

UNTITLED

**David Adamo, Heather Cook,
Brendan Fowler, Rashid Johnson,
Phil Wagner**

September 12 - October 10, 2010

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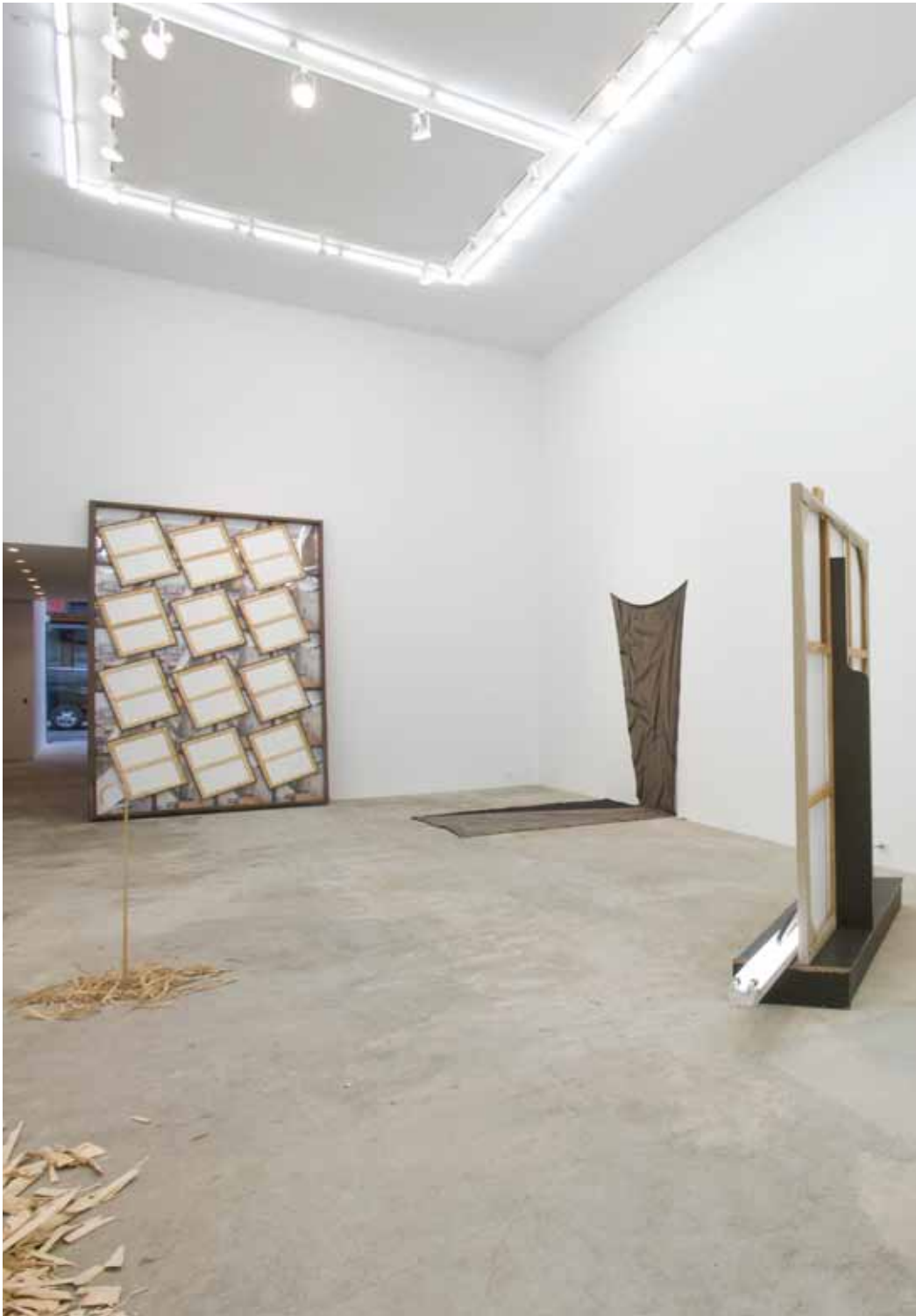
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In a world dominated by inventions and technological imitations, one has but two alternatives. The first involves the assimilation (by kleptomania) of the system, with its codified and artificial languages, in a convenient dialogue with the existing social and private structures. And with it an acceptance and ideological pseudoanalysis, an osmosis with every apparent and immediately integrated “revolution” and the placement of one’s work in the abstract microcosm or in the sociocultural and formal macrocosm.

The second alternative is opposed to the first: free self-creation.

Germano Celant

INSTALLATION

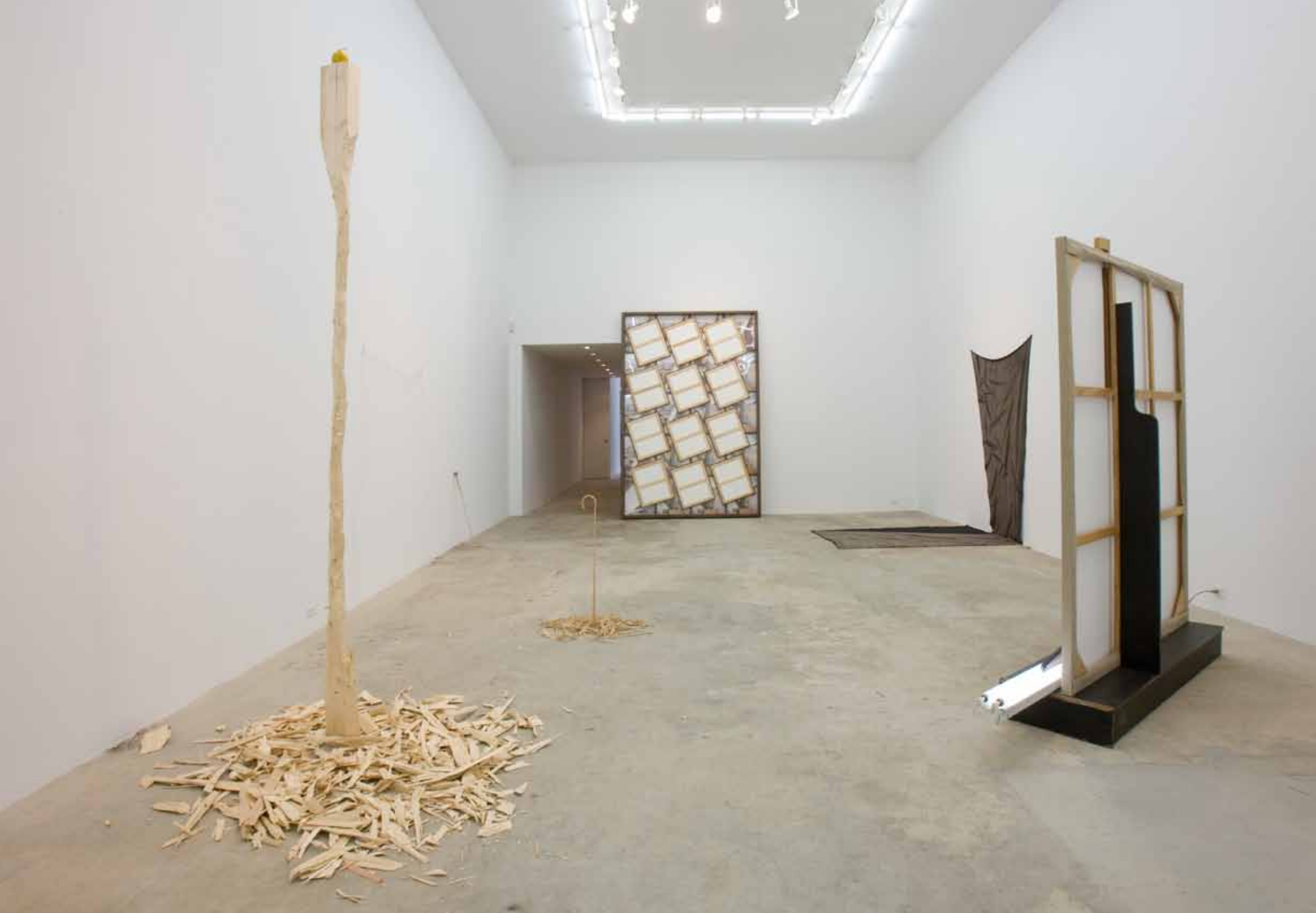












David Adamo

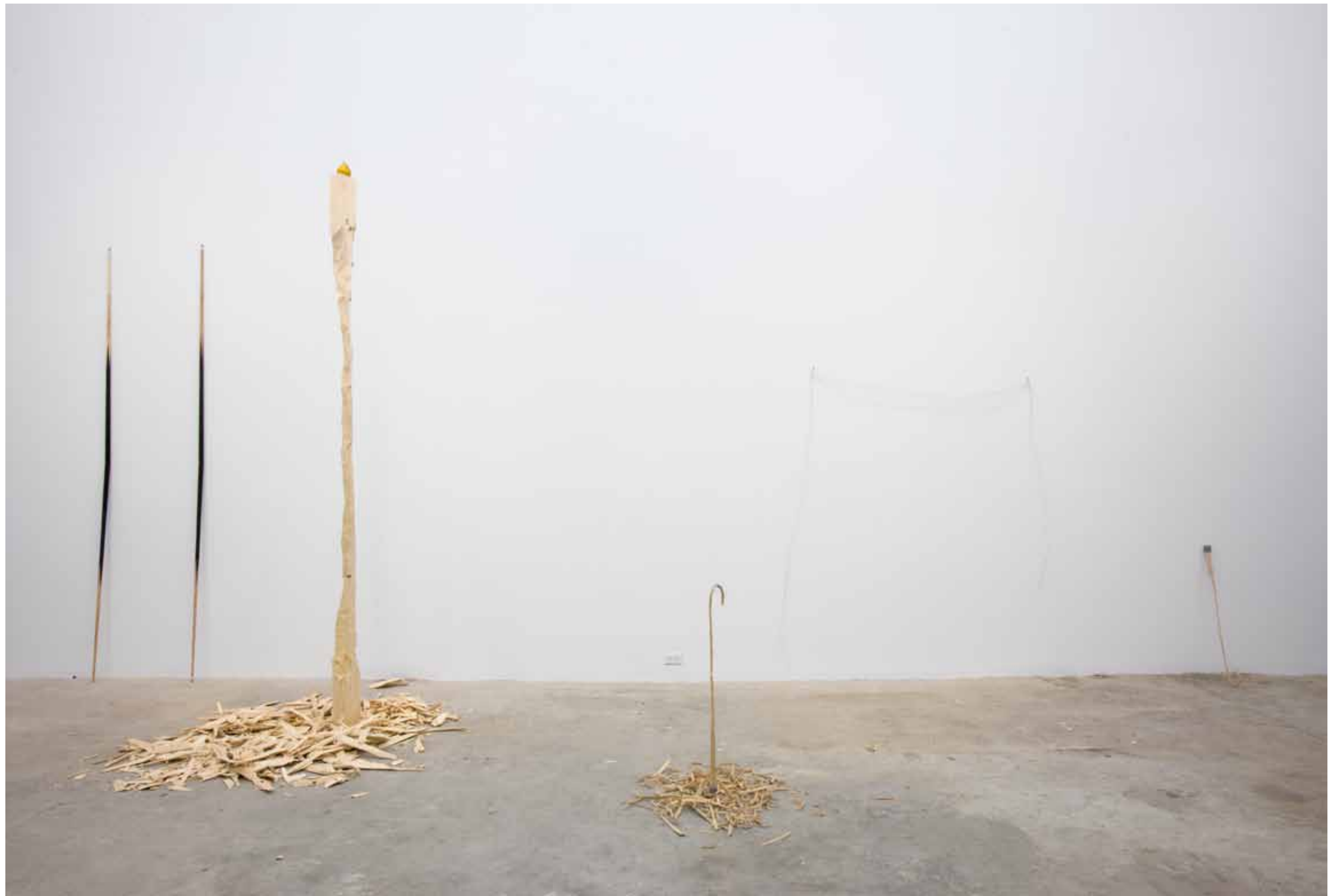
Untitled (Duet) 2010

Wooden beam, pear, pool cues, wooden canes, wire, wire hand-wrapped
in yarn, bronze peanut M&Ms

Dimensions variable











Heather Cook

Untitled (Part 2) 2010

Bleach on cotton jersey, push pins (square)
91 x 66 x 83 inches 231.1 x 167.6 x 210.8 cm





Brendan Fowler

May, 2010 (Accident/The Wood That Fell On Me In Studio May 20
2010 #'s 6-8) Wall 2010

Archival inkjet, frames, plexi, lumber, stain
125.375 x 84.5 x 4.75 inches 318.5 x 214.6 x 12.1 cm





• Ceiling
• Bath room
• Linoleum
• Walls
• Outside
• Large B
• 200

10
181

I always use masonite on the backs of my frames — I had to figure out a backing which would also give strength to the frames, an innate armature to hold up the weight in the crashing pieces. Aside from the narrative implications inherent in any sequencing of images, I started making the leaning “wall pieces” out of frames to create a literal barrier within the exhibition space that describes its own construction, as well as the construction of all of my frames, including those of the crashing pieces. Ideally, one can see that these “walls” are clearly constructed of frames which are attached face-to-face with other frames.

Sometime in 2009 I found this faux-white-brick-tile masonite at my local lumber yard, and I spent the next six months thinking about it. Figuring that it should function structurally the same as the regular masonite I was using, I thought about how funny would it be if parts of my “walls” appeared to be made from a white brick tile, or sections of other actual walls. Also, most frames are backed with some kind of white foam core or matte board, so from a distance I thought that if I made my frames with this new white material they might do better in “passing” as normal professional framer-made frames than my usual brown masonite-backed frames.

In May of 2010 I went to buy some of this new masonite to start working with, but was informed that the material (its style name is Metroliner) was recently discontinued. At this point I became obsessed with it and went on a multiple week journey to find all of the newly discounted remainders in southern California. I found enough 4x8' sheets of it to make 500 24x36" frames. I'm not sure of the total weight of this quantity, but it is over a ton. It will take me a while, a few years for sure, to use this quantity, which is great, but it is an enormous hassle to move around, so I was trying to figure out a place to store it long term in my studio. On May 20, alone in my studio and very stupidly I began leaning the large sheets vertically against a white cinderblock wall, mainly so that I could photograph them, sheets of the pretend white gloss tile brick against the real white matte cinderblock. After a few were placed I turned around to grab my camera, only to feel what I thought was one sheet falling on me —one 4x8' sheet weighs 25 lbs and falls very slowly due to its considerable surface-to-weight ratio — and rather than running out of the way I tried to push it off. As soon as I committed my weight against its weight I realized that it was actually all 25 of the sheets that I had already leaned, more than 600 lbs. Luckily I was able to move out of the way enough, the stack just pinning my left leg from the hip down. I was terrified and I actually screamed for help both as the stack fell and then after I settled under it. No one responded and I was stuck. In addition, I had initially set a braced piece of plywood between the masonite and the wall, somehow this stopped short of the rest of myself and the ground, landing precariously on the rest of the masonite which was leaned against a large table near the wall, creating a triangular negative space and a threat of one more heavy mass to fall on me.

The front door of the building was open, and so at first I thought I would just lay there for a half hour until two friends arrived as scheduled for lunch. But I quickly felt all of the muscles in my lower back seize and the weight of the stack began to crush my leg, I had to get out. I was able to reach for a 1/2 x 2 1/2" wood frame support which I wedged under the stack, creating enough space within which to wiggle out of my sneaker which was thoroughly stuck. I dragged myself out and laid there for a half hour till my friends arrived.

Five months, two chiropractors (one slipped and fell on me during my second visit with him, seeming to cause worse damage than the initial accident), a cancelled solo show, one MRI (the MRI was incredible, actually, as an electro acoustic audio experience), one sports medicine doctor, one orthopedic specialist and the first of several months of physical therapy later, I'm still not running, but I'm back in the studio and feeling incredibly fortunate that it wasn't worse. It could have easily been much much worse. As well, I'm trying to really heed the lessons presented by this scenario, chief of which is to always be much more cautious/thoughtful when dealing with dangerous materials.

This is a photo I took of the wood that fell on me in my studio.

Brendan Fowler





Rashid Johnson

Long Distance 2010

Mirrored tiles, black soap, wax, vinyl, books, cb radio, shea butter, space rock, plants, paint

72 x 96 x 14 inches 182.9 x 243.8 x 35.6 cm





DAM GREENLEE
THE SPOOK WHO SAT BY THE DOOR

THE STAR MIRROR * MARK VIDLER



Phil Wagner

i-D 2010

Mixed Media

90 x 96 x 20 inches 228.6 x 243.8 x 50.8 cm





C.V.

DAVID ADAMO

Born 1979, Rochester, NY
Lives and works in Berlin, DE

Solo exhibitions

- 2010 Kuntshalle Fribourg, Fribourg, CH
IBID PROJECTS, London, UK
Galerie Nelson-Freeman, Paris, FR
- 2009 N.O. Gallery, Milan, IT
Hoet Bekaert Gallery, BE
On se bat toujours quelque part (w/ Michael Portnoy), Le Confort Moderne, Poitiers, FR
Fruit and Flower Deli, Berlin, DE
- 2008 *Untitled (The Rite of Spring)*, IBID PROJECTS, London, UK
Untitled (Louli), Fruit and Flower Deli, New York, NY
Untitled (Valeria), Dispatch for Les Urbaines, Lausanne, CH
- 2007 *Museum Museum*, Dispatch, Part of Performa 07, New York, NY

Selected group exhibitions

- 2010 *It's All American*, New Jersey Museum of Contemporary Art, Asbury Park, NJ
David Adamo, Heather Cook, Brendan Fowler, Rashid Johnson, Phil Wagner, UNTITLED, New York, NY
Tussen Taal en Beeld/Verzamelde Verhalen #02, curated by Joost De Clerck, Kustfestival, Watou, BE
Psychosculptures, curated by Lorenzo Benedetti, Vleeshal, Middleburg, NL
A Basic Human Impulse, curated by Andrea Bruciati, Galleria Comunale d'Arte Contemporanea, Monfalcone, IT
Greater New York, PS.1 Contemporary Art Center, New York, NY
Whitney Biennial 2010, Whitney Museum of American Art, New York, NY
- 2009 *The Perpetual Dialogue*, Andrea Rosen Gallery, New York, NY
This place you see has no size at all..., curated by Jennifer Teets, Kadist Art Foundation, Paris, FR
Thessaloniki Biennale 2, Thessaloniki, GR
Broken Tales, curated by Rainer Ganahl, Shanghai Theatre Academy, Shanghai, PRC
Art in the City, Egmont Parc, Brussels, BE
- 2008 IBID PROJECTS (Hoxton Square), London, UK
Fair Market, curated by Haley Mellin, Rental Gallery, New York, NY
The Fruit & The Flower Deli Berlin Show, Fruit and Flower Deli, Berlin, DE
Something Else, Peter Blum, New York, NY
Object Salon, curated by Bob Nickas, Honey Space, New York, NY
- 2007 *INTERCLUB*, Miami Beach Cinematheque, Miami, FL
Snofrid, Fruit and Flower Deli, New York, NY
Beyond the Zero, Peres Projects, Athens, GR
Grow Your Own, curated by Peter Coffin, Palais de Tokyo, Paris, FR
Reports, The Explorers Club Research Collection Department, New York, NY
Eternity Awaits Part 1: The Spy Who Loved Me, Art in General, New York, NY
- 2006 *My Own Private Marathon*, Museum of Natural History, New York, NY
Invationistas, Kling & Bang Gallery, Reykjavik, IS
Everything beautiful and noble is the result of reason and calculation, Elizabeth Foundation, New York, NY
Lovely Shanghai Music, curated by John Armleder, Shanghai Zendai Museum of Modern Art, Shanghai, PRC
Lisa Kirks Greatest Hits, Wayward Cannon, London, UK
Re-Make/Re-Model, D'Amelio Terras Gallery, New York, NY
Affair, TART Contemporary, San Francisco, CA
Washington Project for the Arts/Corcoran, Corcoran Museum, Washington DC

HEATHER COOK

Born 1980, Dallas, TX

Lives and works in Los Angeles, CA

Education

MFA Art Center College of Design, 2007

BFA University of Texas at Austin, 2002

Solo Exhibitions

2010 *Heather Cook*, Ten Til Ten, Glasgow, UK

2009 *Filing Subtraction*, Light & Wire, Los Angeles, CA

2007 *UNIFOLDING*, MFA thesis show, Art Center College of Design, Pasadena, CA

Selected group exhibitions

2010 *David Adamo, Heather Cook, Brendan Fowler, Rashid Johnson, Phil Wagner*, UNTITLED, New York, NY

Kathryn Andrews, Heather Cook, Lisa Williamson, Lesley Vance, David Kordansky Gallery, Los Angeles, CA

Ulli und Lucrecia's Lustige Gruppenausstellung Mit Party, Five Thirty Three Gallery, Los Angeles, CA

2009 *Abstract Abstract*, Foxy Production, New York, NY

1999 – The Ten Year Anniversary Show, China Art Objects at Cottage Home, Los Angeles, CA

Maximum Art n Art, 380, Los Angeles, CA

BOOFTHLE BOOTH, Pauline Gallery, Los Angeles, CA

Samedi/Samedi, Galerie Art: Concept, Paris, FR

2008 *Group Show with Andre Butzer*, Los Angeles, CA

The Soft Underbelly of Recognition, curated by Sarah Lehrer-Grawler, Little Tree, San Francisco, CA

No Jerks, Rental Gallery, New York, NY

2007 *Where was I? Bag of Pockets: The art of semi-autonomy*, Pauline Gallery, Los Angeles, CA

BRENDAN FOWLER

Born 1978, Berkeley, CA

Lives and works in Los Angeles, CA

Education

BFA Sarah Lawrence College, 2002

Solo exhibitions

2009 Rental Gallery, New York, NY

2008 *last Disaster/first BARR*, Rivington Arms, New York, NY
untitled, 2nd Cannons, Los Angeles, CA

Selected group exhibitions

2010 *Psy-co Painting*, Carlson/Galleria Massimo de Carlo, London, UK
It's All American, New Jersey Museum of Contemporary Art, Asbury Park, NJ
David Adamo, Heather Cook, Brendan Fowler, Rashid Johnson, Phil Wagner, UNTITLED,
New York, NY

| (*LEAN*), Nicole Klagsbrun Gallery, New York, NY

2009 *Brendan Fowler, James Hyde, Jacob Kassay*, Nicole Klagsbrun Gallery, New York, NY
The Generational: Younger than Jesus, New Museum of Contemporary Art, New York, NY
Matthew Chambers / Brendan Fowler / Rashid Johnson / Jason Kraus, Rental Gallery, New York, NY
Vaguely Paperly, Kavi Gupta, Chicago, IL

White Noise, James Cohan Gallery, New York, NY

Character Generator, curated by Matthew Lyons, Eleven Rivington, New York, NY

2008 *History Keeps Me Awake at Night: A Genealogy of Wojnarowicz*, PPOW Gallery, New York, NY

2006 *Kamp 48*, John Connelly Presents, New York, NY

This Talk We Have, This Talk We Had, This Talk We Have/Have Had, David Kordansky Gallery,
Los Angeles, CA

Majority Whip, White Box, New York, NY

2002 *Session the Bowl*, Deitch Projects, New York, NY

2001 *Sunshine*, Alleged Gallery, New York, NY

RASHID JOHNSON

Born 1977, Chicago, IL

Lives and works in New York, NY

Education

School of the Art Institute, Chicago, 2004 - 2005

BA Columbia College, Chicago, 2000

Solo exhibitions

- 2010 *25 Days After October*, Galleria Massimo De Carlo, Milan, IT
There are Stranger Villages, Galerie Guido W. Baudach, Berlin, DE
Between Nothingness and Eternity, Carlson Gallery, London, UK
Our Kind of People, Salon 94, New York, NY
- 2009 *Other Aspects*, David Kordansky Gallery, Los Angeles, CA
Smoke and Mirrors, Sculpture Center, Long Island City, NY
- 2008 *The Dead Lecturer: Laboratory, Dojo, and Performance Space*, Power House Memphis, Memphis, TN
Cosmic Slops, Richard Gray Gallery, Chicago, IL
Sharpening My Oyster Knife, Kunstmuseum Magdeburg, DE
The Dead Lecturer, Nicole Klagsbrun Gallery, New York, NY
The New Escapist Promised Land Garden, Monique Meloche Gallery, Chicago, IL
- 2007 *Dark Matters*, James Harris Gallery, Seattle, WA
- 2005 *Young, Gifted and Black*, 404 Arte Contemporanea, Naples, IT
The Production of Escapism, Indianapolis Museum of Contemporary Art, Indianapolis, IN
- 2002 *12x12: New Artist/New Work*, Museum of Contemporary Art, Chicago, IL

Selected group exhibitions

- 2010 *David Adamo, Heather Cook, Brendan Fowler, Rashid Johnson, Phil Wagner*, UNTITLED, New York, NY
Re-dressing, Bortolami Gallery, New York, NY
About Us, Johann König, Berlin, DE
Hope! A contemporary art exhibition, Palais des Arts et du Festival, Dinard, FR
Item, Mitchell-Innes & Nash, New York, NY
At Home/Not at Home: Works from the Collection of Martin and Rebecca Eisenberg, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY
I (LEAN), Nicole Klagsbrun Gallery, New York, NY
Light Breaks Where No Sun Shines, Bortolami Gallery, The Webster, Miami, FL
From Then to Now: Masterworks of African American Art, curated by Margo Crutchfield, MOCA Cleveland, OH
Selected Works from the MCA Collection: Focus on UBS 12x12, Museum of Contemporary Art, Chicago, IL
- 2009 *Beg, Borrow and Steal*, Rubell Family Collection, Miami, FL
Matthew Chambers / Brendan Fowler / Rashid Johnson / Jason Kraus, Rental Gallery, New York, NY
Vaguely Paperly, Kavi Gupta, Chicago, IL
30 Seconds off an Inch, curated by Naomi Beckwith, Studio Museum Harlem, New York, NY
Under Control, curated by Ginger Gregg Duggan, Krannert Art Museum, Champaign, IL
Dress Codes: Clothing as Metaphor, curated by Barbara Bloemink, Katonah Museum of Art, Katonah, NY
Across the Divide: Reconsidering the Other, Illinois State Museum, Chicago, IL
- 2008 *30 Americans*, The Rubell Family Collection, Miami, FL
Made in Chicago: Photographs from the Bank of American LaSalle Collection, Chicago Cultural Center, Chicago, IL
Across the Divide: Reconsidering the Other, Illinois State Museum, Springfield, IL
Ah, Decadence, curated by Lisa Wainright, School of the Art Institute, Chicago IL
Summer Mixtape Volume 1: the Get Smart edition, curated by Herb Tam and Lauren Rosati, Exit Art, New York, NY

- 2007 *Zero Zone*, Tracy Williams, Ltd., New York, NY
Color Line, curated by Odili Donald Odita for the Luanda Triennial in Angola, Jack Shainman Gallery, New York, NY
For the Love of the Game: Race and Sports, curated by Franklin Sirmans and Rehema Barber, The Amistad Center for Art & Culture at the Wadsworth Athenaeum Museum of Art, Hartford, CT
MCA Exposed: Defining Moments in Photography, 1967-2007, Museum of Contemporary Art Chicago, Chicago, IL
- 2006 *A noir, E blanc, I rouge, U vert, O bleu: colors*, Kunstmuseum Magdeburg, DE
American Identities, curated by Terry Carbone, Brooklyn Museum of Art, Brooklyn, NY
Scarecrow, curated by David Hunt, Postmasters, New York, NY
- 2005 *NAPOLI PRESENTE Posizioni e Prospettive dell'Arte Contemporanea*, PAN Contemporary Art Museum, Naples, IT
Wish, COCA Center of Contemporary Art, Seattle WA
Only Skin Deep: Chancing Visions of the American Self, curated by Coco Fusco, San Diego Museum of Photographic Arts, San Diego, CA
Crossings: 10 artists from Kaohsiung & Chicago, co-curated by Greg Knight & Tseng Fangling, Chicago Cultural Center travels to Museum of Fine Art, Kaohsiung, TW
International Biennale of Contemporary Art 2005, Prague, CZ
In Search of a Continuous Present, curated by Lynne Warren, Museum of Contemporary Art, Chicago, IL
Pan/Sonic, Chicago Gallery, Northern Illinois University School of Art, Chicago, IL

PHIL WAGNER

Born 1974, East Moline, IL

Lives and works in Los Angeles, CA

Education

MFA San Francisco Art Institute, 2007

Solo and two-person exhibitions

2010 *Henry Taylor / Phil Wagner*, Rental Gallery, New York, NY

2007 *Black Dragon Society*, Los Angeles, CA

Selected group exhibitions

2010 *David Adamo, Heather Cook, Brendan Fowler, Rashid Johnson, Phil Wagner, UNTITLED*, New York, NY

2009 *Fantastic LA*, University Galleries at Illinois State University, Normal, IL
PRUESSPRESS, Ritter/Zamet, London, UK

2008 *PRUESSPRESS*, Rental Gallery, New York, NY

2007 *Atomations*, Black Dragon Society, Los Angeles, CA

Oliver Twist, Rental Gallery, New York, NY

2006 *Then & Now & Again*, Black Dragon Society, Los Angeles, CA

2001 *New Angeles*, University Galleries at Illinois State University, Normal, IL

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