

Simryn Gill | Nicole Cherubini

27 June – 17 August 2012

Opening reception: 27 June, 6-8pm

Summer Hours: Monday – Friday, 11am-6pm



FOR IMMEDIATE RELEASE:

Tracy Williams, Ltd. is pleased to announce our summer exhibition featuring work by Simryn Gill and Nicole Cherubini. Following Gill's inclusion in dOCUMENTA (13) and in anticipation of the Australian Pavilion for the 2013 Venice Biennale, the gallery presents Gill's monumental work *My Own Private Angkor* – a series of ninety black and white silver prints – which will be installed in its entirety. This will be the first time the work has been exhibited in New York following its inclusion in the Istanbul Biennial in 2011. In our second space, Cherubini's first presentation at the gallery will include several new sculptures that incorporate terracotta, earthenware, paint, glaze and wood.

Simryn Gill's *My Own Private Angkor* examines an abandoned Tudor-style housing development from the eighties in a small town in Malaysia. Gill has photographed this site in earlier works, *Standing Still* and *Looking for Marcel*, and returns again to this subject in this series with a focus on the buildings' interior spaces shot in black and white film. *My Own Private Angkor* captures the effects of changing fortunes and time's passage on this place, which has been subject to encroachment of flora and fauna, and the ransacking of scrap metal. The photographs record the unsettling beauty of loss and decay; they also record a modern formalism, evident in the geometric shapes of window panes left behind by thieves who removed the framing, in the repetitiveness of the interiors, and in the serial nature of the work itself.

Installed in the front gallery, Cherubini's floor-based sculptures explore the artist's non-hierarchical interest in process, surface, form and material. Her wall-based sculptures continue the discussion while also exemplifying a new direction in her practice. Employing pre-fabricated clay, Cherubini allows the corrugated cardboard packaging boxes to act as one-time molds, thereby creating the formal boundary for the sculpture. She then folds, flattens and sculpts the clay – in some instances affixing additional forms – to create wall-mounted, non-functional 'boxes'. In doing so, Cherubini illustrates the process of making and emphasizes the sculpted material, made evident in the cardboard's indexical mark that constitutes the work's texture. This is further accentuated by the glaze, which drips down the work's surface, mapping the sculpted clay and, in certain works, recalling historical moments in abstract painting. Additionally, the repetition of the rectangular form – created from pre-fabricated material – embodies a minimalist tendency referencing artists such as Eva Hesse and Donald Judd. Cherubini mounts each wall-based sculpture on an architectural structural support made of pine and painted with vibrant matte primary colors. The juxtaposition of materials and form highlights the interplay between flatness and depth, hovering in a space between the two dimensionality of the traditional canvas and the three dimensionality of sculpture.

Simryn Gill was born in Singapore and presently lives in Sydney, Australia and Port Dickson, Malaysia. Currently, Gill's work, *Where to draw the line*, is included in dOCUMENTA (13), Kassel, Germany. She is the selected artist for the Australian Pavilion of the 55th Venice Biennale, 2013.

Boston born, Nicole Cherubini currently lives and works in Brooklyn, NY. Recently, Cherubini's work was exhibited at the Cranbrook Art Museum, Cranbrook Academy of Art, Bloomfield Hills, MI, 2011; West Norway Museum of Decorative Art, Bergen, Norway, 2011; R.I.S.D. Museum of Art, Providence, RI, 2010; Project Room, Santa Monica Museum of Art, Santa Monica, CA, 2009; Contemporary Arts Forum, Santa Barbara, CA, 2009; and the Institute of Contemporary Art, Philadelphia, PA, 2007.