



June 21 - August 1, 2008

The gallery is delighted to announce a group exhibition, *Cancelled, Erased and Removed*, which opens on June 21st. The exhibition brings together works in diverse media that examine the conceptual and formal practice of contemporary artists canceling, erasing and removing elements from their work. The exhibition continues through August 1st. The opening will take place on June 20th, from 6pm until 8pm.

The conceptual point of departure for the exhibition is Robert Rauschenberg's *Erased de Kooning*, 1953, where the artist erased a drawing by Willem de Kooning, simultaneously unmaking one work and creating another in an act of both destruction and devotion. *Cancelled, Erased and Removed* is not a survey, nor does it attempt to include all the artists who have explored this subject matter; rather it is a presentation of a specifically selected group of artists who have taken a particularly interesting, innovative, or non-traditional approach to these themes. The works span a wide range of media including painting, drawing, photography, video and performance art.

Among the works in the exhibition is Joseph Kosuth's seminal piece, *Zero & Not*, which consists of canceled sentences silk-screened on paper. A continuous line over the words negates the original text by Freud. In Mike Bidlo's *Not Robert Rauschenberg: Erased de Kooning Drawing*, the artist leaves a ghostly suggestion of the original drawing. Bidlo's version not only pays homage to Rauschenberg's gesture, but also makes a provocative conceptual statement about the art of appropriation. Callum Innes applies paint to the canvas, while turpentine is utilized to remove a section of the paint before it dries. He describes it as "unpainting" the canvas, leaving all but the faintest vestigial traces of color. Felix Gonzalez-Torres's stacks of imprinted paper sheets, which are free for the public to take, become a perpetually shrinking and replenished sculpture. In Julião Sarmiento's video *Parasite*, the subject removes her garments slowly, yet the scene is played in reverse. When the protagonist redresses it is played in reverse again, challenging the perception of a traditional striptease. In Marine Hugonnier's *Untitled / Le Corps de la Baigneuse s'Effacant*, historical paintings are acquired by the artist and then subjected to a process of restoration by a qualified professional. The 'restored' painting is exhibited

Please contact Maureen Bray at the gallery (212.239.1181) or [maureen@skny.com](mailto:maureen@skny.com) for more information. Gallery hours are Tuesday through Friday from 11am until 6pm and Saturday from 10am until 6pm. In July, gallery hours are Monday through Friday from 10am until 5pm.

alongside two typed condition reports, one made before and one made after the cleaning. Through this process, Hugonnier is able to slightly alter both the work itself and its history. Jenny Holzer's *Palm Left 000037* painting of Iraqi war documents explores the idea of eradication of information and offers glimpses of hidden pasts and altered present realities.

The artists included in the exhibition are: Janine Antoni, Josh Azzarella, John Baldessari, Mike Bidlo, Slater Bradley, Felix Gonzalez-Torres, Douglas Gordon, Marine Hugonnier, Jenny Holzer, Callum Innes, Alfredo Jaar, Titus Kaphar, Idris Khan, Yves Klein, Joseph Kosuth, Peter Liversidge, Richard Long, Jorge Macchi, Anthony McCall, Ana Mendieta, Ed Ruscha, Julião Sarmiento, Yuken Teruya and Gavin Turk.

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