

GAGOSIAN GALLERY

November 7, 2007

PRESS RELEASE

**GAGOSIAN GALLERY
980 MADISON AVENUE
5TH FLOOR
NEW YORK NY 10021
HOURS:**

**T. 212.744.2313
F. 212.772.7962
Tue - Sat 10:00am - 6:00pm**



FIT TO PRINT: PRINTED MEDIA IN RECENT COLLAGE

Monday, November 12 – Saturday, December 22, 2007

Opening reception for the artists: Monday, November 12th, from 6 to 8 pm

Gagosian Gallery is pleased to announce an exhibition of recent collage, by more than fifty artists, many of whom have created works specifically for this occasion. *Fit to Print* exposes the artist's compulsion to react to the steady stream of information that the print media delivers on a daily basis. The works on view range from meditations on formal composition to personal perspectives on current events.

All works included in this exhibition have been made since January 2000, illuminating the vast extent to which contemporary international artists share an interest in the myriad forms of printed media while working within the traditional definition of collage. A thoroughly modernist invention, the use of collage first appeared in the work of Picasso and Braque and was embraced by the international Dada movement as a mode of political critique. Whether referring to autobiography, disposable pop culture, or actualities of global politics, the artists in this exhibition acknowledge the legacy of past practice by immediately utilizing mass-distributed, readymade print, and incorporating it directly into their work.

Picasso's ability to unite formal and political concerns on the eve of World War I resonates in today's moment of global turmoil, and is acknowledged at the onset of the exhibition by the inclusion of a single, rare Picasso, *Bottle and Glass*, autumn-winter 1912. As one of the first examples of collage ever made, Picasso's simple yet radical gesture of incorporating primary physical objects rather than painted representations continues to inspire.

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INFO@GAGOSIAN.COM WWW.GAGOSIAN.COM

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Today, images of vilified political figures, juxtaposed with provocative text fragments, critique contemporary events in real-time and evoke the structures engineered by Hannah Hoch and her contemporaries.

Collage has also embraced a pop aesthetic of advertising and consumer desire, a technique pioneered by Richard Hamilton in the mid 1950s. More recently, the heightened presence of tabloids has inspired the repetition and mutation of international gossip-fixtures and instantly recognizable icons, drawing attention to an increasingly ubiquitous fascination with celebrity. Other incantations of fantasy and fame include the tawdry, marginalized decadence of pornography and pop music, specifically rock n' roll, hip-hop and punk.

These fractured planes foster a sense of dislocation and employ the established strategies of cut and paste in the tradition of Picasso as the means of establishing formal and psychological investigations of space. Oscillating between abstraction and figuration, these works dismantle the present in order to reflect a society captivated by the media.

**Ignasi Aballí
Rita Ackermann
Andisheh Avini
Alex Bag
John Bock
Tobias Buche
Anthony Burdin
Bjorn Copeland
Dexter Dalwood
Jim Drain
Thomas Eggerer
Phillip Estlund
Cerith Wyn Evans
Keith Farquhar
Tatiana Echeverri Fernandez
Tom Friedman
Gelitin
Isa Genzken
Tue Greenfort
Mark Grotjahn
Rachel Harrison**

**Richard Hawkins
Jonathan Hernández
Charline von Heyl
Thomas Hirschhorn
Christian Holstad
Nathan Hylden
Mike Kelley
Jon Kessler
Jutta Koether
Michael Krebber
Gabriel Kuri
Jim Lambie
Sherrie Levine
Justin Lieberman
Justin Lowe
Paul McCarthy &
Benjamin Weissman
Lorna Macintyre
Jason Meadows
Josephine Meckseper
Matt Mullican**

**Albert Oehlen
Paulina Olowaska
Richard Prince
Fay Ray
Kirstine Roepstorff
Sterling Ruby
Dean Sameshima
Collier Schorr
Paul Sietsema
Gibb Slife
Dash Snow
Valeska Soares
Frances Stark
Vibeke Tandberg
Vedovamazzei
Gabriel Vormstein
Nicole Wermers
Franz West
T.J. Wilcox**

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