

BLACKSTON  
29C Ludlow Street  
New York, NY 10002  
T: 212-695-8201/E: [rkubicka@blackstongallery.com](mailto:rkubicka@blackstongallery.com)/[www.blackstongallery.com](http://www.blackstongallery.com)  
HOURS: Wednesday – Sunday, 11 a.m. to 6 p.m. and by appointment

**UNNAMING OF PARTS  
GROUP SCULPTURE SHOW  
NOVEMBER 22, 2009 – JANUARY 10, 2010**

**Sculpture by: Ivin Ballen, Rachel Beach, Edwin Burdis, Andrea Claire, Julia Dault, Tyler Drosdeck, Peter Eide, Frank Haines, Anya Kielar, Paul Kopkau, Rhys Lee, Sam Moyer, Johannes VanDerBeek**

**Co-curated by Glynnis McDaris and Rhiannon Kubicka**

Blackston is pleased to present *Unnaming of Parts*, a sculpture exhibition curated by Rhiannon Kubicka and Glynnis McDaris featuring work by Ivin Ballen, Rachel Beach, Edwin Burdis, Andrea Claire, Julia Dault, Tyler Drosdeck, Peter Eide, Frank Haines, Anya Keilar, Paul Kopkau, Rhys Lee, Sam Moyer and Johannes VanDerBeek. An opening reception will be held on Sunday, November 22nd from 6 to 8 p.m. at the gallery.

The title of the show, *Unnaming of Parts*, describes the extemporaneous contextual consensus engendered by opposition, relativity and correlation as experienced by the viewer.

The thirteen artists in this exhibition present distinct, lyrical and rigorous sculptures that explore contingency through structural affinity and conceptual analogy.

The mark making and choice of materials in Edwin Burdis's *Affection (Run's Out)*, a formed and lusciously painted, paper sculpture deliver a visceral poignancy which contrasts Andrea Claire's stacked blank canvases, an equally perspicacious illustration of the 'unknown'.

The interplay between the pieces in the exhibition engenders new narratives which give the work additional significance in relation to their respective environmental conceptions.

Johannes Vanderbeek's 'holographic' Indian achieves its ghostly appearance through the use of a fine mesh screen that has been delicately, almost wispily, painted. This figure also seems to speak to the traditions and mysticism of past cultures by way of a wholly technological concept, the hologram.

Similarly, Peter Eide finds inspiration at Devils Tower, Wyoming, a volcanic land-form and a sacred monument to American Indians. Instead of (illegitimately) removing rocks from the volcanic land-form, he created site-specific casts of boulders at the monument's summit. These plaster and resin casts reinvent the rocks as beautiful, present day objects while borrowing from Devils Tower's natural, geological and spiritual history.

Both pieces explore the cultural and geographic past through the use of new materials.

The show looks to these layered dialogues: subtext, the overt, and the overarching in addition to the quiet, the conversational, and the loud to find the importance and meaning of structure, concept, and form. Experienced together as a whole, a dissonant cohesion forms out of the reverberation and dialogue between individual works, enhancing the existing integrity and autonomy of each piece.