

CAROLINA NITSCH



ACCROCHAGE

July 7 – Aug 12, 2011
Tue – Fri 11-6

Carolina Nitsch is pleased to announce *Accrochage*, a summer group show at *Carolina Nitsch Project Room*, 534 W. 22nd St, New York; including work by Louise Bourgeois, Richard Hamilton, Jenny Holzer, Guillermo Kuitca, Vera Lutter, Josh Smith, and Christopher Wool.

I am Afraid (2009), by **Louise Bourgeois**, is a large woven cotton panel which, utilizing only text, explicitly bares her fears of abandonment and loneliness. *The Curved House* (2010), also by Bourgeois, is carved from pink Carrara marble and on one side we see a simple depiction of a house; the other side reveals a woman's genitalia, thereby rendering the house into a womb.

In 2010 **Vera Lutter** traveled to Egypt with a small camera obscura made from a converted suitcase and photographed three ancient pyramids. These images were then printed as photogravures, a mid 19th century technique that allows a continuous tone photo to be etched into a copperplate and printed with intaglio inks, resulting in a very rich, haunting image.

Also on view is *Der fliegende Hollander* (2009), by **Guillermo Kuitca**, a suite of 9 images (there are 7 unique suites) created with water-manipulated archival dyes printed on silk. The imagery of the panels refers to a contemporary reimagining of Wagner's opera (which the artist designed sets for at *Teatro Colón* in Buenos Aires in 2003) and largely deals with interior, contained spaces that have psychological resonance – a re-occurring motif of Kuitca's work. The images were printed with archival dye onto silk and then Kuitca went back into each print, adding water to make the image run and bleed; a reference to the endless storms that the captain faces in the original opera.

Incident on 9th Street (1997), by **Christopher Wool**, is a rarely seen suite of 13 gelatin silver prints, in which he documents the aftermath of a devastating fire that consumed his studio in 1996. This incident has since become very influential to his art making practice; from this time on Wool has used white over-painting and solvents to erase elements of his work as a way of obscuring and reinforcing the negative space of the picture plane.

Josh Smith recently completed an unusual edition for the New Museum in New York which is a series of 32 unique works infused with gestural painting and collaged and de-collaged elements executed on folded cardboard with distressed and abraded surfaces. The contradiction of the "unique multiple" is part of the artist's practice of incorporating serial repetition with individual expression.

Jenny Holzer, known for her displays of text that appear to be timeless aphorisms, created the granite *Truism Footstool* (1988). It reads: *An elite is inevitable. Any surplus is immoral. Humanism is obsolete. Humor is a release. Money creates taste. Murder has its sexual side. Solitude is enriching. True freedom is frightful. War is a purification rite.*

Readymade Shadows (2005/06), by **Richard Hamilton**, is the video still of a stage design which he created for a Merce Cunningham Dance performance at London's Barbican Center in 2005. In it we see Duchamp's famous *Bicycle Wheel* and its shadow cast onto a sheet behind it; the ready made re-making itself yet again in the most simple, direct way. On the table is a bowler hat, a reference to Hamilton's friend and sometime collaborator, Dieter Roth.

For visuals and further information please call 212-645-2030 or email: info@carolinanitsch.com

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