

**Four Curators**  
**Four Artists**  
**Four Weeks**

Corey McCorkle - Casey Kaplan  
June 24 - 27

Gavin Wilson - Hudson  
July 8 - 11

Erik Samakh - Marc Pottier  
July 15 - 18

Monica Bonvicini - Klaus Biesenbach  
July 22 - 25

# 444

## apexartcp1998

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# 444

Lunch

June 5, 1998

This thing is, like, a complete disaster. [whistles] Here you go. Such a mess, so I'm like...What is a wrap? It's like a theme...But the difference, between a wrap and a burrito? Well I think a burrito has rice...I've never had a wrap. They lead to smoothies. And Smoothies. Yeah, wraps and smoothies. It's the weirdest...But... they're always sold together, aren't they? I think? And... Right. Look, I've spilled already. That's what happens when you get a... I know...Where'd you get these pants? Um, Prada. They're really nice. Thanks. What other...? Well, as you know, I'm pretty obsessed with the Yankees right now. Right. And...Wait, wait, wait. But is there...a correlative, like Smoothies and Wraps? Well, it's not that I have all that much to say, it's just that, like, there's this guy, Orlando Hernandez, who pitched the other night... OK. Is this the guy who got the no-hitter a couple weeks ago? No, you already heard me go on about that guy. So Orlando, he's getting old. No one actually knows how old he is... and that's what's kind of cool about it...they say he's twenty-

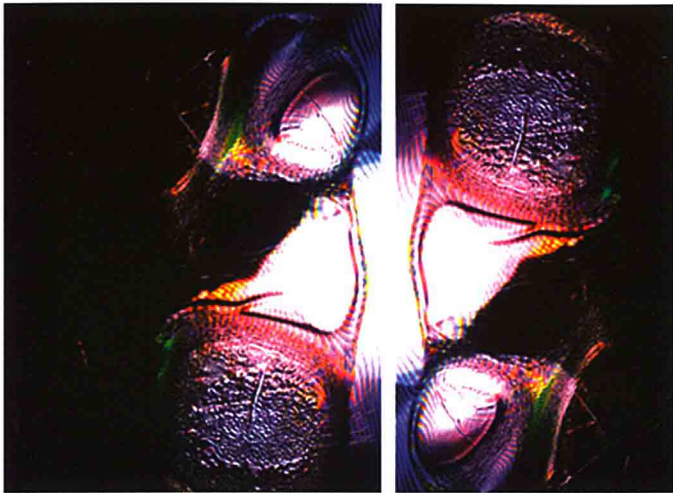
eight to thirty-two. I'm turning twenty-eight soon. I'm wondering if I'll be twenty-eight-to-thirty-two then. Like, is that... Is that...? But, whatever, cooler than that, he has like, his socks pulled up to his knees, throw-back style, lookin' like Babe Ruth. That's so cool. Its like little shorts on the basketball court? Bjorn Borg-style. Yeah, totally. Where you're like... they just cover, like, the bottom of your balls. But, getting back to your show. So... Motivational speaker. Motivational speaker. Let me swallow this. It's so hot. Inspiration through... But there's no, uh, "Keep On..." What's that... "One Day at a Time" bumper sticker. No...its like if you have... Again! Yeah, you got something on your sideburn too, on your, on your right side... Do I really? It's been sitting there? It's just been sitting here for twenty minutes? [laughs] No, it's still there. You got it. [laughs] Is it gone? [laughs] Yeah, Somehow you get food everywhere. Um... Maybe wraps are, like, about...Wraps are just a bad, fucking idea. [laughs] Wraps are about being messy. Well, I don't understand why they can't wrap up the ends. I mean... Do I have something up here too? No, that's me. [laughs] But Hernandez pulls it all the way up over and tucks his pants into the sock. That's great. The guy's got style. He also pulls his, his hat kind of far down. So it's over... his hat isn't on his head. It's over his forehead. So you don't see his eyes so much. Kind of John Deere meets some sporty Victorian..Yeah, up and over his head. So he's mean. It's so punk. Do you need another napkin?

Casey Kaplan and Corey McCorkle



Corey McCorkle New Life Expo 1997 wood and hand-upholstered carpeting dimensions variable





Gavin Wilson untitled 1998 2 panels 40" x 28" each c-prints on plexiglass

Hudson: No computer?  
 Gavin Wilson: Yes, that's correct!  
 H: So what am I looking at?  
 GW: I think of it as the photographic process through manual or hands-on, digital delay: the activity of creating an image out of lighting and slide projections, photographing that moment, and sometimes using those photographs or physical manipulations of those photographs for projections and re-photographing them, manipulating, re-photographing, etc....  
 H: Do you think of it as still-life or landscape?  
 GW: I think of them as still-life within an imaginary landscape, or as ephemeral objects that can exist in a certain mindscape.  
 H: Rather like the way contemporary electronic music creates an ambiance inside and outside of a head, while also being specific to the listener?  
 GW: Yes. Not one, not the other, but both; a bit dualistic.  
 H: There's quite a lot of that type of reading in these photos: still-life/landscape, inside/outside, synthetic/organic, scientific/fantastical....  
 GW: I'm into the idea of something appearing to be very much one thing when actually it is not. And the idea of the fantastical is something which intrigues me.  
 H: Technology remains appealing to the construction of human fantasy. Happily, the merging of the organic and the synthetic seems closer at hand than ever.  
 GW: It's an attractive idea to investigate in that perhaps we're not so used to technology's relationship to the organic.... For me, well, I like its closeness.

H: Do you think that quite a number of younger artists are interested in fantasy and personal fantasy in a way rather oppositional to the didactic manner of 80's art?  
 GW: I suppose...or maybe it's just that now the personal fantasy aspect is pursued with the purity, clarity, sincerity and simplicity, that comes through self-questioning and awareness. Maybe today, people are looking a bit more closely at what it is to be a self, and to have fantasy that isn't so heavy-handed.  
 H: Hard to photograph that.  
 GW: I guess it is or it could be.  
 H: Has that got anything to do with your choice of light and light projections as a subject matter?  
 GW: I'm definitely attracted to light, light as an object. It's at the core of my work and certainly a component of the construction of a fantastical.

Gavin Wilson and Hudson



Erik Samakh Beehive 1996 15" x 32" x 32" wooden beehive, sound system, solar cells

The work of Erik Samakh questions and triggers our senses, most particularly our eyes and ears. He encourages the viewer to function as an actor. His projects focus on sound-based and silent installations, gathering



Monica Bonvicini Plastered 1997 drywall and Styrofoam dimensions variable

### DESTROY SHE SAID

*Giotto would never live on the Lower East Side. In all these buildings I will understand the unbuildings. The Abbey di Assisi was no accident.*  
 The moment of destruction has the same value as the one of construction. You create something when you destroy. Destruction does not necessarily need more rage or frustration than the impetus needed to create works of art. In times of emptiness, rationality will become your drug. *Drugs work.*

historical and recent research on the links between minerals, vegetables and animals. With his sophisticated material, of diffused and recorded sounds, often captured in nature, he builds visual and aural universes within the exhibition space. He works on ideas related to time, experiences of staging virtual events with immaterial elements. His main focus is the notion of trail. It is from the trail that he has considered the sound traces. His installations are interactive and the sounds depend on the wind, humidity, temperature and sunlight. They are invisible and unanticipated, where the viewer is put into an active condition of consciousness and of insecurity.

Marc Pottier

### QUESTIONNAIRE for Construction Workers

Do you consider your work as creative?  
 Do you remember all the sites that you worked on, and do you view them differently than other buildings?  
 In your opinion, why are construction workers always men?  
 What made you want to be a construction worker?  
 Can you repeat a typical construction worker joke?  
 What does your wife/girlfriend think of your hard and dry hands?  
 How do you get along with your gay co-workers?  
 Do you consider the construction material you work with as erotic?  
 Would you like to design and construct a building by yourself?  
 Which word is used most often on construction sites?  
 Who would you like most of all to wall in?

Monica Bonvicini