

CRISTIN TIERNEY

FOR IMMEDIATE RELEASE

Redux



Simon Lee, *Bus Obscura: Macindi*, 2005

EXHIBITION OPENING: Friday, January 6th, 2012

EXHIBITION DATES: Friday, January 6th through Saturday, February 4th, 2012

GALLERY HOURS: Tuesday through Saturday, 10:00 am until 6:00 pm

Cristin Tierney is pleased to present a new group exhibition entitled *Redux*, featuring works by Matt Calderwood, Joe Fig, Malia Jensen, Alois Kronschlaeger, Simon Lee, Dread Scott, and Jean Shin. This exhibition opens on Friday, January 6th and will remain on view through Saturday, February 4th, 2012.

In this exhibition, Cristin Tierney brings together a group of artists who take a second look at their art through photography and video, reflecting on and re-contextualizing their work. With painting, sculpture and installation at the forefront of these artists' work, photography is used as a tool for investigation—re-interpreting their work through a different lens.

Matt Calderwood's video, entitled *Six Sculptures*, takes the viewer through a half dozen iterations of a single sculptural form, emphasizing the formal characteristics of the object itself, and the artistic process involved in realizing such an artwork. Dread Scott, like Calderwood, emphasizes the activity of the artist. His triptych of photographs takes Ai Wei Wei's infamous performance *Dropping a Han Dynasty Urn* as its inspiration. *Burning the U.S. Constitution* takes a similarly revered historic relic and asks us to contemplate both the literal and the symbolic ramifications of its destruction. Similarly, in Malia Jensen's video *Salty*, a delicately sculpted object is slowly, agonizingly and humorously destroyed by a herd of cattle. One cannot help but wonder if these bovine protagonists are stand-ins for our own equally insular flock, the international art world.

Jean Shin's photographic series, *Profiles*, celebrates the unsung heroes of our society whose everyday labors go unrecognized. Shin transformed each trophy's athletic pose into the unsensational, yet distinctive gesture of day-to-day work, and then printed photographs of each in a monumental size. Joe Fig's *Self Portrait* is a rumination on similarly mundane activities, sited in the studio of the artist. Yet another glimpse of the quotidian is provided by Simon Lee's *Bus Obscura* photographs, which were shot from inside city buses around the world that had been temporarily transformed into a camera obscura installation. And Alois Kronschlaeger's photographic series, *B&W Concept*, consists of a group of photographs, which, like those of Simon Lee, were primarily shot from inside a large-scale sculptural installation.

For more information, please contact Valerie Altahawi at valerie@crisintierney.com or 212.594.0550.