

Entrée

Place 22 W 77th St #45

Dates May 31-June 21, 2008

Hours Saturdays 7-10pm

..... Sundays 6-9pm

欢迎

OPENING RECEPTION: MAY 31, 2008 6-10 PM

RSVP required a week before each viewing.
entreesvp@gmail.com

Chef's Special

Flowers have conveyed infinite meanings for centuries, notably during the Victorian era when subtlety had particular appeal. Today, we continue to give and receive flowers to express an entire range of human emotions and desires. In this spirit, artist **BLANKA AMEZKUA** has created *Flores* (2008), an artificial floral arrangement made with thick plastic straws and silk flowers. The artist also invites visitors to Entrée to fill out the accompanying tags about what flowers symbolize to them. The messages will then be displayed on a nearby wall.

On display in the medicine cabinet is poet/dancer **RISHANA BLAKE'S** *Message in a Bottle* (2008): a pill-bottle poetry collection documenting the artist's journey through a bipolar disorder episode. Blake has saved her prescription pill containers and filled them with original short poems and quotes from family/friends about her disjointed yet educational summer spent experimenting with different drugs to regain mental stability.

Artist **BRENDAN CARROLL** explains: "*White Bread* (2008) is an interactive installation that utilizes personalized bric-a-brac accompanied by discarded drawings and prints that I made in college. The general public is allowed to rummage through the contents of the dresser if they so desire. An abbreviated list of items in dresser includes: Artist Space rejection letter, wedding photograph of grandmother and grandfather, St. Francis rosary beads, seminude photo of me sucking lollipop, Xanax prescription bottle, etc."

A transplant from photographer **STEPHANIE DIAMOND'S** home refrigerator exhibitions, *Fridge* (2003-2008) reveals people and places that have resonated with the artist. Diamond is also debuting a series of informal family scenes including *Sophie's 5th Birthday Party* (2007). The artist has 5 slots available for *Snap Sharing* in the living room on June 14: visitors will share their snapshots as Diamond shares intuitive perceptions from their exchange (entreersvp@gmail.com for appointment).

Artist and industrial designer **CARLOS FIERRO** built a table for Entrée that is being used as a station for housewares and art works. The artist has also contributed *My Fetched Fish* (2007): mounted like a hunter's immortalized catch, Fierro's urban kill is composed of television antennas and spare metal parts.

Betsy Geffen: Independent Curator/Dealer

CHARLEY FRIEDMAN'S gallerist persona has been engaged with the cream of the art community for years. She most recently was a docent at Sarah Meltzer Gallery but has also worked with Jack Tilton among others. The art-diva extraordinaire will entertain and most likely, befuddle guests with her original, passionate and slightly surreal take on the pieces in Entrée. Be sure to join a tour with the art world's "hostess with the mostess."

The unofficial record-holder for most baseballs snagged by a fan at major league games, reluctant artist **ZACK HAMPLE** wallpapered his Upper West Side apartment with a mixture of erotica and pop culture images. For years, Hample lived amidst this artful tableau of recent history's most recognizable faces. The televised montage, *Untitled* (2008), displays the apartment, the dismantling party on Hample's last day and the symbolic rolling of his rubber band ball to his new abode.

YOON JEONG HAN: *Hungry Drawing (2008)*

Visitors to Entrée will also enter artist Yoon Jeong Han's adopted studio space. Han, whose canvas typically consists of brown paper bags and menus, will begin working on a new medium: the wine bottles discarded during each viewing. Accustomed to working in her home studio in Brooklyn, the artist will challenge herself to work in this public exhibition space thus transforming the murky, private enterprise of the creative process into a performance for her hungry fans.

In *Metropolitan Opera Bathroom (1986/2008)* artist **PABLO HELGUERA** sings a selection of arias from *La Bohème*, *Tosca*, *Pagliacci*, *Porgy and Bess* and other beloved masterpieces from the roster of the Metropolitan Opera. The piece has only been performed once, more than two decades ago, in a family setting. Now, the piece makes its public debut from the bathroom of apartment 45. The audience is invited to listen--and hopefully applaud -- from the other side of the shower curtain.

LORIE JORDAN'S *Negotiable Affection (2008)* was inspired by the artist's experience with the Red Light District during a residency in Amsterdam in 2006-2007. Jordan spent months observing the women from a distance before eventually becoming their confidante. Five screenprints are on display by the living room windows (and in the bedroom closet) including *Lotje, woensdag nacht*, a self-portrait based on the artist's harrowing experience as a Red Light District temptress for a day. A "pillow book" with etchings from the series is also on view.

Painter **KATHERINE JOST'S** four self-portraits, *Selfish*, *Wedding Day*, *Self-portrait with Cat* and *Self-induced*, all "contend with internal space, privacy and the cathartic sensation of exposing." Masturbation, relationship disappointment and self-indulgence are some of the areas exposed through her imagery and the transparency of Jost's formal decision-making process. On view in the bedroom, the works beckon us to participate in her solitary (and sometimes shameful) moments.

Artist **LORRAINE KLAGSBRUN** has contributed a selection of exquisite mixed-paper collage works including *Salon* and *First Sunday (2007)*. Depicting family members and close friends, each portrait is meticulously composed of paper salvaged from music books, billboards and even Chinese bank notes. These works are accompanied by a "photo album" of the artist's found paper samples.

Photographer **LAUREN KOCH** debuts her latest and, in many ways, most revealing self-portrait, the triptych, *Portrait of the Artist (2008)*. As Koch explains, "I sometimes feel as if I am viewed not as a person but only as a body with attractive parts . . . I use red to symbolize hotness/attractiveness and blue to represent reality -- the reality of my perception of how I'm judged as an artist, an intellect, a sexual object."

Working in the expressionist tradition, painter and HBO Research Manager, **LESLIE KOCH**, communicates the fleeting intimacy between artist and model in *Man from Below (2008)*. The fractured view of the human form and the lack of eye contact in *Sleeping Woman (2008)* convey emotional dissonance. Both subjects, though recognizable figures, are treated as landscapes whose surfaces reveal the artist's process.

DANIELLE LOUISE'S *Silver Screen I* (2008) casts a mysterious glow from the hallway closet. Questioning one's "private versus public persona," this installation responds to the closet space as a private refuge stocked with secrets of the past. The closet door, typically protective and closed, acts as the backdrop against which the artist promotes herself in public – a commentary on our daily navigation of self, ego and others.

NORMA MARKLEY'S work evokes the faux domestic allure of the highway motel room. Her hallway text piece, *A Touch of Velvet* (2006), and embroidered bathroom towels set the stage for a romantic interlude or prime-time crime scene. Markley has also contributed stenciled napkins and a selection of her Chinese takeout containers, *YES/NO* (2002), cleverly inscribed with a series of queries and random paradoxical exhortations.

Artist **TIM MILLER** explains *Pharmacy Bottles* (2008): "These paintings are a tribute to the memory of my artistic mentor as I continue the development of my work after his passing. The collection of pharmacy bottles that are the subject of these works were a gift from him shortly before his death. I see his presence in these bottles, and my painting them is a personal way to revisit my relationship with him and commemorate the importance of his influence."

Hedge Fund Senior Associate and portrait photographer **CASEY NOEL** spends his weekends combing New York City and the world for intriguing strangers. In *Portrait of a Day* (2008), Noel depicts the curator of Entrée on the day of their first meeting. As the viewer makes their journey from the lobby to apartment 45, he/she witnesses the camaraderie unfold. Noel is also debuting his surrealist-inspired series in a catalogue for visitors to peruse.

Artist and graphic designer **ABIGAIL SMITH** has unearthed a beloved family heirloom. *Great Grandmother's Recipe Box* (2008) includes reproductions of the quirky recipes originally conceived and prepared by her great-grandmother, Mabel Dougherty of Dougherty Orchards in Cambridge City, Indiana. With titles such as "Tolerance" and "6 Can – 1 Dish" these homemade concoctions are both personalized portraits and historic documents.

In her subversive ink wash creations, artist **CLAIRE K. STRINGER** draws spectators into a private space then admonishes them for their nosy tendencies. *All the World Loves a Clown* (2005) humiliates the medicine cabinet inspector; *Priorities* (2006), though unassuming, ultimately reveals a soaring spirit; and the sensual triptych *Branch to Branch* (2008) cleverly enlists the promiscuous viewer on an endless quest for uncertain rewards.

French Teacher, Writer and Existentialist **NATHALIE YOUMAN** has created, *Souvenir* (2008), 2 bouquets of personal memories composed of lids, wine bottle corks, wire stems and family portraits. Each lid contains a memento from Youman's family history; collectively, the entire piece represents a handmade personal archive embellished with nostalgia and the personal touches of its crafty maker.

DANIELLE SAMANTHA MARKS and **MELISSA RODRIGUEZ** are two recent graduates from *The French Culinary Institute for Classic Pastry Arts*. Young, excited and looking to learn and grow as culinary artists, they have made a selection of delectable desserts for opening night.

REGARDED BY MOST AS A SANCTUARY, A SAFE SPACE AND PRIVATE

domain, home is the ultimate comfort zone – an intimate space in which we perform some of the most basic, yet, in some ways, sacred rituals. Far from prying eyes, we cleanse, nourish and restore ourselves within its familiar confines. When the occasion arises, we permit a select few to enter this space and disturb or share these same rituals (the sleepover, dinner party and housewarming come to mind). Entrée responds to the home as a private space by complicating these domestic rituals: access will be granted to all interested visitors and they are encouraged to experience the space and its contents in their entirety. All are cordially invited to barge in on Pablo Helguera in the shower; tag along with art diva Betsy Geffen for an official “gallery” tour; and observe Yoon Jeong Han working in her adopted studio. The artists involved will also provide an entrée into a private and, in some cases, previously undisclosed realm. Some are showing work with loved ones, lovers or solitary moments as the focus, while others are revealing a private side of themselves – daring to self-identify as visual artists after years of producing work in seclusion. The list of artists includes a hedge fund associate, an HBO marketing research analyst, a French teacher and a dancer/poet amongst other colorful personalities. They have all abandoned their own comfort zones but embraced another as a vehicle for expression, exposure and creative exploration.

By adhering to the norms of a home, Entrée reinterprets the standard art viewing ritual. In addition to its unorthodox context, location and roster of artists, the exhibition is served over cocktails and dinner. Guests are required to RSVP via email and do not have to follow a specific set of instructions, buy artworks or even read wall labels. They are simply expected to arrive, eat, drink, look and experience the homegrown rituals of a private domain made public.

Curated by Krista N. Saunders



REFRESHMENTS PROVIDED BY

Entrée would not have been possible without the encouragement, advice and wisdom of Herb Tam, the flexibility and open-mindedness of apartment 45 tenant Brett Taxin, the logistical/moral support and creative input of Noah Turkus, and the time, energy and insight of Abigail Smith and Nora Gomez. The curator would also like to thank her family for their constant love and support, her devoted friends and countless supporters who encouraged her throughout the process and all of the gifted artists who embraced her vision and made it such a beautiful reality. Much love and cheers to you all!

Curatorial Assistant, Nora Gomez