

GAGOSIAN GALLERY

You are invited to view *Ephemeroptera*, an exhibition curated by Joshua Caleb Weibley at The Hand featuring the work of Doug Ashford, Peter Coffin, Joy Drury Cox, Lucia Hierro, Jason Hirata, Evan McGraw, Sophy Naess and Peter Wilson. The exhibition will open with a reception June 10th at 601 Wilson Avenue in Brooklyn from 6-9 pm and will close July 1st.

PRESS RELEASE

GAGOSIAN GALLERY
980 MADISON AVENUE
NEW YORK NY 10075
HOURS:
SUMMER HOURS:

*It shows the hours their constant numbers bring
Like insects waking to th' advancing spring;
Which take their rise from grubs obscene that lie
In shallow pools, or thence ascend the sky:
So hours these base ephemeras so open
To die before the next revolving morn.*

— George Crabbe, "The Newspaper", 1785

MARCEL DUCHAMP

"Ephemera"—from the Greek *ἐπί* (for) and *ἡμέρα* (day)—suggests material that isn't meant to survive very long, perhaps only for a day. Usually the word refers to pieces of paper.

The same Greek roots also inform the taxonomic order "Ephemeroptera" to which Mayflies belong. As long ago as the birth of classical Greek philosophy, the brief lifespans of these insects have been the subject of popular comment. George Crabbe's poem above, written within living memory of The United States' Declaration of Independence, is only one example out of countless others.

Duchamp remains the ultimate avant-gardist whose subversive attitude continues to impact understanding, however, that the anatomy of a Mayfly has changed little since recorded history began allows us to see the disposable quality of Crabbe's newspaper comparison turned on its head: as vulnerable to time and history as they are, they are also impervious to it. In much the same way that Mayflies bodies are living snapshots of time memorial under the name "ephemera," ostensibly short-lived pieces of paper can animate our histories and memories with a teasingly bodily immediacy and intimacy where better to learn about the lives of people who died decades or centuries before one's own birth than preserved archives of daily news?

Duchamp supplanted these first readymades, many of which were lost or destroyed over the course of the next fifty years. With fourteen precisely executed, editioned multiples, published by communities that circulate pieces of it amongst themselves, *Mountain, Bicycle Wheel, Hat Rack, and Traveler's Folding Item*, were exhibited the following year at Cordier & Eckstrom Gallery, then located at 978 Madison Avenue. By memorializing his own oeuvre via recreation and reproduction, Duchamp maintained his dissident vision of artistic integrity, epitomized by *Boîte-en-valise* (1935-41), a suitcase containing a "portable museum" comprised of fold-out reproductions and miniature replicas of his most important works.

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MINUS SPACE

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April 4 – May 10, 2014

Opening: Friday, April 4, 6-9pm

Reading & Conversation with Roberta Allen

& Claudia La Rocco, Saturday, May 6, 3-5pm

MINUS SPACE

111 Front Street, Suite 200, Brooklyn, NY 11201

DUMBO | Between Washington & Adams

Wednesday through Saturday, 12-6pm

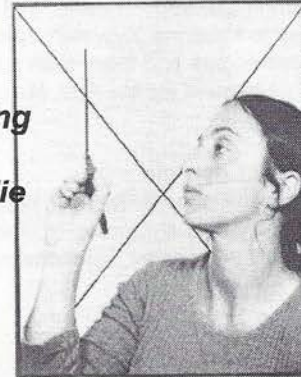
347.525.4628

info@minusspace.com

www.minusspace.com

*In shoals the hours their constant numbers bring
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Which take their rise from grubs obscene that lie
In shallow pools, or thence ascend the sky:
Such are these base ephemeris, so born
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— George Crabbe, "The Newspaper", 1785



Drawing Above, Inset of 2. Negating Lines

MINUS SPACE is honored to present the exhibition *Roberta Allen: Works from the 1970s*. This is the New York City-based artist's first

exhibition with the gallery, and it will feature select works on paper, photo-based works, and sculpture from the artist's personal archive spanning the early to late 1970s. **Ephemeris**—from the Greek *ēphēmerōs* (day)—suggests material that isn't meant to survive very long, perhaps only for a day. Usually the word refers to pieces of paper.

For nearly five decades, Roberta Allen has produced conceptually-driven work in a variety of media, including drawing, collage, photography, printmaking, artist books and installation. Her work produced during the 1970s often merged performance, photography and language, revealing wholly unique forms that hybridized and advanced the which Mayflies belong. As long ago as the birth of classical Greek philosophy, the brief lifespans of these insects have been the subject of popular comment.

Allen's exhibition at the gallery will highlight several distinct bodies of work, including her petite early box sculptures *George Crabbe's poem above, written within living memory of the United States Declaration of Independence*, is only one example out of countless others.

Allen's series of 1976 and 1978 *Pointless Arrows* series (1976) among others. Her early sculpture consists of small wooden frames with canvas on opposing sides, cut holes, and grids drawn in ballpoint pen. Her *Pointless Arrow* works, a conjunction of image and text, are intimately-scaled collages made of ink on graph paper with handwritten text. *Pointless Arrows* indicate directional loss or states prior to direction. *Pointless arrows* represent suspended states between being as ascent and being as fall.

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***Ephemeroptera* is a reflection on paper's oblique yet visceral testament to the communities that circulate pieces of it amongst themselves.** Roberta Allen (b. 1946, New York, NY) is a New York-based visual artist and writer. Allen has travelled widely throughout her career. She lived and worked in Europe, and later travelled in Central and South America and West Africa. Since the late 1960s, Allen has shown her work in numerous exhibitions, including two at MoMA/PS1 and four at the legendary John Weber Gallery (both NYC), where she was represented during the 1970s and early 1980s. She has also mounted one-person exhibitions at Franklin Furnace, Hal Bromm Gallery (both NYC); Stadtische Galerie im Lenbachhaus (Munich, Germany); and Perth Institute of Contemporary Arts (Perth, Australia), among others in the United States and abroad.

— Joshua Caleb Weibley, May 2017

Her work has been included in countless group exhibitions at museums worldwide, including the Museum of Modern Art, Brooklyn Museum, Queens Museum (all NYC); Albright-Knox Art Gallery (Buffalo, NY); Islip Art Museum (Islip, NY); Aldrich Museum of Contemporary Art (Ridgefield, CT); Worcester Art Museum (Worcester, MA); Baltimore Museum of Art (Baltimore, MD); Bibliothèque nationale de France (Paris, France); Wiener Secession (Vienna, Austria); Museo de Arte Contemporanea (Sao Paulo, Brazil); Museo Nacional de Artes Plásticas (Montevideo, Uruguay); and National Art Gallery (Wellington, New Zealand), among many others.

FOR IMMEDIATE RELEASE

SOHO20

You are invited to view *Ephemeroptera*, an exhibition curated by Joshua Caleb Weibley at The Hand featuring the work of Doug Ashford, Peter Coffin, Joy Drury Cox, Lucia Hierro, Jason Hirata, Evan McGraw, Sophy Naess and Peter Wilson. The exhibition will open with a reception June 10th at 601 Wilson Avenue in Brooklyn from 6-9 pm and will close July 1st.

Contact: Rachel Steinberg, Gallery Director
rachel@soho20gallery.com

Residency Lab 2016

*In shoals the hours their constant numbers bring
Like insects waking to the advancing spring
Which take their rise from grubs obscene that lie
In shallow pools, or thence ascend the sky:
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To die before the next revolving morn.*

This summer, SOHO20 is delighted to announce the kickoff of our 2016 Residency Lab, featuring artists Alli Miller, Emily North, and Emily North. Designed to support alternative practices and facilitate the creation of new work, this program offers opportunities for artists to experiment, collaborate, and engage in interactions with daily visitors. SOHO20's full exhibition space will turn into a public studio from July 7 - August 14, 2016, and will remain open to the public during our normal hours, Thursday - Sunday, 12 - 6PM.

— George Crabbe, "The Newspaper," 1785
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Alli Miller (July 7 - August 14) will kick off her residency with an event to celebrate the Eve of City of Water Day on July 15th. Miller will offer personal narratives of the paper she has taken an application to the Great Pacific Ocean Race to become recognized as a United Nations Heritage Site. The poem above, written within living memory of the United States' Declaration of Independence, is only one example out of countless others.

attendees are invited to use the gallery as a plastic bag, packaging and other post-consumable. Understanding, however, that the anatomy of a Mayfly has changed little since recorded history began allows us to see the disposable quality of Crabbe's newspaper comparison turned on its head: as vulnerable to time and history as they are, they are also impervious to it. In much the same way that Mayflies' bodies are living snapshots of time immemorial, under the name "ephemera", ostensibly short-lived pieces of paper can animate our histories and memories with a teasingly bodily immediacy and intimacy. Where better to learn about the lives of people who died decades or centuries before one's own birth than preserved archives of daily news?

Visitors must make life-or-death decisions based on limited information about the occupants' identities. The artist invites visitors to get on camera. *Ephemeroptera* is a reflection on paper's oblique yet visceral testament to the communities that circulate pieces of it amongst themselves.

Emily North/em16 (July 27 - August 14) will create wall drawings invoking concepts of 'safe space' based on input from queer community members. Exploring multiplicity in her practice, north will be joined by Joshua Caleb Weibley, May 2017. The residency will also include two Saturday performance events in collaboration with other artists, TBA. More details will be released @em16art / www.em16.com

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On Empathy

organized with Miciah Hussey

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— George Crabbe, *The Newspaper*, 1785

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"The desire of a reparative impulse, on the other hand, is additive and accretive... It wants to assemble and confer plenitude on an object that will then have resources to offer to an inchoate self."

— Eve Kosofsky Sedgwick, "Paranoid Reading and Reparative Reading, or, You're So Paranoid, You Probably Think This Essay is About You"

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"Someone tells me that archives are viable and that you evaluate viability? Why is the viable a Good Thing? Why is it better to last than to burn?"

— Roland Barthes, *Camera Lucida*

"It is with this movement, with the passage and dissolution of impressions, images, sensations, that analysis leaves off—that continual vanishing away, that strange, perpetual weaving and unweaving of ourselves."

— Walter Pater, *Studies in the History of the Renaissance*

Miciah Hussey recently completed his Ph.D. in English from the Graduate Center of the City University of New York. He has worked at Artforum and Gladstone Gallery and contributed texts for numerous catalogues and magazines.

KLAUS VON NICHTSSAGEND GALLERY

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54 Ludlow Street, New York, NY 10002
Tel: 812-777-7766, www.klausgallery.com

Alex Dodge

Love May Fail, But Courtesy Will Prevail
**In shoals the hours their constant numbers bring
Like insects waking to th' advancing spring;**

April 29 - June 4, 2016
**Which take their rise from grubs obscene that lie
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— George Crabbe, "The Newspaper", 1785

In 1978 a high-school student named John Figler sent a telegram to Kurt Vonnegut that read "Love may fail, but courtesy will prevail." Vonnegut

responded: "Love may fail, but courtesy will prevail." **"Ephemera"—from the Greek ἐφήμερος (for) and ἡμέρα (day)—suggests material that isn't meant to survive very long, perhaps only for a day. Usually the word refers to pieces of paper.**

Klaus von Nichtssagend Gallery is pleased to present a show of new works by Alex Dodge, his first New York solo show in six years. Titled *Love May Fail, But Courtesy Will Prevail*, the show will feature a new series of

paintings made with an entirely unique process that Dodge has developed: **The same Greek roots also inform the taxonomic order "Ephemeroptera" to which Mayflies belong. As long ago as the birth of classical Greek philosophy, the brief lifespans of these insects have been the subject of popular comment.**

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imagery is generated in 3D-rendering programs and stenciled with thick oil paint onto canvas. Dodge's studio practice has consistently explored the promise of technology as it interacts with and shapes human experience. His newest works are deftly located between new media and traditional painting.

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In using these patterns to define his subjects, Dodge's painting the body is a way of defining the body by its absence, invoking the body with a bit of the machine. The variety of fabrics—stripes, damasks, gingham and polka-dots—imply cultural contexts that have been transcended through technology. The patterns function as platonic touchstones, transferred into binary code and rematerialized in paint, emphasizing the human and the technological as one.

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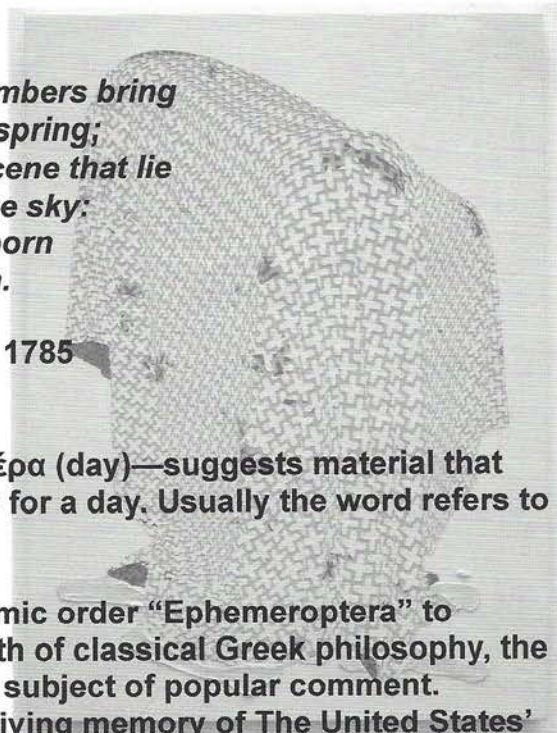
Alex Dodge lives and works in Brooklyn, New York. His work is in the collections of the Museum of Modern Art, the Whitney Museum of American Art, the Metropolitan Museum of Art, and the Museum of Fine Arts Boston. He is the recipient of the 2016 Japan U.S. Friendship Commission Creative Artist Exchange Fellowship. He holds degrees from the Rhode Island School of Design (BFA) and the New York University Interactive Telecommunication Program (MPS).

—Joshua Caleb Weibley, May 2017

For more information or exhibition images please contact Sam Wilson at sam@klausgallery.com

Gallery Hours: 11AM - 6PM, Wednesday through Sunday

Directions: J,M,Z, F to Essex or B,D to Grand



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graphic space that dissolves the line between wall and

—George Crabbe, "The Newspaper", 1785

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—Joshua Caleb Weibley, May 2017

S·U·N·D·A·Y T·A·K·E·O·U·T
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Brooklyn, NY 11217
info@sundaytakeout.com