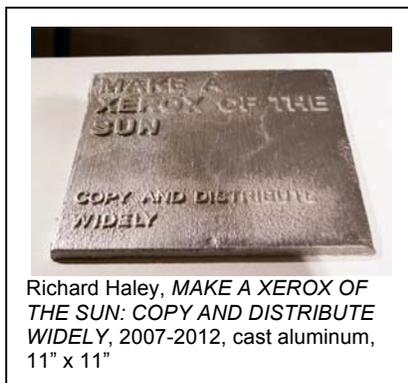
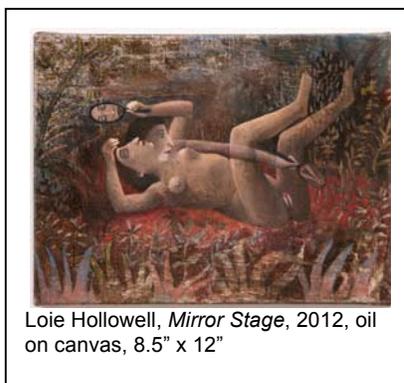


FOR IMMEDIATE RELEASE: **“10 YEARS TOO LATE”**



Richard Haley, *MAKE A XEROX OF THE SUN: COPY AND DISTRIBUTE WIDELY*, 2007-2012, cast aluminum, 11" x 11"



Loie Hollowell, *Mirror Stage*, 2012, oil on canvas, 8.5" x 12"



Liv Aanrud, *Soft Shield*, 2012, flannel and burlap, 25" x 17"

Reception: March 15, 7-10pm

Show runs March 10 – 20, by appointment

I-A-M Institut, Abteilung für alles Andere

Ackerstrasse 18, Berlin-Mitte

In the course of making work, an artist has discoveries and insights through its creation. Curated by Caetlynn Booth and Tyson Washburn, “10 Years Too Late” is a group show for 10 days in Berlin, presenting current works that speak to the concept through subject matter, process, or insights that would have been useful to the artist 10 years ago, or to the audience. From each of these perspectives, this show asserts that 10 years too late is still right on time. *Participating artists include Liv Aanrud, Megan Cotts, Richard Haley, Loie Hollowell, Lindsey Landfried, Amy Lincoln, Alan Prazniak, Tyson Washburn, David Webb, Viktor Witkowski.* Each of the ten artists in the show has provided a statement about how their piece speaks to the theme and to their practice, and will accompany the exhibition in printed format.

Richard Haley says of the impulse behind his piece *MAKE A XEROX OF THE SUN: COPY AND DISTRIBUTE WIDELY*: “I realize my attachment was not only to the act of reproduction and attempting to reproduce the un-reproducible, but to the particular machine...Our continued use of this tool in spite of its cumbersome size, noise and heat it produces, and the sub-quality reproductions it creates can only be a sign of cultures’ veiled desires to put a stop to the infinite march of technological progress.” Haley’s casting orders the performance of an aesthetic act (instead of an overtly ethical or moral one), with uncertain outcomes, suggesting an imperative and empirical value in employing equipment used a decade ago as it is today to expose the lurking futility of a modernist approach.

Loie Hollowell says of her painting: “*Mirror Stage* is a feminist reexamination of Henri Rousseau’s painting, *Beauty and the Beast*. For the past ten years I have put Rousseau and other male Modernists on a pedestal, only recently have I had the courage to look at their work through lens of the female painter. It is now the Vagina that sits proudly on my pedestal.” As Rousseau’s original version of “Beauty and the Beast” darkens and yellows, languishing in the vault of the Scharf-Gerstenberg Collection in Charlottenburg-Berlin, Hollowell’s painting revitalizes the startled energy present in the subjects’ self-aware discovery of a primal erotic encounter.

Liv Aanrud's fabric piece *Soft Shield*, in its repetitive construction measures time in increments, at once a protective screen and a landscape, a tactile surface and a window into space. It is a tenderly exposed organ, making itself vulnerable out of love. Aanrud says, "Hindsight, as I like to say, is 50/50. I like this process of dragging a line inch by inch, pulling it through the surface from wherever it lives below... In another ten years, if I glance back at the trail behind me, detritus from all kinds of making: spilled paint, plaster dust, scraps of metal, piles of fabric, thousands of threads-- I hope to have let the work lead me, that I, all smiles, followed wholeheartedly."

This exhibition approaches the theme from a point of specificity and intimacy regarding the practice of each artist and the content of each physical object in the show, and the interesting convergences, synchronicities, and coincidences between these works as well as the tensions, incongruities, and humor suggested by the possibilities and impossibilities derived from relating them to one another. The nature of the premise as a reflection upon time places the artworks in the show within a context to examine the ineffable qualities of an artist's relationship to their creative process, trying to remember, identify, and represent the most important aspects of their creativity—in doing so, sympathetic concepts reveal themselves including loss, hope, regret, joy, erosion, and rejuvenation.

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