

CASEY KAPLAN

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FOR IMMEDIATE RELEASE:

SARAH DORNNER GALLERY I

EXHIBITION DATES: OCTOBER 18 – NOVEMBER 24, 2007
OPENING: OPENING THURSDAY, OCTOBER 18, 6:00 – 8:00PM
GALLERY HOURS: TUESDAY – SATURDAY, 10:00AM – 6:00PM

Casey Kaplan is pleased to announce the first solo exhibition of artist, Sarah Dornner. By appropriating technologies of representation from the sciences, architecture, and the commercial arts and combining the dimensional properties of video, photography, sculpture, and drawing, Sarah Dornner investigates the ways in which cultural and social constructs inform individual perceptions of space. This exhibition will show two artworks in Gallery I, *Catwalk* a white, spiral staircase and *Hedge*, a graphic photograph of a shrub.

Dominating in scale, *Catwalk* is determined by a mathematical equation. Each unattainable step is 10% smaller than the one that came before it, creating a spiral that continues to infinity. Dornner views this abstraction in cinematic terms through films such as *Ziegfeld Girl, 1941* – the spiral staircase from the set is an inspiration for this piece. In *Ziegfeld Girl*, the Busby Berkeley musical segments break the rules of continuity and result in an impossible space. Viewers are presented with interspersed voids and camera angles that compress the characters into graphic forms. Dornner's *Catwalk* distorts perception in a similar way, forcing a dreamlike perspective with infinite space onto a real, architectural structure.

Opposing the monochromatic staircase is the photograph *Hedge*. The plant depicted is a privet, used mainly for privacy hedging and commonly found in suburban yards. Dornner implements a technique that heightens the gradation of color and creates a mysterious, never-ending abyss. The result is an inert simulacrum of the once organic form.

In the juxtaposition, Dornner contrasts the two artworks dimensionality and the unrevealing, domestic language of the shrub with the fantastic space of the sculpture. Central to her practice, *Catwalk* and *Hedge* are analytic abstractions that confound spatial logic.

Sarah Dornner is a recent Master of Fine Arts graduate from Yale University School of Art.

FOR FURTHER EXHIBITION INFORMATION PLEASE CONTACT THE GALLERY.
CASEY KAPLAN IS PLEASED TO PARTICIPATE IN ART BASEL MIAMI BEACH, DECEMBER 6 – 9TH 2007

NEXT GALLERY EXHIBITION:
THIS WINTER
SELECTED GALLERY ARTISTS
NOVEMBER 11, 2007 – JANUARY 5, 2008

GALLERY ARTISTS: HENNING BOHL, JEFF BURTON, NATHAN CARTER, MILES COOLIDGE, JASON DODGE, TRISHA DONNELLY, PAMELA FRASER, LIAM GILLICK, ANNIKA VON HAUSSWOLFF, CARSTEN HÖLLER, BRIAN JUNGEN, JONATHAN MONK, DIEGO PERRONE, JULIA SCHMIDT, SIMON STARLING, GABRIEL VORMSTEIN, JOHANNES WOHNSEIFER

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FOR IMMEDIATE RELEASE:

GARTH WEISER GALLERY II

EXHIBITION DATES: OCTOBER 18 – NOVEMBER 24, 2007
OPENING: OPENING THURSDAY, OCTOBER 18, 6:00 – 8:00PM
GALLERY HOURS: TUESDAY – SATURDAY, 10:00 – 6:00PM

Casey Kaplan is pleased to announce the second solo exhibition in New York of artist, Garth Weiser. In a practice that hovers between the disparate formal languages of abstraction, minimalism and figuration, Weiser's paintings are at once figures in space and flat abstractions. This paradox interrupts the logic that painting is a fixed image. Weiser's new series will present five of his latest large-scale oil and acrylic paintings in Gallery II.

Until recently, Weiser used maquettes as the source for his paintings. He now draws on his memory of these three-Dimensional forms to create small, quick sketches and collages. These studies cross-reference images central to his iconography, including artworks and design objects from the 1980s and 1990s. Expanding on these illusions and recycled visual cues, the under drawings on canvas act as skeletons to the tape, acrylic, oil and enamel that follow.

Weiser's paintings employ a mélange of color wheels, gradations and value scales using expressive techniques to create luscious surfaces of contrasting colors and finishes. Uniform circles fluctuate between breasts, eyes, and cavities in geometric compositions that evoke colossal heads and torsos. The undulation of palette and surface treatment combines textural, ceramic qualities with faceted illusions of space. All entitled *Nude (#1, 2, 3...)*, the paintings use this collective language to inform one another.

In a sequential array, the five nudes stage an ephemeral interplay of both subject and context. Through pattern, line, shape, and color, Weiser's rich textured, platonic paintings re-invent the picture plane with a new space.

Garth Weiser received a Master of Fine Arts from Columbia University School of the Arts in 2005 and has had previous solo exhibitions at Guild & Greyshkul, New York and Kavi Gupta gallery, Chicago. In 2007 he participated in "Blackberrying," at Christina Wilson, Copenhagen and "Destroy Athens," The Athens Biennial, Greece. Other group exhibitions include, "Greater New York," at PS1 MOMA, New York and "Hunch and Flail," curated by Amy Silman at Artists Space, New York.

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FOR IMMEDIATE RELEASE:

DAVIS RHODES GALLERY III

EXHIBITION DATES: OCTOBER 18 – NOVEMBER 24, 2007
OPENING: OPENING THURSDAY, OCTOBER 18, 6:00 – 8:00PM
GALLERY HOURS: TUESDAY – SATURDAY, 10:00 – 6:00PM

Casey Kaplan is pleased to present the first exhibition in New York of artist, Davis Rhodes. Through a single medium – vitreous enamel spray paint – on rectangular canvases and free standing or wall-mounted foam-core boards, Rhodes will present an installation of paintings in Gallery III.

Making use of single colors and strong forms, Rhodes has found a new way to harness the potential of Color Field and Hard-edge painting. At the same time the works mine the abstraction of the contemporary street. Forms that are ubiquitous and found on sign posts, deli awnings, billboards, hip-hop posters, banners, cigarette packs, fitted caps, and asphalt, are quickly translated into colors such as taxicab yellow, Marlboro red and patent-leather black, and traversed with geometric shapes, lines, blurs, and significant digits. Smooth and shiny, the surfaces would be homogenous if not for the remnants of a night out in the street, cigarette ash, or a drip that escaped the speed of execution. Just when the narcissistic facades become a unique and remote urban skin, a reductive swipe acknowledges the artist's hand.

"Yellow Number 1, Jefferson Street, 9.3.07," is a freestanding foam-core work. Warped and bending yet evoking a sculptural monolith, it depicts a clean, white number one on a yellow ground. Vulnerable in its medium and stability, it functioned outside on Jefferson street in Bushwick for days as a chameleon in its surroundings only to disappear and emerge weeks later in the gutter with a history now all its own. Representing 'one dollar' and '#1' from an array of urban references, the figure is a singular example of repeated signs in Rhodes' paintings.

Davis Rhodes' keen interest in abstraction as a de-contextualized intensity that runs through visual culture has led him to explore the relationships between painting and print media, and a studio practice and public performance. Through form, framework, context and materials, Rhodes' paintings succinctly blur boundaries between the inside and outside of a painting practice.

Davis Rhodes is a recent Master of Fine Arts graduate from Columbia University School of the Arts.

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