

Parker's Box **"MODULAR LOOPS"** **Tim Laun, Stefan Sehler, Gerard Williams**

(between Bedford & Driggs - L train to Bedford Avenue, then south to Grand St)

Exhibition: September 16 to November 6 Gallery hours: Friday through Monday 12-7pm

Opening reception: Friday September 15, 2000 6-8pm

Thursday September 21st at 7pm, Panel Discussion with the three exhibiting artists and the musician and composer Lukas Ligeti.

Sunday September 24th at 5-8pm, "Musical Loops" performance by Lukas Ligeti

The exhibition, "Modular Loops" brings together the work of three artists with contrasting origins. Since emerging into the forefront of the British scene in the late eighties with solo shows at Anthony D'Offay and Interim Art in London, **Gerard Williams** has concentrated on research-based, site-specific projects at diverse venues internationally. A similar attitude sustains the commitment of the Berlin-based painter, **Stefan Sehler**. Following his early PS1 residency, Sehler has maintained an unavoidable presence in German painting both at home and abroad. The work of Williamsburg artist **Tim Laun** who was born in Wisconsin was first shown in New York at the Hunter College 2000 MFA thesis exhibition.

The works presented in "Modular Loops" all deal with the idea of making art from modular units or repeated elements, forms or components. The work brings up diverse questions about form and process, but also about the extendable nature of these pieces, which implicitly challenge the value of the unique art work. "Modular Loops" seeks to investigate the mechanical, as well as the organic aspects of the process of repetition in art. While the word "modular" suggests the isolation and analysis of a single unit or element, a "loop" implies a circular repetition of the same process (of thought or fabrication). However, as the works in the exhibition show, the process of choosing the "module", and the trace it leaves, are likely to determine the nature of the "loop".

Through the depiction of a repetition of a perfect mountain, one that seems to be an imitation of its own ideal, Stefan Sehler's work questions the very notion of representation. As a result of the material quality of the painted surface, the 'representational' and the 'abstract' can be seen as part of each other, rather than being arranged in a rhetorical confrontation. Sehler's work demonstrates the extent to which the specifics of painting involve a wide understanding of the experience of looking, one that is aware of the potential of representation to exist as a spacial arrangement, a configuration, a matrix and/or a fragment of abstract geometry or chaotic structure. The works of the American artist, Tim Laun seem to recall Wittgenstein when he said that "a picture held us captive". The process of deconstructing a text through several repeated operations of copy and paste, opens the possibility of viewing the "text", or, in another work, the satellite image of a city, as a thing by itself and for itself. Proposing a system of differences lacking a center, these anti-ocular images can be used as structures capable of being seen (or interpreted) as "something". The objects shown here give us one account of an interesting possible interplay of reference, the text characters transforming themselves into hieroglyphs and then into objects, possessed of pure structure. Gerard Williams' works could be also read in a somewhat similar way. The deconstruction of a textile or the repeated copy of a commonplace object, present the question of structure in the more specific territory of the fusion of art and life. The dissection of a teddy bear or the atomization of every single element of a textile pattern, for example, intend to investigate the possibility of the co-existence of images from the visible world, side by side with the empty expanses and unrestrained gestures of abstraction, while remaining linked to the point of departure by a sort of umbilical cord, however tenuous it may become.