

CAROLINA NITSCH PROJECT ROOM

ARRANGEMENTS

Jan. 21 – Mar. 26

Carolina Nitsch Project Room
534 West 22nd Street, New York, NY 10011

Carolina Nitsch is pleased to announce *Arrangements: Carl Andre, Richard Artschwager, Dan Flavin, Donald Judd, Sol Lewitt, Blinky Palermo, Fred Sandback, Niele Toroni*. The works in this exhibition, mostly from the early 1970's, explore the artist's interpretation and experimentation with space, location and three-dimensional relationships.

On view are several floor pieces, made of wood and copper by **Carl Andre** that follow his ordered, grid format sculptures which he has been working on since the late 1950s. **Richard Artschwager's**, *Locations*, 1969, is the artist's first sculpture edition with 6 different elements, which he called *Blps* and are intended to be placed throughout a room. The materials are ones that Artschwager repeatedly used throughout his career: wood, glass, Plexiglas, mirror, rubberized horsehair and Formica. **Dan Flavin's** series *for one walled circular fluorescent light*, 1974, is a 2-dimensional representation of an installation dedicated to Heiner Friedrich, founder of the Dia Art Foundation. Similarly, two drawings by **Donald Judd** from '72 and '76, are working sketches for sculptures situated in a certain space, while his early woodcut *Untitled*, 1963/1978 in black alludes to both painting and sculpture. Also on view Judd's *Untitled*, 1971; a stainless steel rectangular prism with a dark brown Plexiglas interior. *All Combinations of Arcs from Sides and Corners, Grids and Circles*, 1972, by **Sol LeWitt** is a suite of 24 screen prints which approaches the aesthetics of geometry. LeWitt's painted steel sculpture *1, 2, 3*, 1972-73, like most of his sculpture, is a conceptual approach to exploring a cube in its myriad possibilities. **Blinky Palermo's** *Mappe zur Wandmalerei, Hamburger Kunstverein*, 1973 is a group of three prints that layout of his solution for a mural created for the Hamburg Art Association. Palermo emphasized the flexible partitions of the Kunstverein in oxblood red paint while leaving the outside wall white and drawing the topographic layout of the partitions onto the main wall. His *Untitled (Blaues Dreieck mit Collage)* 1970 collage similarly explores architectural space through painted intervention. **Fred Sandback's** sculpture, *Untitled* 1972, consisting of a single red yarn suspended in a corner, like all of the artist's work aims to "assert a certain place or volume in its full materiality without occupying and obscuring it." **Niele Toroni's** painting *Untitled*, 1973 follow his steadfast approach to emphasizing the elementary definition of painting, which he refers as *Travail-Peinture*. It is the simple application of paint with a number 50 brush at regular intervals of 30 cm on a variety of surfaces and supports.

For more information or images please contact the gallery at 212-645-2030 or email: info@carolinanitsch.com