing scale in the opposite direction is **Wennie Huang's** *Red Sprawl*, a bold, red, twenty-four foot wide wall-bound tree created by twisting together what the artist describes as "5,000 chenille stems", a nostalgic material at a closer look. Memory serves as inspiration in **Takafumi Ide's** *Reverberate*, an ethereal work where inaudible sound waves are filtered through lit drops of water into halos of light undulating across the wall. Nearby is **David Bowen's** *Aphototropic devices*, a light sensitive device consisting of 4 four leaves attached to photo-resistors and motors, constantly reconfigure themselves as they attempt to expose themselves to light. This play on nature and mortality juxtaposed

with artificial technology also occurs in David McQueen's *Quaking Aspen/Nervous Empire*, described by the artist as a "colony of 80 ...Aspen trees stemming from a shared root system and drawing power from a single elaborate power source... which sends pulses of electricity through the roots," causing the trees to quiver and tremble.

What unifies the exhibition is the very singular vision of each artist that, when given the opportunity of space, time and resources, results in something uniquely articulated, as if it has materialized from a parallel dimension: from **Jae-Hi Ahn's**, glistening gem-like hanging vines; to *Hairpiece*, a dizzying installation of wound synthetic hair by **Las Hermanas Iglesias**; to **Beth Krebs'** magically spare illusionary room; to **Abe Ferraro's** *Climbing Machine* video documentation of an elaborate construct which generates drawings as the artist climbs; to **Jina Valentine's** meticulous and destructive transformation of herbal remedy boxes; and finally, to **Sterz's** strange, unearthly floating object mirrored in an acrylic puddle on the floor.

By partnering with Sculpture Space on this exhibition, EFA Project Space begins to fulfill its goal to provide a unique space for collaboration with other art and cultural organizations, thus expanding audiences for the arts while bridging gaps in the art community.

Sculpture Space is a nonprofit artists' workspace dedicated to the needs of artists whose focus is sculpture. It is unique in North America for its service to sculptors and the individual support given to artists who come to Utica, NY to make new work. The program currently selects 20 artists per year for two-month residencies and has helped advance the careers of over 400 national/international artists since 1976.

"Residencies at Sculpture Space are a rare luxury for artists to focus exclusively on their work with support. The shop environment that originally characterized Sculpture Space's origin has expanded, allowing for the pursuit of the broad array of practices associated with sculpture today. The expansion of practices also incorporates the notion of site - in this case the post-industrial small-scale urban landscape of Utica, NY. This featured selection of works further characterizes 'sculpture' as a sensitivity to and facility with a diversity of materials - craft and food items to electronics and light to those more traditionally employed. Selected artists demonstrate great ingenuity in finding, fabricating, and transforming materials into imaginative works, many of which reflect on timely issues." – Christa Erickson, Co-Curator and Sculpture Space Artist-in-Residence, 2007

"Vibrant and fluid, the work created by this small selection of the large array of sculptors who have passed in recent years through Sculpture Space attests to the freedom and unfettered creativity that clearly flowers there. These works also strongly confirm how broad the category of contemporary sculpture is and how many superior talents exist who are still less known and seen than they should be. The Elizabeth Foundation for the Arts is to be celebrated - along with these artists - for bringing an increasingly esteemed Utica, New York artists' resource to Manhattan and forcefully reminding us that potent art is made in the State's smaller cities too." –Patterson Sims, Co-Curator.

Christa Erickson

Christa Erickson is an artist, Associate Professor of Art, and Director for the interdisciplinary Consortium for Digital Arts, Culture, and Technology at Stony Brook University. Merging her background in sculpture and computer science, she weaves together combinations of video, tactile materials, objects, programming, and live data in installations. Her individual and collaborative works have been exhibited widely both within the United

States and internationally in China, Germany, Greece, Canada, Argentina, and Brazil. Her work has shown in a variety of contexts including PPOW (NY), SVA Visual Arts Museum (NY); the Walker Art Center (MN); the California Museum of Photography; Maryland Art Place; Firehouse Gallery (VT); Banff Center for the Arts; Hong Kong Arts Centre; Fondo Nacional de las Artes, Buenos Aires; and numerous digital arts festivals. She also writes, curates, and regularly speaks about new media art. Her essay “Networked Interventions: Debugging the Electronic Frontier” appears in the anthology *Embodied Utopias: Gender, Social Change, and the Urban Metropolis* (Routledge, 2002). A resident at Sculpture Space in 2007, she recently curated the sound art festival *Sonic Residues* (2008).

Patterson Sims

Starting in 1969, Patterson Sims has held five positions in the visual arts. His concentration has been in the modern and contemporary field with a specialty in American modernism and contemporary art. He has been the Director of the Montclair Art Museum in Montclair, New Jersey since September 2001, where in addition to other duties he has organized several exhibitions. In his previous position as Deputy Director for Research Support at The Museum of Modern Art from 1996 to 2001, he directed the Department of Education and oversaw the Library and Museum Archives. At the Seattle Art Museum from 1987 to 1996, his work as Associate Director for Art and Exhibitions included responsibility with the Director for the curatorial and acquisition program. At the Whitney Museum from 1976 to 1987, Sims was the first designated curator of the museum’s comprehensive collection of 20th century American art and organized many exhibitions. From 1969 to 1976 at O.K. Harris Gallery, which was the first public art gallery in the NYC neighborhood that became the SoHo arts district, he was assistant director of the gallery and very actively involved in the downtown contemporary art scene. He has frequently written and spoken on American art, and is and has been on the boards of several arts-and community-related organizations.

EFA Project Space is a Program of EFA (Elizabeth Foundation for the Arts). The creative process is essential to shaping society. EFA is dedicated to providing artists across all disciplines with space, tools and a cooperative forum for the development of individual practice. We are a catalyst for cultural growth, stimulating new interactions between artists, creative communities, and the public. www.efa1.org

EFA Project Space (formerly EFA Gallery) is a growing, evolving entity, providing opportunities for collaboration with organizations and individuals through its multifaceted program offerings, which includes exhibitions, performances, multimedia presentations, lectures, residencies, workshops, and community outreach.

EFA Project Space is supported in part by public funds from the New York City Department of Cultural Affairs. Private funding for the Gallery has been received from The Carnegie Corporation Inc.

Sculpture Space is an international residency program that provides specialized studio workspace for professional artists whose focus is sculpture. It is dedicated to the belief that art, particularly sculpture, has the power to strengthen our understanding of the world around us. It is committed to providing artists with the time and resources to fully explore their creative potential. Sculpture Space also seeks to expand public awareness of and support for contemporary art by creating opportunities for artists to share their work with the community through exhibitions, lectures, and educational outreach. Sculpture Space is supported in part by public funds from the New York State Council on the Arts, the National Endowment for the Arts, as well as the Milton and Sally Avery Foundation, the Pollack-Krasner Foundation and corporate sponsors. Sculpture Space is a founding member of the New York State Artists Workspace Consortium. For more information, please visit their website, www.sculpturespace.org.

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A Program of the Elizabeth Foundation for the Arts

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Hours: Wed-Sat 12-6