

Cornelia Parker

May 8 – June 21, 2003

Opening reception: Saturday, May 10, 6 to 8pm

FOR IMMEDIATE RELEASE:

D'Amelio Terras is pleased to present an exhibition of new artworks by British artist Cornelia Parker. It will be her first New York solo exhibition in five years. The focal point of the exhibition is *Subconscious of a Monument*, a new large-scale installation comprised of soil removed from beneath the Leaning Tower of Pisa in order to prevent the building's collapse. The powerful physical presence of the dried lumps of clay is matched by the weight of the material's past life.

Another new work also features objects exhumed from the earth. Parker obtained objects such as Roman coins and fragments of a harmonica from a Civil War battlefield found with metal detectors below ground at sites across the US and UK. After documenting them, the objects from the US will be reburied in the UK and vice versa. The complex web of emotional and historical associations bound to each object mirrors the physical displacement they will undergo.

Parker melds the history of the objects with her own interventions. Whether meaning is embedded in the material or derived from her transformations, the resultant objects juxtapose formal beauty with lyrical import.

Cornelia Parker was born in 1956 in Cheshire, England. She lives and works in London. A 1997 Turner Prize nominee, she has held recent solo exhibitions at Frith Street Gallery, London; Galleria Civica D'Arte Moderna (GAM), Turin; and the Institute of Contemporary Art, Boston, which traveled to the Chicago Arts Club and the Institute of Contemporary Art, Philadelphia. Parker was included in *Days Like These: 2003 Tate Triennial* in London, and later this year will present a solo exhibition at Guy Bartschi in Geneva, Switzerland.

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

Next exhibition: Summer group exhibition, June 26 – August 1, 2003.

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, and Yoshihiro Suda.

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The framework of this exhibition respond to the simple process of preserving the earth that concealed archeological discoveries rather than the object themselves...

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Parker will present *Subconscious of a Monument*, a room-size installation comprised of soil removed from beneath the Leaning Tower of Pisa during recent construction efforts to prevent the monument's collapse. In a levitating reference to Walter De Maria's *New York Earth Room*, dried lumps of clay are suspended from the ceiling by wires, filling the gallery from floor to waist height.

Another new work also features objects exhumed from the earth. These objects were dug out by from below ground sites across the US and UK by hobbyists and amateur archeologists armed with metal detectors, and they possess evocative and emblematic rather than financial value. The project, titled *Found in Britain: Lost in America, Found in America: Lost in Britain*, extends far beyond the gallery walls, as each object is to be reburied on the opposite side of the Atlantic. What is left to the viewer is documentation of a moment in their journey, as the objects may never be found again.

Parker reverses archaeological convention by preserving the earth that surrounds discoveries rather than the objects themselves. Whether meaning is embedded in the material or derived from her transformations, the resultant objects juxtapose formal beauty with lyrical import.

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Parker will present *Subconscious of a Monument*, an installation that consists of suspended lumps of soil removed from beneath the Leaning Tower of Pisa. Engineers excavated the earth in their efforts to prevent the monument's collapse. In a levitating reference to Walter De Maria's *New York Earth Room*, the dried clay is suspended from the ceiling by wires, hovering as if it has just filtered through the gallery floor.

Another new work also features items exhumed from the earth. These lost objects were dug up by hobbyists and amateur archaeologists armed with metal detectors from sites across the US and UK. They are evocative rather than valuable, emblematic rather than rare. The project, whose working title is *Found in Britain: Lost in America, Found in America: Lost in Britain*, extends far beyond the gallery walls, as each object is to be reburied on the opposite side of the Atlantic. What is left to the viewer is documentation of a moment in their journey—their brief time above ground—as the objects may never be found again.

Parker reverses archaeological convention by preserving the earth rather than objects excavated from it. That which was lost by accident, then found, is lost again on purpose. Whether meaning is embedded in the material or derived from her transformations, the resultant objects juxtapose formal beauty with lyrical import.

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With assistance from the British Council.

