

Ronald Feldman Fine Arts

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BLACK&WHITEWORKS

GROUP EXHIBITION

JUNE 6 - JULY 31

Justin Amrhein, Eleanor Antin, Joseph Beuys, Alexander Brodsky, Chris Burden, Scott Campbell, Keith Cottingham, Terry Fox, Carl Fudge, Rico Gatson, Leon Golub, Kelly Heaton, Christine Hill, Peggy Jarrell Kaplan, Komar & Melamid, Stephanie Van Zandt Nelson, David Opdyke, Pepón Osorio, Roxy Paine, Bruce Pearson, Jason Salavon, Edwin Schlossberg, Tavares Strachan, Mierle Laderman Ukeles, Andy Warhol, Allan Wexler, Hannah Wilke, and others

Ronald Feldman Fine Arts will exhibit works in black and white by more than twenty-five artists, many of whom have been associated with the history of the gallery, which was founded in 1971. The exhibition highlights how these artists use the qualities of black and white and includes sculpture, painting, drawings, prints, and photography.

The exhibition features several sculptures, including *Chair and Desk from the First Eruption*, 2007-08 by Tavares Strachan, whose work is informed by arctic invisibilities and Bahamian experiences. Fabricated from white chalk, the surface, texture, and mood contrast to Hannah Wilke's glossy vulva-shaped ceramics from the 80's, also on view. David Opdyke, whose work relates to ecological decay, and Alexander Brodsky, who deals with memory, both use the interplay between dramatic lighting and their dark sculptures for atmospheric effect.

Incorporating political content, *Magic Sticks*, 2009 by Rico Gatson and *KGB*, 1975 by Komar & Melamid exploit the graphic power of black and white, whereas the elegiac sculpture, *Ascending/Descending*, 2008 by Pepón Osorio, accesses its spiritual dimension. *Cones of Silence*, 2000 by the conceptual and minimalist artist, Terry Fox, is evidence of his subdued palette and pared down minimalism. Committed to using stock materials, Allan Wexler focuses on architectural forms and archetypal figures.

Photographs by performance-oriented artists from the 70's, when black and white was the common form of reproduction, include Eleanor Antin's king persona, Chris Burden's *Shoot*, Mierle Laderman Ukeles' *Touch Sanitation* project, and *S.O.S* self-portraits by Hannah Wilke. Warhol is represented by two prints from the 70's, *Mao (Retrospective Series)* and a self-portrait, and Joseph Beuys by a woodcut from 1952 and a collage cut-out drawing from 1962.

Other works include abstractions by Carl Fudge, who explores the silhouette and negative space, and Bruce Pearson, who discovers tonalities within the non-color spectrum. Leon Golub's work in black and white parallels his brutal subject matter. Using current photographic technology, Keith Cottingham references the history of photography, and Jason Salavon uncovers America's cultural past. Peggy Kaplan combines her portrait photographs with drawings by her subjects. The complexity of the line is expressed in Kelly Heaton's renderings of *The Anatomy of a Furby*, 2003 and Justin Amrhein's diagrams of imaginary weapons of mass destruction. Scott Campbell uses charcoal and graphite to combine the natural environment, the urban form of a grid, and a microscopic view of penicillin molecules.

Acknowledging the close relationship of black and white to text, other works include the alphabet-based constructions of Edwin Schlossberg, Christine Hill's rubber-stamped posters, and the drawings of Stephanie Van Zandt Nelson, whose journals documenting her daily struggle for most of her adult life were discovered after her death in 2003.

There will be an opening reception Saturday, June 6, 6 – 8. Gallery Hours: Tuesday – Saturday, 10 – 6. Monday by appointment. July: Monday – Thursday 10 – 6. Friday, 10 – 3. For more information, contact Sarah Paulson (212) 226-3232 or sarah@feldmangallery.com.