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**FOR IMMEDIATE RELEASE**

*In Here*

**Michele Abeles  
Uri Aran  
Jamie Isenstein  
Halsey Rodman  
Erik Wysocan**

**July 9 - August 13, 2010  
Opening reception July 9, 6 - 8pm**

**This exhibition brings together the work of five artists whose work interrogates the problem of what is visible and what is invisible; the mechanical and psychological processes of imaging; and the leap of faith that facilitates pictorial thinking. Despite divergent concerns and formal difference, all of the artists express a common humanism in their work, marked by a consideration for corporeal, mortal and emotional experience.**

**Michele Abeles'** recent photographs explore the possibility of dehumanizing the human body, incorporating the male nude into still lifes in a spare studio space. With only a few iconic, recurring objects, the bodies – nonprofessional white male models, typically found through craigslist – act as a hegemonic (neutral) figure, oscillating between subject and object, both intimate and anonymous. Decontextualized and fragmented, the bodies are removed from experience, and become synonymous with numerals, rocks, and scraps of paper. The use of repetition in the work (in this case two photographs that appear nearly identical) further confuses attempts to locate meaning. Abeles received her MFA from Yale University in 2007. Recent exhibitions include *Greater NY* at MoMA PS1 and a 3-person exhibition at White Columns in 2010.

**Uri Aran's** recent drawings pit confident and loosely drawn innuendo against banal icons of material culture, heightening both the stereotypical and evocative tropes of both types of visual information. An uncomfortable humor and pathos permeate his practice, and his recent sculptures and videos use swelling music and psychologically charged objects to emotive effect. Recent exhibitions include *Knight's Move* at The Sculpture Center, and *Greater NY* at MoMA PS1 (with Tommy Hartung). Aran received his MFA from Columbia University in 2007 and had a solo exhibition at Rivington Arms in 2008.

**Jamie Isenstein's** sculptures and performances explore the idea of the body as a readymade, with the artist's absence or presence often playing a central role in the work (in part by testing the adage that art is immortal). In *Magic Jacket/ Tail Coat Topit*, a seemingly empty magician's coat hangs on a wooden rack, waiting to be performed. Its secret pockets are actually filled with sleeping tricks: it is literally impregnated with potential magic. But a topit – the magician's pouch for disposing of tricks – is also a cloaking device, and like many of Isenstein's works, the sculpture essentially becomes a hiding place and a sculptural armature for a gag. Isenstein has exhibited internationally, with recent museum exhibitions including *Marina Abramovic Presents*, Manchester International Festival, and a solo project at the Armand Hammer Museum in 2007.

**Halsey Rodman's** sculpture, *It's Not Getting Bigger You're Getting Closer*, is created with nebulous foil forms over a cloud-like armature. His work often centers

on the concrete experience of the body and the construction of the self through phenomenological experience. Accompanied by drawings of the shadows cast by the sculpture, the work engages formal abstraction, scale shifts and reflections to suggest multiple image possibilities and subject positions. Rodman had two solo exhibitions at Guild and Greyshkul and will be included in two forthcoming exhibitions in Europe, *Portugal Arte 10*, Lisbon and *Abstract America 2*, Saatchi Gallery, London.

**Erik Wysocan** makes work that investigates the mechanisms of display and the conditions of visibility. The works in this exhibition are from a new series, Peter Weiss' *The Persecution and Assassination of Jean-Paul Marat as Performed by the inmates of Charenton, Under the Direction of the Marquis de Sade, Properties* and include a video projection and objects that investigate Marat's historical representation as a scientist and inventor of the shadowgraph, followed by his role as French revolutionary and then later, reconfigured as the subject of art and theater. Wysocan received an MFA from Columbia University in 2009 and was included in *The Perpetual Dialogue* at Andrea Rosen in 2010 and *In Practice* at the Sculpture Center in 2009.

**PLEASE NOTE: SUMMER HOURS ARE TUESDAY-FRIDAY FROM 11-6 AND BY APPOINTMENT.**