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BRIC Arts | Media | Bklyn Presents *Apologies and Further Concessions* at BRIC Rotunda Gallery

Lori Ledis Emerging Curator Fellow Curates Exhibition About The Relentlessness of Unavoidable Truths

Opening Reception Wednesday, March 24, 7-9 pm

***Apologies and Further Concessions* on view in the Project Room** March 25 – May 1, 2010

Idea Party: Help in Hard Times Wednesday, April 28, 7 pm



Melissa Dubbin & Aaron S. Davidson, *Fallen Books* (detail), 2008. Book project (224 pages, color cover, bound with screw post fasteners), Edition of 500. Courtesy the artists.

Brooklyn, NY – BRIC Arts | Media | Bklyn is pleased to present ***Apologies and Further Concessions***, a group exhibition curated by **Erin Sickler**, the spring 2010 recipient of the **Lori Ledis Curatorial Fellowship**, a program that fosters emerging curatorial talent in the field of contemporary art. *Apologies and Further Concessions* is **on view from March 25 through May 1, 2010** with an **opening reception on Wednesday March 24 from 7 to 9 pm**.

Using a wide range of media from video and photography to performance, embroidered text, and mixed media sculpture, the artists in *Apologies and Further Concessions* each confront an unavoidable truth. The experience of hitting a wall is a universal one. The artists included in the exhibition remind us that no matter what our intentions, disappointments, hardships and setbacks are bound to occur.

Melissa Dubbin and Aaron S. Davidson have worked collaboratively since 1998. Their projects are multidisciplinary in nature and include video, sculpture, sound, performance, and works on paper. Their recent book project *Fallen Books* gathers together photographs of toppled books taken from seismically active libraries directly after an earthquake has taken place.

Jennifer Grimyser employs playful juxtapositions of text and image to create her own visual alphabet; her paintings, prints and drawings intimate larger narratives that extend beyond the confines of paper or canvas. *Change is Now* is a photographic documentation that underscores the the tenacity of impermanence. Also highlighting the inevitable, the site-specific wall drawing *Something Missing* points to a common sense of incompleteness in the face of halting problem, showing our limited capacities for formal deduction or emotional perception.

Mary Mattingly's heavily research-based practice integrates photography with sculpture, installation, and performance to examine conflicted relationships between technology, consumerism, and sustainability. In her series *The Anatomy of Melancholy*, she documents the physical traces of left-behind utopias and dystopias—an abandoned missile silo, an unused biosphere, and the Unabomber's forlorn cabin.

Tim Thyzel's *Wheelies* represent the artist's failed attempt to defy a physical reality. Inspired by New Yorkers' ingenious use of dollies, carts, and other creative contraptions to transport their belongings, Thyzel attached wheels to cement blocks the form of cardboard boxes and bundles. Although they are cast from cardboard – known for its portability – the *Wheelies* are unable to come to terms with their own physical nature.

In **Ginger Brooks Takahashi's** series *Our nature is our virtue*, the artist adopts text from Monique Wittig's novel *The Lesbian Body*. Wittig's account is an unforgiving, almost sadomasochistic, depiction of intimate relationships—a treatise on the space of lesbian sexuality as a space of radical femininity. Moved by the appalling images of prisoners taken at Abu Graib, Takahashi uses the traditional women's craft of embroidery to re-examine Wittig's text in light of this troublesome relationship between sex and violence. In *A graphic of the island of lesbos with icons depicting different sites and tourist activities*, legions of lesbians swim towards self-imposed exile, banding together on mythical islands in a world of their own making. Here, Takahashi touches on a common response to hardship – running away – a spirit embodied in such impulses as the back-to-the-land movement of the 1960's and 70's.

In 2005, Japanese Prime Minister Junichiro Koizumi issued an official apology to China for his country's aggression during World War II. Hours before the speech, however, Koizumi and 80 members of Parliament paid a visit to the Yasukuni Shrine to honor the 2.5 million Japanese soldiers who died during the war. Chinese observers, who pointed to the incongruity between the Prime Minister's statements and his actions, largely rejected the apology. In **Hong-An Truong's** video installation, *A Measure of Remorse*, a cacophony of news clips from this event are juxtaposed against the floating images of author Iris Chang (*The Rape of Nanking*, 1998), the Japanese ambassador to the U.S., and journalist Elizabeth Farnsworth. Highlighting the distance between official apologies and true reconciliation, Truong points out the necessity but also the extreme difficulty of understanding and forgiveness.

In conjunction with *Apologies and Further Concessions*, on **Wednesday, April 28 at 7 pm** Sickler will host an **Idea Party: Help in Hard Times**. The Idea Party is a group brainstorming session where people gather to share contacts and resources. Have a project you want to do, but don't know where to start? Want to travel around the world, start a business, or put on an exhibition? The Idea Party will allow attendees to find opportunities and resources where you thought none existed to help uncover inspired and creative ways to think about dreams, goals and obstacles.

At the Idea Party ten people present their projects or goals in the following fashion: "This is what I want to do:_____ ; here is my problem:_____." Each presenter gets 10 minutes to present his or her idea and get feedback. To present your project or goal, email erinmariesickler@gmail.com. Presentation slots will be allotted on a first-come first-served basis. Guests are welcome.

Erin Sickler is an independent curator and writer based in New York City. Recent exhibitions include: *Queens International 4* (Queens Museum of Art, Queens, NY), *Hanging Out at No Rio* (ABC No Rio and Cuchifritos Gallery, New York, NY), and *Touching Feeling* (culturehall.com). Her current project, Think Tank, is a roving curatorial initiative that, in the tradition of the Artist Placement Group (APG), expands the art of social practice into the realm of business and industry. Through March 2010, Think Tank will run as a part of Trade School (Grand Opening, NY, NY). Sickler is Gallery and Collections Manager for 601Artspace and the New York correspondent for the Swiss art magazine *Kunst Bulletin*.


Semi-annually, BRIC dedicates the Project Room at BRIC Rotunda Gallery and full staff support to the **Lori Ledis Curatorial Fellowship**, which realizes the vision of an emerging curator selected through a competitive process. The fellowship program is supported by family, friends, and professional associates of Lori Ledis, a pioneering Brooklyn art dealer and music producer.

BRIC Rotunda Gallery
The Contemporary Art Space of BRIC Arts | Media | Bklyn

Directions Located in Brooklyn Heights, BRIC Rotunda Gallery is a short walk from the 2,3; 4,5; M; or R trains at Court Street/Borough Hall; or the A, C trains at High Street.

Hours The gallery is open to the public free of charge from Tuesday through Saturday, 12 – 6 pm.

Cost Events at the gallery are free to the public.

 **BRIC Arts | Media | Bklyn** is a multi-disciplinary arts and media non-profit dedicated to presenting contemporary art, performing arts, and community media programs that are reflective of Brooklyn's diverse communities, and to providing resources and platforms to support the creative process. All of our offerings are free or low cost, to enhance the public's access to and understanding of arts and media. Each year, upwards of a million people in Brooklyn and citywide are served through our programs. BRIC's contemporary art initiatives aim is to increase the visibility and accessibility of contemporary art while bridging the gap between the art world and global culture in Brooklyn through exhibitions, public events, and an innovative arts education program at BRIC Rotunda Gallery and around the borough.

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