

Plus B

October 4 – November 21, 2009

Brandon Anschutz Becket Bowes Bruce Sherman
& Matthew Strauss
Curated by Amy Granat

If Jasmine can be thought of as a quotation of a film, Plus B is the inaudible soundtrack. Performing as dialogue, sound effect and score, emotive and physical, the intimately scaled objects composing Plus B instinctually reverberate. Physically contained in what could be read as a precious display, the art object submits to a hyper-fetishized context, tenuously waiting under the head of a shower.

Found in the tenets of painting, Brandon Anschutz (b. 1972) moves into the language of sculpture to find resolution. Satisfactory form is achieved only through the in-between state and outside of either tradition. Seen as conduits of uncertainty, the pursuit of ambiguity is actualized as much through deconstruction as construction.

Directed by Google Earth/Sky, Becket Bowes (b.1976) paints "Stars over Gabrielle's head, 11.11.07, 15:42"; the form and pattern based on the location and coordinates of a friend. What is traditionally understood as a romantic, sentimental, gesture of painting the night sky, becomes mechanized through the use of technology. The act bringing artist and subject closer by what otherwise may not be possible. Rather than physically sitting under the night sky side by side, it is shared through the lens of the computer screen.

Using sculpture as a device for the exploration of not knowing, Bruce Sherman (b.1942) composes and arranges form out of disparate ceramic shapes. The moment the object suggests a particular contented configuration; the form is solidified with coats of sand paint, revealing the point of satisfaction. Being present, sensitive and aware of each passing moment is seen as a practice in further understanding oneself.

Matthew Strauss (b.1972) interests lie in the inadequacy of representation to effectively communicate between artist and viewer. The intended communicative device (the image) is present, but turned away from the viewer - evoking a mental image formed as a result of the given information, namely the title. Confronted with a blank page, the content hidden on the reverse, the viewer is given the authority to create an ideal representation. Out of this, a situation is created where the full experience of the work is never granted.

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