

“Stacked”

Carl Andre, Polly Apfelbaum, Louise Bourgeois, Tony Feher, Peter Fischli and David Weiss, Katharina Fritsch, Roni Horn, Felix Gonzalez-Torres, Donald Judd, Rei Naito, and Cornelia Parker

January 11 – February 15, 2003

“Stacking is a basic and primal activity. You put children in a room with some things, and they stack them on top of each other. It’s something that humans do.”
– Tony Feher, “An archeologist of his own life,” interview with Adam Weinberg, 2001

“Well, if you think of the stacks, especially the early stacks, that was all about making these huge, public sculptures. When I started doing this work in 1988-89 the buzzword was public art. One thing that amazed me was that the difference between being public and being outdoors was not spoken about. It's a big difference. Public art is something which is really public, but outdoor public art is something that is usually made of good, long lasting material and is placed in the middle of somewhere, because it's too big to be inside. I was trying to deal with a solution that would satisfy what I thought was a true public sculpture, and that is when I came up with the idea of a stack.” - Felix Gonzalez-Torres, interview with Robert Storr, 1995

“At the time of *The Enigma Machine* I was still working in what would be more conventionally considered sculpture. But I began with dyed fabric, 2-d stuff. So the ideas of stacking and folding were important in going from two to three dimensions, allowing works to open and close. It is interesting given that *The Enigma Machine* is a coding device, something that opens or shuts off meaning. Other themes had to do with habits and order, routines and reiteration. Folding, stacking or re-arranging were all simple devices I used to create formal possibilities for my work.” – Polly Apfelbaum, 2003

For press and visuals requests, please contact Brian Sholis at 212.352.9460 or brian@damelioterras.com

D'Amelio Terras represents Polly Apfelbaum, Erica Baum, Delia Brown, Tony Feher, Joanne Greenbaum, Glenn Ligon, John Morris, Rei Naito, Rika Noguchi, Damián Ortega, Cornelia Parker, Miguel Rio Branco, Karin Sander, Joe Scanlan, and Yoshihiro Suda.

“Stacked”

Carl Andre, Polly Apfelbaum, Louise Bourgeois, Tony Feher, Peter Fischli and David Weiss, Tom Friedman, Katharina Fritsch, Roni Horn, Felix Gonzalez-Torres, Donald Judd, Rei Naito, and Cornelia Parker

January 11 – February 15, 2003

“Stacking is a basic and primal activity. You put children in a room with some things, and they stack them on top of each other. It’s something that humans do.”
– Tony Feher, interview with Adam Weinberg, 2001

D’Amelio Terras is pleased to present *Stacked*, its seventh annual curated group exhibition. The artists in this exhibition take strikingly different approaches to material and theme in their careers, yet all have created a number of works by stacking elements to generate form.

An important example of this work is a ‘stack’ created by Donald Judd in the late 1980s. Central to his artistic output, the ten-unit vertical stack—here reaching from floor to ceiling—implies a continuity of form that extends beyond the sculpture itself, the essence of his mantra ‘one thing after another.’ Katharina Fritsch is represented by *Display Stand with Vases* (1987/89/2001), a large-scale pyramid comprised of 145 vases designed by the artist and commercially produced.

Felix Gonzalez-Torres stacked individual pieces of paper, free for the taking by the audience, to break open the traditional definition of ‘public’ sculpture. Around the time of *Enigma Machine* (1993-95), Polly Apfelbaum “was still working in what would be more conventionally considered sculpture. But I began with dyed fabric, 2-d stuff. The ideas of stacking and folding were important in going from two to three dimensions.”

For press and visuals requests, please contact Brian Sholis at 212.352.9460 or brian@damelioterras.com

D’Amelio Terras represents Polly Apfelbaum, Erica Baum, Delia Brown, Tony Feher, Joanne Greenbaum, Glenn Ligon, John Morris, Rei Naito, Rika Noguchi, Damián Ortega, Cornelia Parker, Miguel Rio Branco, Karin Sander, Joe Scanlan, and Yoshihiro Suda.

“Stacked”

Carl Andre, Polly Apfelbaum, Louise Bourgeois, Tony Feher, Peter Fischli and David Weiss, Tom Friedman, Katharina Fritsch, Roni Horn, Felix Gonzalez-Torres, Donald Judd, Rei Naito, and Cornelia Parker

January 11 – February 15, 2003

“Stacking is a basic and primal activity. You put children in a room with some things, and they stack them on top of each other. It’s something that humans do.”
– Tony Feher, interview with Adam Weinberg, 2001

D’Amelio Terras is pleased to present *Stacked*, its seventh annual curated group exhibition. The artists in this exhibition take strikingly different approaches to material and theme in their careers, yet they are united in a recurrent practice of stacking sculptural elements or individual objects to generate form.

Donald Judd’s ten-unit vertical stack—here reaching from floor to ceiling—implies a continuity of form that extends beyond the sculpture itself and represents the essence of his mantra ‘one thing after another.’ Carl Andre’s *Sulcus*, comprised of orthogonally stacked timbers, exemplifies an understanding that wooden blocks can carve into space and obviate the need to cut into the material itself.

Katharina Fritsch is represented by *Display Stand with Vases* (1987/89/2001), a large-scale, precariously stacked pyramid of 145 commercially-produced vases designed by the artist. Felix Gonzalez-Torres stacked individual pieces of paper—as in *Untitled (Republican Years)*—free for the taking by the audience, in an attempt to break open the traditional definition of ‘public’ sculpture.

Louise Bourgeois’ *Title* is a totemic wooden stack that simultaneously evokes the human figure and architectural form. Around the time of *Enigma Machine* (1993-95), Polly Apfelbaum was using “dyed fabric, 2-d stuff. The ideas of stacking and folding were important in going from two to three dimensions, allowing works to open and close.” *Title*, an early photograph by Peter Fischli and David Weiss, inverts this desire for extrusion by using the sculptural form produced by delicately balanced household objects in the service of a dynamic photographic composition.

For press and visuals requests, please contact Brian Sholis at 212.352.9460 or brian@damelioterras.com

D’Amelio Terras represents Polly Apfelbaum, Erica Baum, Delia Brown, Tony Feher, Joanne Greenbaum, Glenn Ligon, John Morris, Rei Naito, Rika Noguchi, Damián Ortega, Cornelia Parker, Miguel Rio Branco, Karin Sander, Joe Scanlan, and Yoshihiro Suda.

“Stacked”

Carl Andre, Polly Apfelbaum, Louise Bourgeois, Tony Feher, Peter Fischli and David Weiss, Tom Friedman, Katharina Fritsch, Felix Gonzalez-Torres, Roni Horn, Donald Judd, Rei Naito, and Cornelia Parker

February 22 – March 22, 2003

Opening Reception: Saturday, February 22, 6-8pm

“Stacking is a basic and primal activity. You put children in a room with some things, and they stack them on top of each other. It’s something that humans do.”
– Tony Feher, interview with Adam Weinberg, 2001

D’Amelio Terras is pleased to present *Stacked*, its seventh annual curated group exhibition. The artists in this exhibition represent a variety of generations and employ strikingly different approaches with regard to both material and subject. Yet here they share a practice of stacking elements and objects to create artworks.

Donald Judd’s classic ten-unit vertical “stack”—repeating positive and negative six-inch spaces—implies a continuity of form that extends beyond the sculpture itself and represents the essence of his mantra ‘one thing after another.’ Carl Andre’s *Sulcus*, comprised of orthogonally stacked timbers, exemplifies the artist’s central premise that “rather than cut into the material, I now use the material as the cut into space.”

Katharina Fritsch is represented by *Display Stand with Vases* (1987/89/2001), a large-scale, carefully stacked pyramid of 145 commercially-produced vases designed by the artist. Felix Gonzalez-Torres “Untitled” (Republican Years), 1992, a work of stacked individual sheets of paper —free for the taking like leaflets or flyers—breaks open the traditional definition of ‘public’ sculpture. *Ohne Titel* (1984), an early photograph by Peter Fischli and David Weiss, uses the sculptural energy produced by precariously balanced household objects in the service of a dynamic photographic composition.

Enigma Machine (1993-95) by Polly Apfelbaum is evidence of a developmental stage for the artist when “...stacking and folding were important in going from two to three dimensions, allowing works to open and close.” Louise Bourgeois’ *Untitled* (1953) is a totemic stack of bronze casts of irregular wooden pieces that humorously underlines the phallic connotations of verticality in sculpture.

For press and visuals requests, please contact Brian Sholis at 212.352.9460 or brian@damelioterras.com

D’Amelio Terras represents Polly Apfelbaum, Erica Baum, Delia Brown, Tony Feher, Joanne Greenbaum, Glenn Ligon, John Morris, Rei Naito, Rika Noguchi, Damián Ortega, Cornelia Parker, Miguel Rio Branco, Karin Sander, Joe Scanlan, and Yoshihiro Suda.