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KIM SCHOENSTADT

1 March 2001 - 7 April 2001

Susan Inglett is pleased to present the first New York exhibition of the work of Los Angeles artist KIM SCHOENSTADT, drawings with sound and on paper.

The exhibition will open 1 March and continue through 7 April 2001. A reception for the artist will be held Thursday evening 1 March from 6 to 8 PM.

In exploring the edge of drawing, Kim Schoenstadt discovers that this world as well is not flat. First executing a number of works on paper, Schoenstadt isolates and records the noise created in the process to make Sound Drawings.

The drawings are then played back through a series of parabolic speakers which make for a narrow and distinct column of sound when one is "in line" with the drawing, but overlap and blend with other lines at the edge.

While the documentation of process is a primary tool used in Schoenstadt's explorations, it would be limiting to consider the work only in terms of Process Art. Robert Morris' Blind Time drawings or Gordon Matta-Clark's Cut drawings,

though a clear influence, are generally presented as the by-product of an activity. Sound Drawings are more than a means to an end, seeking to create an experiential environment which moves beyond the conventional role of drawing as preparatory study or fossilized remnant. It would be more fruitful to think of Schoenstadt's work alongside an artist such as Jessica Stockholder who abandons the easel to engage in a practice which explores the limits of the language of painting.

This is not to say that Schoenstadt has dispensed with the easel or the pad altogether. Her ongoing commitment to drawing is evidenced by the inclusion of work from her Car Crash Series. Choosing crime scene photographs of car wrecks as the raw material, these traditional drawings form a surprising counterpart to the Sound Drawings. Just as the sound of drawing, once freed from a visual referent, is allowed to assume a more abstracted, volumetric space, the Car Crash drawings, once removed from their photographic documentation become another kind of ghost. At once clumsy and articulate, these works focus on the details of an aftermath rather than the trauma of the event, the contours of the dent over the weight of the steel.

As with so many scientific and technological investigations, it seems limits are only truly evident when the system breaks down. Such breakdowns are productive in that they lead to adaptation and thus expansion of those limits.

Drawing is arguably one of the oldest of technologies and Schoenstadt steers it into any obstacle she can find, eagerly waiting to sift through the wreckage.

The exhibition will be on view at the Susan Inglett Gallery located 100 Wooster Street/2 Floor Tuesday to Saturday 11 AM to 6 PM. For additional information, please contact Susan Inglett at 212/343-0573 and fax 212/343-0574.

Jonathan C. Furmanski

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