

“Create an Exhibition” Tips/Inspiration

Your project must derive information from 3 **Legitimate** Sources

Museum Websites, JSTOR, University Websites, Museums, Books, Art Journals, Exhibition Catalogs, Class Reader, Art and Theory 1900- 2000...NOT Wikipedia.

Writing Examples

Hosfelt Gallery, New York/SF

LUKA FINEISEN

Phase Transitions

NEW YORK: Using frost, foam, food, glitter, viscous liquids and molten metal, German artist Luka Fineisen presents ambitious sculptural works that explore moments of becoming. This exhibition is the premiere of Fineisen's work in the United States.

"Phase transitions" is the term used in thermodynamics to describe the shifts between solid, liquid and gaseous states of matter. At a literal level, this is what Fineisen represents in her work - tipping points - the transitional moments when a substance changes from one condition to another. While playing with formal sculptural concerns of modernism and post-minimalism, she explores movement, evanescence and potential.

The work is dichotomous - scientific but sensuous, liquid and solid, monumental and fragile, simultaneously in the process of being created and destroyed. Fineisen is unafraid of creating something delightful, but fascinated by the moment when that allure becomes unnerving. When sensuality becomes dangerous. When attraction turns to repulsion. Fineisen shows us the exact moment when she loses control over her creation and the coinciding love and fear of that instant.

From the 11th Annual Biennale de Lyon, Victoria Noorthoorn's

“In his poem *Easter, 1916*, the poet W.B. Yeats reflects upon his own present: He analyzes the uprising claiming Irish emancipation from the British with utter perplexity. At first sight, the poem could be read as celebrating the martyrs who gave their life for the cause of independence. Yet upon further scrutiny, it becomes clear that the attitude of the speaker is one of doubt. As Carlos Gamarro states in his essay for the 2011 Biennale catalogue, the poem shifts uneasily between affirmation, question and negation. It is this attitude by which we are unable to judge the evidence of a present

that informs this Biennale. We prefer to respond, to guess, to contradict ourselves with liberty.”

Press Release for gallery, The Approach, London

“Dogtooth & Tessellate”

Phyllis Barron & Dorothy Larcher, Vanessa Bell, Rutherford Boyd, Alice Channer, Salvador Dalí, David David, Sonia Delaunay, Raoul Dufy, Sean Edwards, Festival Pattern Group, Charlie Hammond, Sebastian Hammwöhner, Matthew Harrison, Nigel Henderson, Lisa Lapinski, Ruth Laskey, Arnold Lever, Maria Loboda, James Clerk Maxwell, Henry Moore, Carter Mull, Ben Nicholson, Eduardo Paolozzi, Pablo Picasso, Bridget Riley, Amanda Ross-Ho, Paul Sharits, Humphrey Spender, Edward Wadsworth
27th November 2008 – 1st February 2009

Curated by Michelle Cotton and Emma Robertson

Dogtooth and Tessellate is an exhibition about pattern. According to the early twentieth century German theorist, Wilhelm Worringer, it is ‘of the essence of ornament that in its products the artistic volition of a people finds its purest and most unobscured expression.’ Worringer’s ‘psychology of style’ in *Abstraktion und Einfühlung* (Abstraction and Empathy, 1907), identified the Middle Ages as the point at which geometrical ornament ‘devoid of meaning and expression’ moved from the borders to fill large areas and become ‘an autonomous and self-sufficient main motif of decoration’. As woven and printed designs evolved with mechanical production their visual character was traced back to ideas that predated art. A popular 19th century calico pattern produced in Lancashire called ‘Lane’s Net’ was seen to originate in the Sandstone fossils of extinct corals. Microscopic and X-ray technology revealed infinite variations of geometric structures within nature. Spirals, checks, honeycombs, cobwebs and other motifs were identified within the recurrent imagery of ‘form constants’ – patterns produced psychophysically in response to stimuli such as stroboscopes or hallucinogenic drugs. The Greeks in antiquity are said to have rubbed their eyes to stimulate these psychedelic phosphene visions, and historians have speculated that Paleolithic markings were inspired by such retinal phenomena.

Pattern, as part of a visual vernacular recurrent in art and ornament forms the basis for a total scheme that combines work by over twenty artists and designers whose work has been applied to this area. Dogtooth and Tessellate will include painting, drawing, sculpture, wallpapers, textiles and other objects produced from early 20th century to present day. Patterns produced by artists as self-initiated commercial ventures in fashion and decoration such as the Omega Workshops, Sonia Delaunay’s *Atelier Simultané* and Eduardo Paolozzi and Nigel Henderson’s *Hammer Prints* will be shown alongside designs commissioned by industry from Henry Moore, Raoul Dufy, Salvador Dalí and Humphrey Spender. Beyond decoration, the exhibition makes reference to the application of pattern in optical schemes intended to disorientate in conflict or designed to encode discreet political or commercial messages. Similarly, the proliferation of ornament stamped and printed upon surfaces in the modern environment links the practice of contemporary artists such as Amanda Ross-Ho, Alice Channer, Sean Edwards

and Matthew Harrison. Dogtooth and Tessellate will employ the architecture of The Approach's E2 gallery to produce a visual index of pattern sampling from a history of production and consumption in the modern age.

Cheim and Read Gallery, New York

Linda Benglis and Adam Fuss: Knots and Entrails

For their ADAA booth this year, Cheim & Read is pleased to present a two-person exhibition: "Benglis/Fuss: Knots and Entrails." Lynda Benglis (knots) and Adam Fuss (entrails) are thematically united by the organic nature of their imagery and their intuitive juxtaposition of the erotic and visceral. Though emerging from distinctly different generations (Benglis was born 1941; Fuss 20 years later) and using distinctly different mediums (sculpture and photography), the two artists are driven by remarkably similar concerns. Devoted to their working process and the physicality of natural form, they each allow for elements of chance, often working with difficult-to-control materials. Benglis is well-known for gestural works of poured latex and foam; her compositions blur the distinction between hard and soft, flaccid and firm. Fuss is recognized for his light-infused photograms of newborn babies, water, and eviscerated rabbits. Ultimately, both artists' compositions reside with the metaphorical, alluding to themes concerning the body, nature, transformation and perception.

For the ADAA booth, Cheim & Read focuses on sculptural foam abstractions by Benglis, and will also show her 1973 PSI, a contorted, cord-like sculpture fabricated with aluminum screen, cotton bunting and plaster. Fuss is represented by recent, large-scale photograms of coiled pig intestines. Inextricably intertwined, the works' imagery is simultaneously seductive and grotesque. The tactile, oozing, and multi-dimensional surfaces of Benglis's knotted forms complement the smooth luminosity of Fuss's photographic abstractions. Color is used to heighten the effect: Benglis adds acrylic, silver paint and glitter to highlight and rebel against pure formalism; the digestive enzymes of Fuss's source material interact with photo-sensitive chemicals to produce shocking pinks and blues, contrasting the gravity of his subject. Both artists' imagery invites comparison to the gestural abstractions of Jackson Pollock. The AbEx painter's drips and skeins of color are appropriated, liberated, and ultimately redefined in new context.

Royal None Such Gallery, Tommy Becker solo exhibition, Reception April 6th, 7pm

Tommy Becker's solo installation *Pages of Video - TAPE NUMBER ONE: side one* includes 9 video pieces and an 11"x17" unbound book of poetry constructed with imagery from video stills, ink, pastel, colored pencil and typewriter print. This hand-crafted, mixed-media book expands on the concepts and constructs introduced in the video loops.

Tape Number One, Side One includes nine video works tied to the human condition--the act of giving, the desire to connect, the championing of the wild, the search for happiness, the fragility of relationships, youthful rebellion, life's impermanence, and

debauched escapism. The videos blend poetics, performance, costuming, found footage, hand-made props and home-made music. Presented as song dedications, the videos run the typical length of a song (never more than four minutes). Within this duration, musical elements surface as background music or simple tones, but more characteristically within a unique spoken word voicing that flirts with elements of melody, repetition, cadence, rhythm and sustain.

The Catalog must look professional

Images should be labeled like this:

Artist Name, *Title of Artwork*, Year it was Made
Andy Warhol, *Campbell's Soup*, 1968

Bibliography

List the sources that you derived research and information for your project. Copy the format exactly like this for your citations, including the punctuation. Fill in the category fields with the actual information of your source. (Chicago Style)

One author

Pollan, Michael. *The Omnivore's Dilemma: A Natural History of Four Meals*. New York: Penguin, 2006.

Two or more authors

Ward, Geoffrey C., and Ken Burns. *The War: An Intimate History, 1941–1945*. New York: Knopf, 2007.

Journal Article

Weinstein, Joshua I. "The Market in Plato's *Republic*." *Classical Philology* 104 (2009): 439–58.

Online Article

Kossinets, Gueorgi, and Duncan J. Watts. "Origins of Homophily in an Evolving Social Network." *American Journal of Sociology* 115 (2009): 405–50. Accessed February 28, 2010.

Website

Google. "Google Privacy Policy." Last modified March 11, 2009.
<http://www.google.com/intl/en/privacypolicy.html>.

Blog

Jack, February 25, 2010 (7:03 p.m.), comment on Richard Posner, "Double Exports in Five Years?," *The Becker-Posner Blog*, February 21, 2010,
<http://uchicagolaw.typepad.com/beckerposner/2010/02/double-exports-in-five-years-posner.html>.