

5 Sculptures

**Tony Feher, Robert Gober, Felix Gonzalez-Torres, Mike Kelley,
Jack Pierson**

January 5 – February 9, 2002

D'Amelio Terras is pleased to present *5 Sculptures*, the gallery's fifth historical exhibition. Two years ago, *4 Sculptures* featured works from the late 1960s by Carl Andre, John Chamberlain, Dan Flavin and Donald Judd. This January, the focus moves forward to the early nineties, another time of great renewal in American sculpture. In contrast to self-confident 1980s artists, many sculptors during this time used unassuming materials and domestic forms to create works that obliquely engaged political and social issues. The exhibition consists of one sculpture from each artist, with works dated 1989-1993.

Tony Feher's *Le Roi de Bâton* (1991) is a first-generation Feher sculpture: an accumulation of jars and other personal found-object elements that are now central to a more restrained artistic vocabulary. It was shown at the New Era Space in a group exhibit curated by Collins & Milazzo.

Robert Gober's *Drain* (1989), a pewter cast drain sunk into a wall, can be viewed as a metaphor for the passage into another, unknown world and exemplifies his ability to transcend formal sculptural concepts to create icons. It appeared in his celebrated one-person show at Paula Cooper Gallery that year.

Untitled (USA Today) (1990) by Felix Gonzalez-Torres, an unlimited supply of hard candy with silver, red and blue cellophane wrappers, was first shown at the New Museum of Contemporary Art's 1990 *Rhetorical Image* exhibition. It is in the permanent collection of the Museum of Modern Art, New York, Gift of the Dannheisser Foundation, 1996.

Mike Kelley's *Arena #10 (Dogs)* (1990) is a long, knitted afghan that sits on the floor and serves as the ground for a dysfunctional procession of stuffed animal dogs. The sculpture, transgressive in its incorporation of recycled materials and stereotypically feminine medium, was first presented in his 1990 one-person exhibition at Metro Pictures.

Jack Pierson's word sculptures, created from reconfigured sign letters, tell a tale of isolation and longing. *Like Paris in the rain on 2nd Avenue* (1993) is part of the artist's personal collection.

Images and further information can be found on our website, located at <http://www.damelioterras.com>.

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

Next exhibition: Damián Ortega, opening February 16, 2002.

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

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D'Amelio Terras is pleased to present *5 Sculptures*, its fifth January historical exhibition. Two years ago, *4 Sculptures* featured works from 1969 by Carl Andre, John Chamberlain, Dan Flavin and Donald Judd. The series moves forward to the years 1989- early nineties, another time of great renewal in American sculpture: in opposition to self confident 1980s artworks, many sculptors favored unassuming materials and domestic forms to create works that obliquely engaged political and social issues. The exhibition consists of one work each from artists Tony Feher, Robert Gober, Felix Gonzalez-Torres, Mike Kelley and Jack Pierson.

Tony Feher's *Le Roi de Bâton* (1991) was first shown at the New Era Space in 1991. It is an

Robert Gober's *Drain*, 1989 appeared in his celebrated one-person show at Paula Cooper Gallery that year. It can be viewed as a metaphor of the passage into another, dark unknown world. Drain emblazons Gober's ability to transcend a formal sculptural concept into an enigmatic icon.

Untitled (USA Today) (1990) by Felix Gonzalez-Torres, an unlimited supply of hard candy with silver, red and blue cellophane wrappers ideally weighing 300 pounds, was first shown at the New Museum of Contemporary Art's 1990 *Rhetorical Image* exhibition and is in the permanent collection of the Museum of Modern Art, Gift of the Dannheisser Foundation, 1996.

Mike Kelley's *Arena #10 (Dogs)* is a long, knitted afghan that sits on the floor and serves as the background of a dysfunctional procession of stuffed animal dogs. The sculpture was first presented in his 1990 one-person exhibition at Metro Pictures.

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