

SV

Marilyn

Minter



Jewel Jones

New Photographs by

Marilyn Minter

Marilyn Minter’s recent photographs are extreme close-ups of an extreme obsession. First done exclusively as source material for paintings, these fictive tableaux of women “consuming” jewels have turned into a body of work in itself, comprising by now dozens of variations on a theme.

Introduction & Portfolio.....p.3
 Studio Visit.....p.16
 CV.....p.18
 Checklist & Prices.....p.19
 About SV, contact information, notices.....p.25



The artist in her studio

Back Space

Artists
Featured
in Previous
Issues
p. 20



Jewel Jones

New Photographs by **Marilyn Minter**

Marilyn Minter's new photographs are larger-than-life close-ups of faces of young, attractive women as they bite, lick, salivate over and "consume" jewelry. Strings of costume diamonds and pearls, mostly, but the occasional ruby, sapphire and garnet bracelet and brooch. Nubile lips part, jewels are tongued and savored, spittle foams, sweat beads, gloss glistens, glitter glimmers, soft merges with hard, "eating disorder" is given a new spin, and the perfect skin of glamor breaks out in a rash of abjection and pathology.

Minter began to make photographs of women in states of advanced jewelmania as source images for overscaled hypperearlist paintings. But the photographic project soon took on a life of its own and has become a body of work unto itself while continuing to serve as the base material of her painting. (Marilyn's studio wallspace is equally crowded with freshly printed photographs and large paintings in various stages of completion.) The photographs have come to number in the dozens of variations on this consumptive theme. Luscious, beguiling, gamy, unsettling, projecting a blunt intimacy and vulnerability and at the same time a near-total self-absorption, these fictive tableaux seem to exist at some previously unmapped intersection of *Bataille*, *Bazaar*, bulimia, and Barely Legal. Herewith a portfolio of 12 photographs made in late 2003 and 2004.

- RK



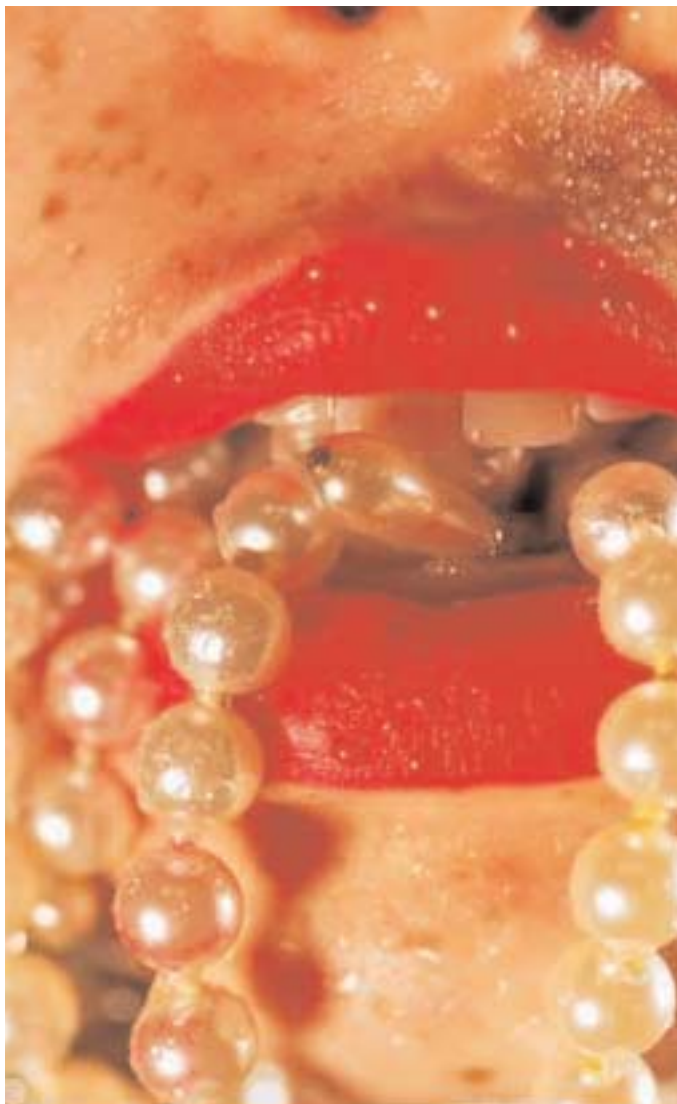
Untitled. 2004. c-print. 50"x35.5."



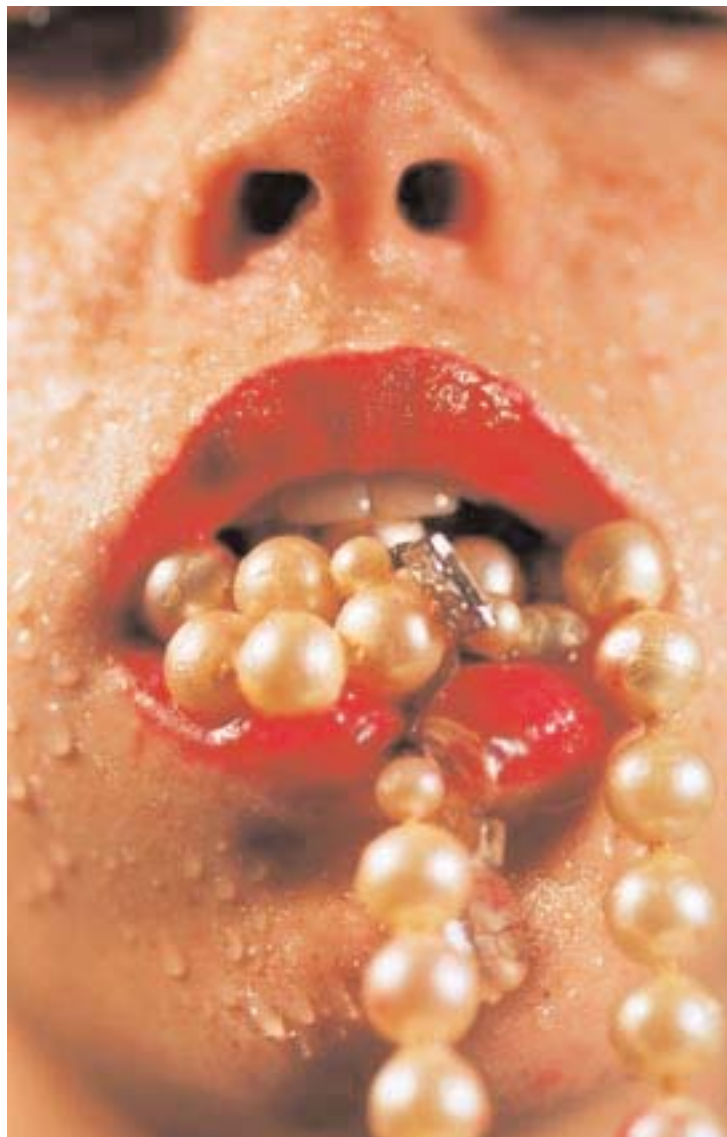
Untitled. 2004. c-print. 50"x35.5."



Pearly. 2003. c-print. 50"x35.5."



Bullet. 2003. c-print. 50"x35.5."



Split. 2003. c-print. 50"x35.5."



Untitled. 2004. c-print. 50"x35.5."



Untitled. 2004. c-print. 50"x35.5."



Untitled. 2004. c-print. 50"x35.5."



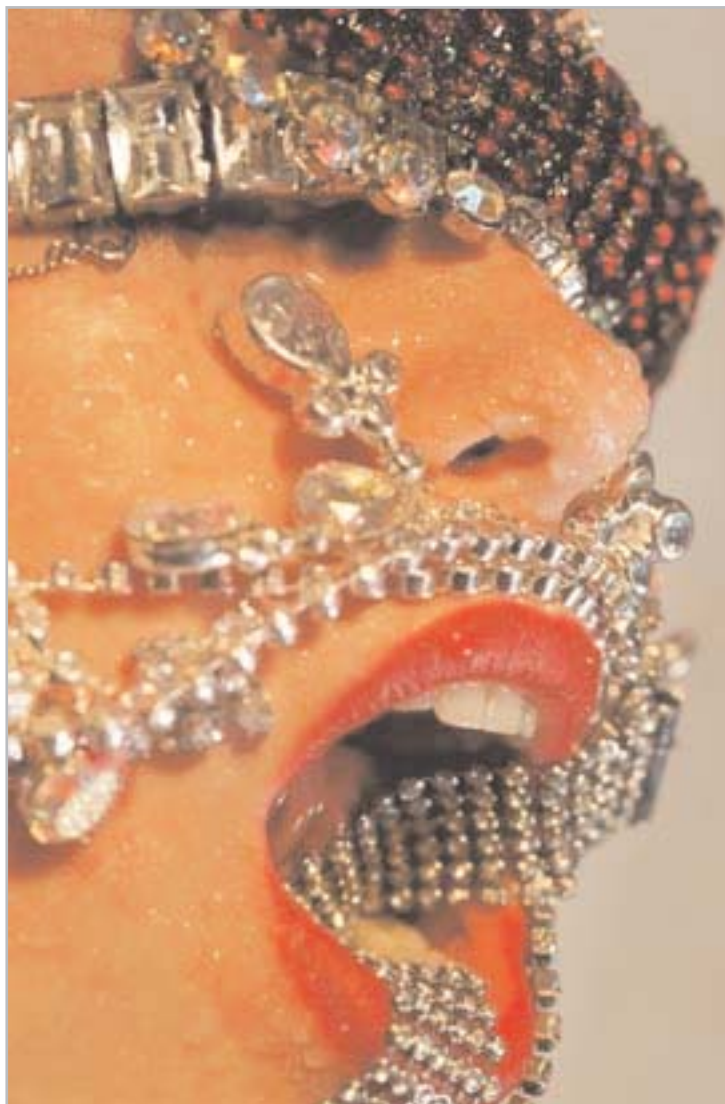
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Untitled. 2004. c-print. 50"x35.5."



Marilyn Minter
in her Soho studio, April 2004.

Left, Marilyn
assembling the
SV portfolio from
test prints.

Above right, the
artist examining
a just-completed
painting. The
work is closely
related to the
photographs
Pearly, Bullet
and *Split*.

Right, painting in
progress with
attached source
photograph.



Marilyn Minter

working on a painting based on a photo closely related to *Pearly*, *Bullet*, and *Split*. The artist employs both brush and (ungloved) finger to achieve the right smudgy visual irresolution in these larger-than-life close-ups.



Marilyn Minter

CV

B. 1948 Shreveport, Louisiana. Lives and works in New York.

Education: 1972 Syracuse University, Syracuse, NY, M.F.A. Painting; 1970 University of Florida, B.F.A.

Selected Solo Exhibitions

- 2004 Baldwin Gallery, Aspen, CO
Andrehn-Schiptjenko Gallery, Stockholm
- 2003 Fredericks Freiser Gallery, New York
- 2001 Thaddeus Ropac Gallery, Paris
- 2000 Andrehn-Schiptjenko Gallery, Stockholm
XL Xavier La Boulbenne, New York
- 1998 Galleri Index, Stockholm
XL Xavier La Boulbenne, New York
- 1997 XL Xavier La Boulbenne, New York
- 1995 Max Protetch Gallery, New York
Postmasters Gallery, New York
- 1992 Max Protetch Gallery, New York
- 1990 Max Protetch Gallery, NY
Simon Watson Gallery, New York
- 1989 Nicola Jacobs Gallery, London
- 1988 White Columns, New York
- 1986 Gracie Mansion Gallery, New York
(in collaboration with Christoff Kohlhofer)

Selected Recent Group Exhibitions

- 2004 Gorgeous, La Rotunda della Besana, Milan Italy
Skin Deep, Union Station, Toronto (traveling to Netherlands and Portugal)
All That Glitters, Gavlak Projects , Palm Beach , FL
Sexy Beasts, Ethan Cohen Gallery, NYC, curated by Robert Knafo
The Armory Show, Artemis, Greenberg, VanDoren Gallery, Fredericks
Freiser Gallery, Andrehn Schiptjenko Gallery
Miami Basel, Fredericks Fresier Gallery, NYC
FriezeFair, Salon 94, London, England
Basel Art Fair, Andrehn Schiptjenko Gallery, Basel, Switzerland
- 2003 Cross Currents at Century's End: Selections From the Neuberger Berman
Art Collections, Henry Art Gallery, Seattle
amFaR Portfolio, Cheim and Read , NYC, curated by Jack Pierson
Jessica Stockholder Show, Gorney Bravin & Lee Gallery , NYC
4 Walls, 8 Views, Arena Gallery, NYC
Auction for Photographic Education in Afghanistan Christies, NYC
- 2002 The Armory Show, Thaddeus Ropac Gallery, Postmasters Gallery, N.Y.C.
Basel Art Fair, Andrehn- Schiptjenko Gallery, Stockholm Sweden
Shimmering Substance, Arnolfini, Bristol England, and Cornerhouse
Manchester, England curated by Barry Schwabsky and Catsou Roberts

Public Collections:

Museum of Fine Arts, Boston, MA; Museum of Modern Art, New York, NY; Museum of Contemporary Art, Los Angeles, CA; Syracuse University, Syracuse, NY; Museum of Contemporary Art, San Diego, CA; Maison Europeene Photographie Paris, France; Collection Claudine et Jean-Marc Salomon Neuberger Berman, New York, NY; Chase Manhattan Bank, New York, NY; Deutsch Bank, New York, NY Denver Art Museum, Denver, CO; Everson Museum, Syracuse, NY.

Checklist *Marilyn Minter*

Photographs are in editions of 5
plus 2 Artist's Proofs. \$4,500.



1. *Untitled*. 2004.
c-print. 50"x35.5.



5. *Split*. 2003.
c-print. 50"x35.5.



9. *Untitled*. 2004.
c-print. 50"x35.5.



2. *Untitled*. 2004.
c-print. 50"x35.5.



6. *Untitled*. 2004.
c-print. 50"x35.5.



10. *Untitled*. 2004.
c-print. 50"x35.5.



3. *Pearly*. 2003.
c-print. 50"x35.5.



7. *Untitled*. 2004.
c-print. 50"x35.5.



11. *Untitled*. 2004.
c-print. 50"x35.5.



4. *Bullet*. 2003.
c-print. 50"x35.5.



8. *Untitled*. 2004.
c-print. 50"x35.5.



12. *Untitled*. 2004.
c-print. 50"x35.5.

B a c k

S p a c e

Selections from Previous Issues



< p. 21

Elizabeth Demaray

Showichi Kaneda

p. 22 >



< p. 23

Shoba



Luis Miguel Suro

p. 24 >

Elizabeth Demaray

Born in California. Lives in Brooklyn, NY.

Elizabeth Demaray has a penchant for upholstering things - things that have likely never before seen the backside of leather or damask. Demaray has given a new "skin" of quilted satin to a Nike missile. She has preserved the "skin" of something equally familiar - a baseball - and give it a new if not unrelated "body": a rock. She's taken a disco ball, icon of public revelry and pleasure, and by changing not its form but its surface (smooth to broken) has reimagined a familiar public object as an emblem of troubled domesticity. In early and mid-2004 Demaray was busy upholstering concrete fragments of recently demolished parts of the Aldrich Museum, which is undergoing a renovation, in a tasteful floral Victorian brocade.

With these transformations Demaray allows us to reflect on the usually unquestioned categories and conventions by which we name and navigate our material environment. *Good Baseball Rocks-Please Touch* (various versions) are made, as the title indicates, of rocks--hand-sized rocks, upholstered in the white leather and cross-stitching of the familiar hardball.

These objects conflate two "things made for throwing" into one. And as the title indicates, these "Baseball Rocks" are meant to be picked up, handled, and patinated by human touch, if not actually thrown. The conflation of an atavistic human weapon with a baseball is only one of many categorical trespasses committed by this piece. Turning "viewer" also into "holder," the baseball rocks defy the invisible but no less present "Don't Touch" sign that hangs near most works of art, and which has become a foundation of the "art experience."

Go ahead, touch, this art says. You pick up a baseball rock. You take the measure of its dense heft. You rub the cowhide (more latent violence). You run your finger along the stitching - part of the power of the piece is that it offers a particularly sensual way of breaking an airtight taboo.



Top: The Nike Missile Project 2001. Upholstered missile on launch pad. Installation photograph 2004. Cibachrome print. 29"x 19". Ed. 5. \$1,000. Above: Good Baseball Rock: Please Touch. 2003. Rock, leather, stitching. Price variable, on request.

Showichi Kaneda

b. 1970 in Kyoto, Japan. Lives in Kyoto.



Showichi Kaneda has embraced the shark as the central metaphor and prism of his art-making, which includes painting as well as cast-plastic “Formula One” hammerheads. These sharks reference pop culture in their Formula One tattooing, and so may seem at a glance merely another flavor in the Baskin-Robbins of reigning Japanese appropriation esthetics. Not the case. For one thing, these objects take weeks to make, and they look it--craft-intensive, exuding an artisanal vibe but without wearing it on its fin--er, sleeve--or invoking a folkloric past. And yet for all their underlying craft, these sculptures are also bracingly contemporary in their hybridizing of pop and organic forms--and resonant in their conceit of a shark/Formula One hybrid as a metaphor for a “modern condition.” Watch out for the sharks of Showichi Kaneda.

Left: Naked: [Human's Own Evo2 012]. Dragon: [Human's Own Evo2 014 ETO]. 2003. 65x35x30.5cm. Acrylic lacquer, seal on fiber-reinforced plastic. Right: Dragon: [Human's Own Evo2 014 ETO]. 2003. 65x35x30.5cm. Acrylic lacquer, seal on fiber-reinforced plastic. \$7,500

Nebojsa Seric (Shoba)

b. 1968 in Sarajevo. Lives in New York.

Nebojsa Seric (Shoba) fought in the war in Bosnia. A decade later he was representing Bosnia in the 2003 Venice Biennial, and he was a new resident of New York. If cultural and psychic dislocation have long been on the mind of the artist, these concerns seem to be filtered currently through his awareness of NYC in its post-9/11 trauma--unbowed and ever busy and at the same time deeply anxious, breath bated for the next blow. Now that he calls the mythic city home and main stage of operations, Shoba is dealing with the alternately alienating and inspiring experience of being a new New Yorker--of nearly literally finding his feet, and (much like many New Yorkers) imagining his New York.

The results of this dual process of inner and outer exploration are fantasy objects like *Manhole*, and dream sites, like a Times Square reinvented as a Zen temple. Shoba has taken the modern New York City manhole cover--the most recent ones, of Indian manufacture and accordingly stamped "Made in India"--and has turned it into roiling, unsettled ground. This manhole surface moves. You have to observe it carefully to catch it, but it undulates. (How does he do it? The artist made a rubber cast of an actual manhole cover, elevated it a few inches off the floor by resting it on a low, pointedly modest, home-made wood platform, and fitted the underside of the cast with motors that make the rubber surface roil.)



Manhole. 2004.
Rubber, wood, motors.
\$7,500.

Luis Miguel Suro

b. 1972 in Guadalajara, México. Lives in Guadalajara.

A Bunuelian alchemist, Luis Miguel Suro alters the elemental composition, or the structural integrity, of certain iconic and culturally hyper-charged objects. To speak plainly: Luis Miguel Suro loves to screw with sacred cows. The artist lives in Guadalajara, Mexico, where his family some decades ago founded a ceramics factory. Having grown up around the family business, Suro considers and wields ceramics as a primary medium, along with video and photography. Drawing on the potential of ceramic to look like anything from organic matter (especially food) to metal (for example a gold-plated figurine), Suro has brought the world's most famous Oscar to his knees (Oscar) and turned the Mexican daily bread into gold (*Golden Tacos*).

Suro chooses his targets well. Turning to video in *Concepto Espacial*, Suro subjects a prefabricated asbestos cupola, modeled on the cupola of Renaissance and Baroque (and of course Catholic) architecture, to a deadpan, methodical barrage of handgun and shotgun fire. Suro points out that the cupola has become a widespread architectural status symbol in Mexico, a final (and finial) touch of grandeur on the homes of the rich and the upper middle class. In other words, this toxic cupola is a sitting duck of a sacred cow--a natural Suro.



Above Oscar. 2003. Ceramic. Edition of 5. \$3,000

Left: *Concepto Espacial* (*Spatial Concept*). 2002. DVD, 2:42. Edition of 3. \$2,500

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R o b e r t K n a f o

P r o d u c e r / E d i t o r

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SV FAQ | About

What is SV?

Studio Visit (SV) is a periodical digital exhibition of new art. **SV** is especially though not exclusively focused on the work of emerging artists.

Is the art in SV for sale?

By arrangement with the artists, the work featured in SV is for sale unless otherwise indicated. SV subscribers are welcome to personally review artists' work. Phone inquiries may be made at **917.340.3760**.

Who Publishes SV/Format/Frequency

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