

For Immediate Release:

## One Leading Away from Another

July 9 - August 6, 2010



Can Altay, Latifa Echakhch, Hans-Peter Feldmann, Ceal Floyer, Dominique Gonzalez-Foerster, Alicja Kwade, Gabriel Kuri, Peter Nadin, Kelly Nipper, Kristin Oppenheim, Sarah Ortmeyer.

303 Gallery presents "One Leading Away From Another," a group exhibition inspired by "One Leading to Another," a 1978 installation in an artist run gallery, and following an exhibition of the same title at 303 Gallery in 1992. This exhibition aims to bring together works that use physical space and/or ideas of space as a way to deconstruct and reinterpret belief systems.

"Dogs of an Island," 2010, by Can Altay consists of a table and two chairs set with a slide projector and 80 slides showing stray dogs on streets and other photographs. The title of Altay's work references to the book "Dogs of Istanbul" by Catherine Pinguet, 2008/9, which discusses the expulsion of stray dogs as part of the Westernization of the Ottoman Empire, and its relationship to social/political humanitarian issues. An installation by Dominique Gonzalez-Foerster, "Tapis de Lecture," 2000, navigates the gallery floor space with an emerald green carpet edged with stacks on books that deal with the history, mythology, and cultural impact of L. Frank Baum's book "The Wonderful Wizard of Oz," 1900. Gonzalez-Foerster's work uses the exhibition space as an arena where viewers are welcome to relax and read. Kristin Oppenheim's audio installation, titled "Shake Me," 1992, features the artist's soothing and slightly spooky chant repeatedly enveloping and releasing the viewer from a created sensory space.

For "Auto Focus," 2002, Ceal Floyer displays a slide projector loaded with an empty carousel, forcing the machine to operate without an image source. The results produce a strange experience of beauty and futility. In an attempt to grab an image that is not there, and thus render it in perfect focus, the lens shifts in and out, forming a moving halo of white light on the wall. "Untitled (GB Self Caisse)," 2010, by Gabriel Kuri is a hand woven wool tapestry. Kuri's disproportional use of scale emphasizes the inappropriate importance of commerce in contemporary culture. In this body of work, a receipt that normally fits in the palm of your hand, is taking up more space than your entire body. Peter Nadin contributes "Pigs Meet Other Pigs." This super 8 film shot on Nadin's farm documents a small group of older pigs who are placed by the hind legs into a pen of younger pigs. The onset of chaos and noise make poignant, humorous stabs at human behavior, systems of boundaries, hierarchy and privatization. In Kelly Nipper's "Tests-Carbonation," 1999, suite of photographs, a ball bouncing on couch cushions represents carbon dioxide molecules in a field of water. The magnification of a scientific process into an absurd occurrence turns into an allegory for order embedded in chaos, and the chain of actions that define every action we experience.

Sarah Ortmeyer's "OCCUPATION COLLABORATION RÉSISTANCE," a miniature Eiffel Tower sculpture precariously balanced on a picnic table, deals with the Vichy-Regime and the Eiffel Tower in Paris as ambiguous symbols. Accordingly, the sculpture does not reveal whether the miniature Eiffel tower is in danger of toppling off the table or whether it is fixed on the tablecloth. "Hospitalite," 2006 by Latifa Echakhch embosses the words "Espace a Remplir Par L'Etranger / Space to be Filled In by a Foreigner" directly into the wall. Says Echakhch "I took this sentence from a document that I have to fill out to receive a new resident card in France ... I engraved the sentence in the wall and after the exhibition another stranger filled the empty space with plaster to install a new exhibition, but the sentence is still hidden on the wall." "Bed with Photograph" by Hans-Peter Feldmann simulates a bedroom tableau of an unmade bed, dirty ashtray, and a photograph of a woman in leopard skin pants. A deviant mischief is suggested by the intimate space, turned transitory by its cluttered assemblage and signs of an abject personal life.

Special Thanks to Platform Garanti Istanbul, Vasif Kortun, November Paynter, Arcade, London, Rodeo Gallery, Istanbul, Ateş Uçul, Asli Kalinoglu, Kamel Mennour Gallery, Paris, Neil Frankel, Tina and Richard Moss, Esther Schipper Gallery, Berlin, Johann Koenig Gallery, Berlin, Daniela Zarate and Kurimanzutto Gallery, Mexico City, Figge Von Rosen Galerie, Koln and Collection of Evan Snyderman and Zesty Meyers of R 20th Century, New York.

303 Gallery is open Monday-Friday from 10 am - 5 pm. For further information please visit us at [www.303gallery.com](http://www.303gallery.com) or contact Lisa Spellman or Mari Spirito.