

			THINK IT WOULD BE MUCH BETTER TO INCLUDE THIS TEXT IN A SEPARATE PLACE. OBVIOUSLY VERY IMPORTANT AND WILL LET IT WORK MORE LIKE IT SHOULD AND KNOCK-ON EFFECT FOR MAIN SCHINWALD TEXT WILL MAKE THAT SEEM MORE APPROACHABLE. DON'T KNOW IF THERE IS ROOM TO DO THIS ON THE WALL THAT IS PERPINDICULAR TO THE TITLE WALL, BUT THINK THAT IS THE BEST SOLUTION
BASELINE FIRST LINE OF TYPE 66 "	September 9— December 13, 2014 This is an impossible body. Some parts are painted, some are bagged, some stand straight, and others are perched up high. A network of metal rods holds them together, forming a central nervous system that allows each painting, sculpture, or piece of architecture to function as a dispersed limb of a single organism. The thin lines that cut through the space reappear on 19th-century portraits in the form of prostheses, and wooden sculptures cut from table legs contain that same sense of distortion. Here, inanimate objects get personalities of their own. They have good moods, bad moods, nervous tics, and psychological baggage. They have "issues," in the way most relationships do. Conversely, the artist also creates a world where a state of mind could give rise to an object. "What if," the work asks, "a moment of anxiety could generate a neck brace?"		—————————————————————————————————————

BASELINE FIRST LINE	 _ <u>Limited Editions</u>	_ <u>Please ask the gallery attendant about our</u> available editions. All proceeds from the	
66 "	Martin Soto Climent Ed Ruscha Ryan Gander Claire Fontaine Jonathan Monk Paulina Olowska Laura Owens Catherine Opie John Baldessari Jordan Wolfson Walead Beshty Larry Clark Collier Schorr Mark Bradford	available editions. All proceeds from the sale of arrivorts angon our calibitions, programs, and research. Sharon Lockhart Roman Ondák Kris Martin Paul McCarthy Yinka Shonibare Allora & Calzadilla Mario Ybarra Jr. Abraham Cruzvillegas Simon Dybbroe Møller Markus Schinwald	

THIS ONE I CAN'T SAY POSITION AS I DON'T KNOW WHERE THE LIMITED EDITION WORKS HANG. HOWEVER, I THINK MOST IMPORTANT ONLY THAT IT IS THE SAME SIZE AS THE OTHER VINYL AND HANGING AT THE SAME SAME HEIGHT FROM THE FLOOR. SHOULD BE EASY TO DECIDE WHEN YOU ACTUALLY HANG THIS. BASELINE FIRST LINE OF TYPE __ Limited Editions. 66 "

The Wattis Institute, Contemporary Arts

Markus Schinwald is in the gallery, Nairy Baghramian is in the apartment, . . & Joan Jonas is on our mind.*

Markus Schinwald

September 9 – December 13, 2014

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Markus Schinwald is jointly organized by CCA Wattis Institute and the San Francisco Museum of Modern Art. The exhibition is part of SFMOMA's New Work series, which is generously supported by the museum's Collectors Forum, the founding patron of the series. Markus Schinwald is also made possible by Adriane lann and Christian Stolz, Carlie Wilmans, Patricia W. Fitzpatrick, Nancy and R. Patrick Forster, Station to Station, and the Austrian Cultural Forum New York, with special thanks to Giò Marconi.

The CCA Wattis Institute program is generously supported by Patricia W. Fitzpatrick, Judy and Bill Timken, the Andy Warhol Foundation for the Visual Arts, Grants for the Arts / San Francisco Hotel Tax Fund, Robin Wright and Ian Reeves, and CCA's Curator's Forum. Phyllis C. Wattis was the generous founding patron. Markus Schinwald is jointly organized by CCA Wattis Institute and the San Francisco Museum of Modern Art. The exhibition is part of SFMOMA's New Work series, which is generously supported by the museum's Collectors Forum, the founding patron of the series. Markus Schinwald is also made possible by Carlie Wilmans, Patricia W. Fitzpatrick, Nancy and R. Patrick Forster, Station to Station, and the Austrian Cultural Forum New York, with special thanks to Giò Marconi.

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Sharon Lockhart
Roman Ondák
Kris Martin
Paul McCarthy
Yinka Shonibare
Allora & Calzadilla
Mario Ybarra Jr.
Abraham Cruzvillegas
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Gallery Hours

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Tuesday to Friday 12-7 pm
Saturday 12-5 pm
Closed Sunday & Monday
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Markus Schinwald