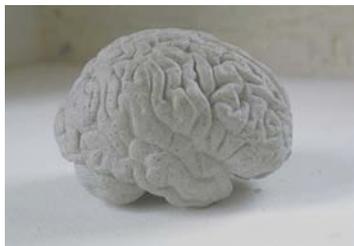


Press release:
Making the Making

Curated by:
Charles Goldman

January 5 - February 3, 2001
Opening reception: Friday, January 5, 6-8 pm

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|--------------------|------------------|
| Polly Apfelbaum | Kathleen McShane |
| Torie Begg | Helen Mirra |
| Yvette Brackman | Gay Outlaw |
| Ann Chu | Roxy Paine |
| Tim Clifford | Joyce Pensato |
| Reed Danziger | Jack Pospisil |
| Deborah Davidovits | Richard Rezac |
| Matt Harle | Tom Sachs |
| Klindt Houlberg | Joe Scanlan |
| David Ireland | Bob Seng |
| Richard Jackson | Michele Valerio |
| Micah Lexier | Allan Wexler |
| Gerhard Mayer | |



Jack Pospisil *River Rock* 1999

Making the Making employs 25 contemporary artists who create simple tools, not for their own sake, but in the service of an eventual piece of non-mechanical art work. These artists use simple devices—made, used and manipulated—that assist them in making their work. They resist the lure of the computer, of the camera and of techno-fetishism in general.

A jig is used to maintain the correct position between a piece of material and the tool that is being used to manipulate it. The term is used by carpenters, cabinetmakers, tool and die manufactures, among other craftsmen, as well as contemporary artists. It is this notion of restraint and control that was the initial inspiration for the exhibition. The works included in the show use the notion of a jig as a starting point and expand upon it to include many apparatuses which artists utilize in order to help them make their work. On display are molds, printing plates, home-made musical instruments, stencils, racks, charts, buckets, drawings, maquettes, brushes and, of course, jigs. These tools allow for a crude form of mechanical reproduction, of mechanized production. They allow for movement and repetition not possible with the human hand and provide a smoother segue between the brain and the object in question.

Making the Making moderately attempts to expose the production within the production of contemporary art making practices. It displays current methods that have been in use long before industrial or technological revolutions. And, finally, it stresses the verb in "art making" rather than the noun.



Klindt Houlberg *Untitled* 1990

A brochure containing an essay by Charles Goldman will be available free of charge.

Please contact Apex Art for further information. Hours are Tuesday to Saturday, 11-6.

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