

CLAIRE OLIVER

513 West 26th Street, New York, NY 10001 / Tel: 212.929.5949 / www.ClaireOliver.com

Beth Lipman

Faded Bloom

July 12 - August 11, 2012

Opening reception Thursday, July 12, 2012 6-8 PM

Traditionally, we have been taught to think of art as something tangible: a painting, a sculpture, or a photograph. More recently, we have included things less concrete: an installation, a performance, or a happening. Taking this definition a step further, Beth Lipman's two-dimensional work is simultaneously photographic, documentary, and conceptual: a delicate and exquisite photograph and a report of a physical manifestation rendered obsolete. The Artist creates her own narrative still lifes, making the objects by hand, carefully grouping them together, and photographing them. She then scales the two-dimensional result to the actual size of the three-dimensional objects and prints this image onto clear Plexiglas. What changes the expected dynamic in this process is the Artist's final surrender: Lipman's destruction of the physical sculpture. The effect is a series of conceptual shifts: what was once an object becomes a representation of that object; what was a representation of an object becomes a photographic image of that representation. The object rendered in glass replaces the object crafted in glass and the reference is destroyed. The finished works are transparent and unexpected, allowing light to pass directly through them and reducing the tangible yet further.



Sticks, Pitcher, and Chain
Print on glass | 29 x 37 x 1 inches

Gordon Matta-Clark's "building cuts" of the 70s were similarly performative, slicing a building in half or carving a section directly out of its façade. While the documentary photographs are iconic, the viewer is rewarded with the physicality of the building and the existence of the piece extracted from it. Walter DeMaria's "Vertical Earth Kilometer" relies on the viewer to believe that a one-kilometer long brass rod is inserted in full into the ground, but the end that lies flush with the surface of the earth remains on view. Lipman, by contrast, offers us no first-hand, perceptual experience of the sculpture, only the detritus of a fleeting moment. Further commenting on the transience of the physicality on which we rely, the Artist destroys the antecedent of her documentation: ephemerality fully displaces ownership.

Lipman is known for her three-dimensional, heavily laid tables, overflowing with symbols of contemporary society's extravagance and materialism. Through a glass recreation of these symbolic objects, critically adopting a



Still Life with Plate of Cheese and Stein
Print on Plexiglas | 26 x 39 x 1 inches

language pioneered in Baroque and Renaissance Vanitas still lifes, Lipman exploits the transparency and fragility of the medium. She comments on our consumer society riddled with covetousness and vulnerability, tempting our confidence but denying us the satisfaction of our physical longings. We are allowed to look through it but we cannot visually possess it. The Artist's clever and truly unique process is one that must be seen in person to fully enjoy.

Beth Lipman's work is included in many important public collections including the Smithsonian American Art Museum (Washington, D.C.) and the Museum of Arts and Design (New York). Her work is currently on exhibit at the Oklahoma City Museum of Art. Lipman is the recipient of a 2012 Pollock-Krasner Foundation Grant and is a 2012 U.S. Artists Berman Bloch Fellow.

For more information, please contact the Gallery at (212) 929-5949. Public transportation to the Gallery:

Take C or E train to W. 23 St., walk west to 10 Ave., then walk 3 blocks North to 26th street & 1/4 block west **OR** Take any north/south local train including C, E, 1, 9, F, V, N, R, W or 6 to the W. 23 St. stop, & take the M23 bus west to 10th Ave. then walk 3 blocks North to 26th street & 1/4 block west **OR** The M11 bus stops on 10th Ave. between W. 25th & W. 26th Streets.