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Group Exhibition:

SAM SAMORE, KERRI SCHARLIN, JANE & LOUISE WILSON

DATES: June 18 - July 31, 1993

Gallery hours for June: Tuesday - Saturday 10.00 AM to 6.00 PM

Gallery hours for July : Tuesday - Friday 10.00 AM to 5.00 PM

On June 18, 1993 the gallery will open a group exhibition with works by Sam Samore, Kerri Scharlin and Jane & Louise Wilson. Common to all three artists is an interest in the process of observation, resulting in a group of work that subsequently blurs the line between fact and fiction. Images taken from "real" life are presented in a way that will challenge their claim of authenticity. The viewer is invited to enter into the work and to fill in the (apparent) narrative. Ultimately each viewer will determine individually where the truth lies and where reality ends.

By casting herself as the protagonist in the artworks of others, Kerri Scharlin examines the personality of the artist as distinct from the role of creator. She has commissioned courtroom sketch artists to apply their usual techniques to document her daily life in a series of pastel drawings. While including the "facts," these depictions allude more to fiction than they do to the truth.

Also walking the line between fact and fiction is the work by two young British London-based twins, Jane and Louise Wilson. The Wilson twins take pictures of interior scenes which in their immediacy evoke the notion that some violent act has just taken place - all humans having fled the scene, leaving only some kind of aftermath for us to look at. The resulting photographs seem almost too perfect to be images of "real" crime scenes. The viewer is puzzled. Are these photos documentaries or carefully staged fictions?

Sam Samore does not take his photographs himself, but hires professionals to do so. From the raw output which he obtains this way, he chooses and crops the images. The resulting photographs, which he entitles "Situations," are taken without the knowledge of the depicted subject. The identity of the people involved in these photographs stays anonymous; the subjects become objects. The work invokes the notion of surveillance and lets the bewildered observer invariably invent an identity and a story for these "objects".