



Broken Spaces: Cut, Mark, and Gesture, installation view, Alexander Gray Associates, 2013

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February 27— April 6, 2013

Inaugurating its representation of Harmony Hammond, Alexander Gray Associates is pleased to present *Broken Spaces: Cut, Mark, and Gesture*, a group exhibition examining the parallel conceptual and formal practices of Luis Camnitzer, Jeremy Gilbert-Rolfe, Harmony Hammond, Lorraine O'Grady, Hassan Sharif, and Jack Whitten. Focused on process-oriented, conceptual works on paper, the exhibition highlights each artist's experimentation with boundaries of media and form.

Harmony Hammond's charcoal drawings and mixed media works on paper investigate post-minimal processes and materials. In her mixed media works, Hammond experiments with printmaking and crafting materials. Her charcoal drawings serve as studies for the iconic 1970s floor sculptures, utilizing braiding and weaving, referencing women's traditional arts; her recent "Grommetypes" puncture and mold paper with ink and watercolor. In etchings begun in the late 1960s, **Luis Camnitzer** plays with the language of printmaking and text-based art. In *Shift* (1968), Camnitzer explores conceptual meanings of identity and perspective, while breaking ground with etching and die-cutting techniques. **Lorraine O'Grady's** *Cutting Out the New York Times* (1977/2010) is a series of 26 poems created from newspaper clippings. In these works, created on successive Sundays spanning six months, O'Grady produced collaged poems made from public text; presented as wall-mounted installations, the poems hover between language and image, personal and political. **Jack Whitten's** works on paper from the 1970s present an experimental approach to art-making. During this period, Whitten applied a wide array of media—including oil, magnetite, and acrylic—to create abstractions, highlighting the artist's interest in surface and form, line and void. In *Closed Loops #2* (2012), Whitten pushes the boundaries of acrylic in a compositionally complex, sculptural work that exemplifies Whitten's inventive abilities. **Hassan Sharif's** line drawings demonstrate the artist's interest in art-making processes. The artist's preoccupation with conceptualism is evident in the repetitive gestures and systematic compositions of his drawings, making reference to calligraphic traditions, architectural form, and urban planning. **Jeremy Gilbert-Rolfe's** drawings challenge contemporary ideas of aesthetics and purpose. In his works on view, Gilbert-Rolfe manipulates the Modernist grid and applies hyper-saturated color to question painting's position in a post-Modern context.

Harmony Hammond (b.1944) led in the development of the feminist art movement in New York in the early 1970s. Hammond's work is represented in the permanent collections of the Metropolitan Museum of Art, New York; the Museum of Modern Art, New York; and the Walker Art Center, Minneapolis, MN. **Luis Camnitzer** (b.1937) was at the vanguard of 1960s Conceptualism, working primarily in printmaking, sculpture, and installations. His work is in the permanent collections of The Museum of Modern Art; The Metropolitan Museum of Art; and the Whitney Museum of American Art, New York, NY; and the Tate Modern, London. Since the early 1980s, **Lorraine O'Grady** (b.1934) has challenged racial and sexist ideologies in performance and photo installations. Her work is represented in the permanent collections of the Walker Art Center, Minneapolis, MN and the Art Institute of Chicago, among others. **Jack Whitten's** experimental paintings have challenged conceptions of art-making for six decades. His work is in the public collections of the Museum of Modern Art, New York; the Metropolitan Museum of Art, New York; and the Studio Museum in Harlem, New York. **Hassan Sharif** (b.1951) lives and works in Dubai and is a pioneer of conceptual art and experimental practice in the Middle East. Sharif's artwork is included in the collections of the Mathaf: Arab Museum of Modern Art, Doha, Qatar; and the Sharjah Art Museum, Sharjah, UAE. **Jeremy Gilbert-Rolfe's** (b.1945) paintings and critical writings challenge contemporary ideas of aesthetics and purpose in art from within the art world itself. His artwork is included in the collections of the Museum of Contemporary Art, Los Angeles; and the Museum of Contemporary Art, North Miami, FL.