

PRESENT

Opening Reception: 9 April 2008

Exhibition continues through 19 July 2008

HP Garcia Gallery is pleased to announce the group exhibition PRESENT. Curated by **Jay Murphy**, the multi-media exhibition is comprised of recent works by eight artists from Scotland, England, Germany, and France. As stated by Murphy in the exhibition catalogue essay, *Present: Re-Entry*, the exhibition explores artistic expression under conditions of surveillance technologies as well as the evershifting fractures and outlines of how permeable and flexible the boundaries we invent are. The diverse artworks can be understood as representing re-creations of the self through what we know from cybernetics as feedback loops that return to their initial starting points creating new beginnings. By setting the artworks on a par with such models, PRESENT asks how these works achieve their identity and affects.

Artists **David Bickerstaff** and **Sonia Boyce** collaborated to film what was first a performance at Magdalen Church, Oxford, then made into a three-screen video installation. In *For you, only you* (2007) Bickerstaff captures Boyce's collaborative performance between sound and visual artist Mikhail Karikis and the group Alamire under the leadership of David Skinner in creating a new piece of music. It starts from Karikis' appropriation of Josquin Deprez' motet *Tu solus qui facis mirabilia* (*You alone can do wonders*), a confrontation of early Renaissance music with Karikis' Dada-inspired sound art.

Real-time generated videos about the Internet present, **Gregory Chatonsky's** *Flussgeist/L'attente/Waiting* (2007) series probes the "spirit of the Internet" using phrases found on the web to activate images via Flickr, conjuring an ongoing flow or fiction of our lives and fixations. With its at times minute, other moments dramatic, shifts of time, of image and genre, we find we are on display as much as the passengers at Gare du Nord.

Bogman Palmjaguar (2007) is a film where **Luke Fowler's** project coheres with ever more shimmering beauty. Scotland's northern Flow Country and its nearly impassable peatlands and bogs are a featured microcosm of threatened extinction, as the self-styled "Bogman" fights for conservation and attempts to reverse his own psychiatric classification. Fowler has re-introduced some of the most radical social and artistic experimentation of the '60s and early '70s – Cornelius Cardew's Scratch Orchestra and the "anti-psychiatry" of Kingsley Hall -- to a wholly new generation. Fowler was awarded the first Jarman Award in London in April 2008.

The titles of **Sandro Kopp's** work, in their very simplicity, register it as an art of relation. *The New Me* (2007), 28 paintings, are made from daily series over a three-month period, and hung calendar-style. Kopp's collaborations are a re-creation and re-entry; he has called their end result a "new entity." Finely wrought and strongly intuitive figurative painting done in single sitting, usually no more than six hours akin to the duration of a single photographic "take." Kopp's work aspires to a "capture" that traditional portrait painting cannot accomplish, while it competes with the veracity and energetic sweep of photography.

Some of **Torsten Lauschmann's** offhand ambience is seen in *Interference, Even* (2006), a loop adapted from found footage from an anonymous French art house film, where the contortionist's pose is annotated by a swirling geometric prism, and mirrored at its edges to transform it from 4:3 to widescreen. Lauschmann often creates his own video and audio software working in media ranging from photography, animation, VJing, drawing, painting, sculpture, installation, electronic music and live performance to film and video.

In a near existential manner, **Paul Pagk's** tendentious oil and tempera on linen paintings (2008) test structural limits. Conflicting systems coexist on the same canvas or abruptly break off. Color conjunctions that are not supposed "to work" are recombined in objects obviously material, grounded, extended from the body, and ephemeral and in danger of collapse. Minimal and metaphysical, Pagk's paintings can take on spectral presence. One is required to retrace Pagk's processual steps, in a traverse that appears both aleatory and preordained or Talmudic.

Frances Richardson states, "The object thingness does not lie at all in the material world of which it consists, but in the void that it holds. It is within this void that the sculptural image resides." As a continuation of her installation series, *Deposition* (2007-8), Richardson provides in this exhibition another of her "walk in drawings," an extension of the "rhythm of viewing" of her graphic work. Richardson's frequent use of distinctly un-"aesthetic" materials – medium density fiberboard, I-beams, floorboards, carpets – are seemingly denuded of narrative or anthropomorphic connotation.

PRESENT is open to the public from 9 April through 24 May 2008. The opening reception will take place on 9 April, from 6-9pm. The gallery hours are 1 to 6 pm, Tuesday through Saturday. For more information please contact Karen Peters at 212.354.7333 or karenpeters@hpgarciagallery.com