

**About Diet:**

Located at 174 NW 23 Street in Miami, Florida Diet represents five emerging and midcareer artists. Diet's artist roster includes Brian Burkhardt, Charley Friedman, Richard Höglund, Abby Manock, and Daniel Milewski, whose work is exhibited alongside that of an invitational series of exhibitions by artists from around the world. For more information please contact:

info@gallerydiet.com, or call 305 571 2288

**COVER IMAGE :**

**Clifford Owens**

*Four Fluxus Scores by Benjamin Patterson (Lick Piece, 1964) 2006*  
Three color photographs.



BRIAN BURKHARDT  
CLIFTON CHILDREE  
LIZ COHEN  
CHARLEY FRIEDMAN  
JIM GLADSTONE AND RICHARD HÖGLUND  
PETER LABIER  
JULIE LEQUIN  
PIA LINDMAN  
ABBY MANOCK  
DANIEL MILEWSKI  
SHANA MOULTON  
CLIFFORD OWENS

# SECOND SKIN

**GALLERY DIET**

174 NW 23 STREET, MIAMI FL 33127

305 571 2288

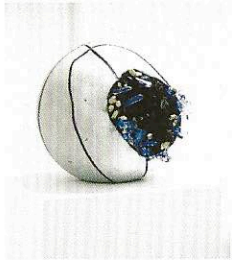
INFO@GALLERYDIET.COM

**GALLERY DIET**

NOV 14 - DEC 19 2009

## BRIAN BURKHARDT

*Molten Official (Isaiah Thomas #11) 2009 and Spalding (O'Neal #32) 2009*



Brian Burkhardt obsessively attempts to blur the line that separates the natural world from the artificial, acting as a scientist of sorts he juxtaposes the genetically altered with the survivalist. His strange twists on familiar objects are strikingly plausible. In *Molten and Spalding*, the artist has taken discarded objects of play and created a new eco system within, gemstones find habitat within the skin of 21st century detritus.

## CLIFTON CHILDREE

*Miamuh Swamp Adventure 2009*



Clifton Childree is an analog artist in the digital era, he adores the herky-jerky motion of black and white silent film, its hokey lighting and the hiss and crackle of phonograph records. All these rich textures are anathema in the present moment that worships hyper-smooth seamless cinematography and state of the art CGI illusions. Childree's film *Miamuh Swamp Adventure* seesaws between the sublime and the profane while shamelessly employing melodrama, blunt humor, and sight gags. Childree douses his films liberally with scatological slapstick such as bare asses, flying poop and over-sized dicks and their quaint toilet humor unleashes repressed urges and drives.

## LIZ COHEN

*BODYWORK Hood, Färgfabriken (Stockholm, Sweden) 2006*



*Bodywork* is a project begun in San Francisco several years ago. Interested in car culture, but knowing little about mechanics, Liz Cohen has transformed the body of a Trabant, a small economy car in East Germany into an El Camino. Stripping the car of its original engine and guts, Cohen has re-worked the foundation of the car and has included innovative hydraulic work that allows the car to expand and contract. Simultaneously in an effort to resolve the project with her own body Cohen hired a personal trainer and stylist for photo shoots transforming herself into the model for the car.

## CHARLEY FRIEDMAN

*Fake Calder 2009*



In *Fake Calder*, Friedman is appropriating one of the greatest sculptors of all time. This sarcastic look at identity asks us to question the importance of authenticity and the value of truth in contemporary art. Friedman's larger body of work deals with art history through sarcasm and comedy, often placing the viewer in an uncomfortable triangle with the artist, and a strong art historical character.

## JIM GLADSTONE AND RICHARD HÖGLUND

*The Gladstone Accounts 2009*



Taken from Richard Höglund's project, *Hondius + the Rigours of Sun & Rain*, this work excerpts ten descriptive texts written by Jim Gladstone, a writer specializing in travel, based on drawings originally created by Richard describing the topography of an imagined planet. Taking on the persona of an explorer delving into two dimensional drawings as if they were three dimensional worlds, Gladstone is taking on a portion of Höglund's identity to create the works which result in elaborate explorations of the imagination and of the visual source material.

## PETER LABIER

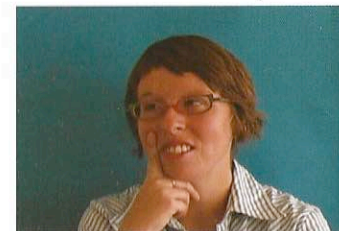
*Invisible Man and Self Portrait as Dürer 2009*



Peter Labier's two self portraits, *Invisible Man* and *Self Portrait as Dürer*, are meant to both compliment and stand in opposition to each other. Together they raise issues of identity, the absence or negation of a person, and the idea of layered personas—one that encompasses another, both transcending the original source while never straying far from it.

## JULIE LEQUIN

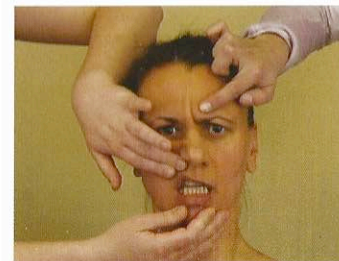
*Sounds Like Julie 2006*



Julie Lequin interweaves personal history with fictionalized events and circumstances in a manner that constantly blurs the line between the artist as individual and the artist as a self-consciously constructed persona. In *Sounds Like Julie* mimicry of voice turns into a character study of the artist herself through her friends. Identity and language come together in a comical look at the artist's own frustrations with her background as a French-Canadian attempting to assimilate into American life.

## PIA LINDMAN

*Face Act 2006*



Pia Lindman's video *Face Act*, is part of a larger body work that Lindman developed at the Humanoid Robotics Group at M.I.T. As Lindman reads aloud lines from a Simon Rich text, Drama students at M.I.T. use Pia Lindman's face as their stage; pulling, poking, and pinching her face to create the corresponding facial expression. The students collective mind interpreting the text serves as an artificial intelligence, while their fingers serve as the actuators transforming this mind into action.