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Historical Legacies and Artistic Exchange in Winter 2010 Exhibitions

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January 22-March 20, 2010

Double-Bill, Redmond Entwistle, Mary Billyou, Suzanne Goldenberg, Rafael Sánchez, and Kathleen White

Anti-Prow, Peter Rostovsky and Olav Westphalen

Distant Drum, Łukasz Jastrubczak

I've Heard That Disembodiment is the New Black, Judith Hoffman

Press Preview and Monuments World Premier Screening, Thursday, January 21, 7 pm
(RSVP to claire@artingeneral.org)

Opening reception Friday, January 22, 2010 6-8 pm

As the art world struggles to redefine its goals and methods in light of the new economic landscape, Art in General presents a series of exhibitions for winter 2010 in which the artists consider production strategies, historical legacies, artistic exchange, and a sense of compressed or cyclical time. Conceived separately, each of these exhibitions nonetheless forms a segment of the picture revealing the issues that plague artistic production when the market is removed from the picture.

Anti-Prow, the inaugural exhibition of the new Intersections series, is a project by PROW— the collaborative duo Peter Rostovsky and Olav Westphalen—that addresses fantasies of empowered authorship and rational control in the creative process. Taking the artist's manifesto as a starting point, PROW presents a series of hand-drawn portraits, sculptural assemblage, and wallpapered collage that test the boundaries of both self-proclaimed definition and open-ended experimentation as realized by Anti-Prow's contrasting collaborative process. *Anti-Prow* investigates the contradictions, doubts and folly that accompany any moment of artistic proclamation (or collective action), but that are almost always repressed in the stultifying performance of seriousness that constitutes a finished and professional artistic practice.

Running concurrently with *Anti-Prow* is *The Prequel*, on view at Sara Meltzer Gallery January 22-February 27, 2010. *The Prequel* is the first solo exhibition of PROW in a

Images Left: Redmond Entwistle, *Monuments*, 2009, film still. Courtesy of the artist.
Right: Łukasz Jastrubczak, *Distant Drum*, 2010, video still. Courtesy of the artist.

commercial setting, and *Anti-Prow* was developed for Art in General specifically to counter the Sara Meltzer Gallery presentation, a context in which PROW is operating according to the objective of a commercial enterprise. PROW proposes that contemporary art practice has become a province of the entertainment industry and so is structured like an independent movie studio, collectively producing various types of spectacle but without hierarchy. For more information please visit www.sarameltzergallery.com

"Double-Bill" is a group exhibition curated by Redmond Entwistle around his New Commissions film *Monuments* and including works by Mary Bilyou, Suzanne Goldenberg, Rafael Sánchez and Kathleen White. Starting with *Monuments*, a retelling of the story of Post-Minimalism's relationship to the landscapes of New York and New Jersey, "Double-Bill" brings together a series of works that share B-cinema's ethics and dilemmas of autonomous production and it's achievement of magical and critical effects through minimal means. Echoing the format of self-organized cinema spaces, a temporary cinema will be assembled in the gallery featuring twice-daily screenings of *Monuments*. Beyond the removed fourth wall of the cinema space, Bilyou's text paintings, Goldenberg's delicate paper-and-fabric constructions and drawings, and Sánchez and White's long-running, situational project *BOOKS RECORDS TAPES* reflect and refract concerns raised by *Monuments'* exploration of the legacies of Robert Smithson, Gordon Matta-Clark, and Dan Graham. In considering the uneasy relationship between artists' intentions – both aesthetic and conceptual – and social realities, "Double Bill" complicates traditional conceptions of artistic communities, their milieus and the social context out of which they emerge.

For *Distant Drum* Polish Resident Artist Łukasz Jastrubczak draws on the feeling of déjà vu he has experienced exploring the New York cityscape—familiar through movies and television— for the first time. Jastrubczak explores this sense of disconnect in time and space through a series of illusions undermined as the artist reveals the methods of their creation, like a sadly inept magician. Lukasz Jastrubczak (Poland, 1984) observes his surrounding reality through the filter of culture, inserting discreet actions into ordinary situations to playfully subvert our perceptions of the line between fiction and reality. *Distant Drum* at Art in General is Jastrubczak's first exhibition in the United States.

In a short video called *I've Heard That Disembodiment Is The New Black*, created for Art in General's elevator, Judith Hoffman mines stereotypes of the female artist to unveil the struggles of marginalized creative communities. Through the presentation of a cross section of Hoffman's own artistic colleagues, the artist probes the uneasy balance between individuation and acceptance in the pursuit of recognition.

Support

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The New Commissions Program is made possible by a grant from the U.S. Institute of Museum and Library Services; Andy Warhol Foundation for the Visual Arts; Jerome Foundation; and Elizabeth Firestone Graham Foundation. Additional support for *Monuments* has been provided by Arts Council England, London with the support of Film London; Artists' Moving Image Network; Independent Features Project, and Liaison of Independent Filmmakers of Toronto.

The Eastern European Residency Exchange is made possible by the Trust for Mutual Understanding. Additional support has been provided by the Polish Cultural Institute and the Milton and Sally Avery Arts Foundation.

Art in General's A/V Elevator Program is made possible with public funds from the New York State Council on the Arts, a state agency.



About Art in General

Founded in 1981 in Lower Manhattan, Art in General is a nonprofit organization that assists artists with the production and presentation of new work. It changes in response to the needs of artists and engages the public with their work. Since it was established, the organization has emerged as one of New York City's leading nonprofits devoted to supporting and stimulating the creation of contemporary art, providing an environment in which artists may exhibit unconventional work and exchange ideas with their peers.

Location: 79 Walker Street, NYC, at the southeast corner of Cortland Alley. One block south of Canal Street, between Lafayette and Broadway.
Subway directions: take the 6, A-C-E, N-Q-R-W, or J-M-Z to Canal Street.
Gallery hours: Tuesday-Saturday 12-6 pm.
Admission: Always free.

Art in General's 6th Floor Gallery and restrooms are wheelchair accessible, and we can provide assistance to visitors with disabilities as requested.