

deCordova Sculpture Park and Museum
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FOR IMMEDIATE RELEASE

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**DeCordova awarded prestigious grant from
The Andy Warhol Foundation for the Visual Arts**

Lincoln, MA, January 5, 2011 — DeCordova Sculpture Park and Museum is honored to receive a \$75,000 grant for exhibition programming from [The Andy Warhol Foundation for the Visual Arts](#). The funding supports two upcoming exhibitions: *Temporary Structures: Performing Architecture in Contemporary Art*, on view September 17 – December 31, 2011 and *Julianne Swartz: How deep is your*, a sculpture exhibition in the fall of 2012. The grant to deCordova reflects The Andy Warhol Foundation for the Visual Arts' focus on supporting the work of "a challenging and often experimental nature" and encouraging "curatorial research leading to new scholarship in the field of contemporary art."

In addition, deCordova is pleased to announce that an anonymous donor has pledged a matching \$75,000 gift supporting exhibitions in honor of the Warhol Foundation award, which the donor feels exemplifies the exciting course of the institution and the curatorial program since Director Dennis Kois took the helm in 2008. This pledge leverages the Warhol award to a total of \$150,000 of exhibitions support.

"DeCordova receiving this Warhol Foundation award—among the most prestigious of contemporary art grants—speaks to the incredible job our curatorial team has done in transforming the exhibition program," said Kois. "In particular, this is a vote of confidence in the experimental, creative shows being organized by Dina Deitsch, Associate Curator of Contemporary Art, working under Nick Capasso, Deputy Director for Curatorial Affairs."

About the Exhibitions

Temporary Structures: Performing Architecture in Contemporary Art
On view September 17 – December 31, 2011

Temporary Structures: Performing Architecture in Contemporary Art will highlight work that seeks to underscore the malleable and active nature of our built environment by merging two dominant strains of art practice today: performance and architectural subject matter. By doing so, the artists in this exhibition infuse performative strategies—all of

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which are time-based and thus, temporal (or temporary)—to destabilize our notion of the fixed architectural space. This follows an understanding of performance in which the ability to perform gender or an identity intonates that it is a social construction that can then be destabilized and is not, as assumed, a fixed entity. Applying such notions of flexibility and destabilization to our built environment, the featured artists in this exhibition – from the more historical work of Gordon Matta-Clark, Ant Farm, and Vito Acconci to very recent projects of Sarah Oppenheimer, robbinschilds, Alex Schweder, and Mika Tajima – present a collective notion of the changing, almost living, nature of architecture. Accordingly, buildings are viewed as active agents within our social lives, informing and performing human behavior, changing states, and telling histories.

Architecture, in this exhibition, is not confined to a specific style or period. Although there are many artists rethinking Modernism's built legacy, the group featured in *Temporary Structures* primarily addresses architecture in the broadest possible terms of shelter, defined spaces, and cultural symbolism, in addition to its specific histories. Video, sculpture, installation, and performance will converge to address the architectural 'body' and 'stage' by featured artists noted above, as well as Kate Gilmore, Ward Shelly and Douglas Paulson, and Erwin Wurm.

Temporary Structures groups together two prominent strains of contemporary art practice in an entirely new way at a time when we are all extremely aware of and sensitive to the limitations of architecture. Prompted by such visible collapses as the World Trade Center on 9/11 and the media images circulated from New Orleans, Port-au-Prince, and Chile in the aftermath of recent natural disasters, the exhibition will articulate a growing wariness and deep cultural anxiety that has since developed. By contending with our changing relationship to architecture, we will better understand the currents informing this contemporary moment.

Temporary Structures will be accompanied by a full-color catalogue featuring guest authors Giuliana Bruno, Professor of Visual and Environmental Studies at Harvard University and Neil Leach, Professor at University of Southern California School of Architecture. *Temporary Structures: Performing Architecture in Contemporary Art* is being organized by Dina Deitsch, Associate Curator of Contemporary Art.

Julianne Swartz: How deep is your
On view Fall 2012

Sculptor Julianne Swartz will be the subject of a mid-career survey, *Julianne Swartz: How deep is your*, guest-curated by independent curator Rachael Arauz and co-organized by deCordova Sculpture Park and Museum and the Scottsdale Museum of

Contemporary Art, Arizona. *Julianne Swartz: How deep is your* will present the work of a rising international art star whose work engages viewer participation with elegance, humor, and intelligence.

Julianne Swartz: How deep is your will gather together for the first time a significant group of Swartz's large-scale installations—reconceived for the distinctive interior, exterior, and interstitial spaces of deCordova and each participating venue—that invite viewer participation in both subtle and overt ways. Acclaimed for her unique blend of high and low-tech materials, Swartz utilizes both existing and self-made technologies, and has often made the ephemeral presence of the viewer fundamental to her work. Her art quietly celebrates contradictions and dichotomies that invite attentive visitors to slow down and sharpen their senses. She employs lenses that transform mundane objects and hidden locations into magical moving pictures - mirrors that disorient a viewer's spatial perception and self-awareness, vinyl wall drawings that guide viewers to secret architectural spaces, and PVC tubing and speakers that allow buildings to communicate with their inhabitants. Some of her sculptures subversively embrace the appearance of "new media" or "video" only to reveal a hand-made simplicity that prompts viewers to question our culture's relationship to technology. In addition to reinstalling large works previously commissioned for other locations, *Julianne Swartz: how deep is your* will include small-scale interactive works such as her participatory scopes, sound boxes, camera-less videos, and sound interventions, as well as magnet sculptures, photographic work, and the debut of new work.

The way in which ideas take on material form in Julianne Swartz's oeuvre eludes easy definitions and labels. Although not overtly engaged in the feminist tradition, Swartz writes of her work as "confronting institutional and patriarchal ideas of what is valued as efficient, evident, and independent" and seeking alternatively to foreground undervalued qualities such as "the perceptual, the experiential, the introspective, the emotional, and interdependence within a community." Much of the cerebral thrill of Swartz's work stems from the way in which it defies categorization as, for example, "feminist" or "new media" or "installation," and the way in which the artist instead often achieves profound observations about society, power, or culture with the simplest arrangements of sound, light, and a curious gallery visitor. This exhibition will not only introduce Swartz's work to a broad audience, but also establish a foundation for placing her unique sculptural practice in a much-deserved dialogue with contemporary and historic precedents. It will be curated by Boston-based independent curator Rachael Arauz, in collaboration with deCordova's Associate Curator of Contemporary Art Dina Deitsch and SMOCA's Associate Curator Cassandra Coblentz. DeCordova and SMOCA will co-produce a hard-cover scholarly publication featuring essays by the curators.

About deCordova

DeCordova Sculpture Park and Museum was established in 1950 to educate the public about American contemporary art. DeCordova's unique campus features both indoor and outdoor venues, allowing its visitors to celebrate and explore contemporary art across 35 acres. Inside, the Museum features a robust slate of rotating exhibitions and innovative interpretive programming. Outside, deCordova's Sculpture Park hosts more than 60 works, the majority of which are on loan to the Museum. DeCordova also offers the largest non-degree granting studio art program in New England. DeCordova Sculpture Park and Museum attracts more than 100,000 visitors from New England and tourists from around the world to its campus each year and enrolls more than 3,000 students of all ages in its studio art program.

General Information

DeCordova is open Tuesday through Sunday, from 10 am to 5 pm and on selected Monday holidays. General admission during Museum hours is \$12 for adults; \$8 for senior citizens, students, and youth ages 6-12. Children age 5 and under, Lincoln residents, and Active Duty Military Personnel and their dependents are admitted free. The Sculpture Park is open year-round during daylight hours. Guided public tours of the Museum's main galleries take place every Thursday at 1 pm and Sunday at 2 pm.

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