



GEMINI G.E.L. AT JONI MOISANT WEYL

## **Susan Rothenberg: New Prints and Sculptures**

September 18 – October 22, 2003

We are very pleased to announce the publication of seventeen solid-silver sculptures and seven prints by Susan Rothenberg. This is Rothenberg's first project with Gemini since her six prints published in 1986.

The sculpture project began with Rothenberg's experimentation with clay found on her ranch in New Mexico. She formed the seventeen small heads out of clay and then, out of her desire to preserve them, she approached Gemini about casting them. Experimentation with a variety of materials, including ceramic, iron, zinc, stainless steel and plastic, was pursued, with Rothenberg finally deciding upon polished solid silver. The small, hand-held heads each call up a specific, if abstracted, animal.

Studying an arrangement of the sculptures, Rothenberg drew on a limestone to create the lithograph *Group*, much in the way she might make a drawing after completing a painting. The heads are seen in various orientations, and the spatial organization or grounding of the objects – moreover, the lack thereof – gives a sense of weightlessness, which is the opposite effect of holding the little but weighty sculptures.

The isolated, floating objects seen in *Slip (State)* and the two versions of *Uncorked* – hands, tipped-over glasses, dominoes, burning cigarettes and ashtrays – all derive from Rothenberg's efforts to resolve the most complex print from this series, *Slip*, and it is these echoed appearances of her personal vocabulary that brilliantly link these prints together. Here the titles are tongue-in-cheek; they reference the spilled wine, and also, in the instance of the two versions of *Uncorked*, the warm, seductive paper on which they are printed.

Also springing forth – literally and, in truth, by accident – from her work on *Slip* came *Jim's Splat*. Jim Reid, the Gemini workshop manager, had prepared for Rothenberg a "black mush" – a thick material that she used to create the background of *Slip*. Attempting to move some things to make a flat working surface, Rothenberg and Reid spilled over the "black mush" and created a "splat". Rothenberg used the accident to her advantage, quickly extending the "splat" into a pair of interlocked but extended arms – physically and spiritually reconnecting with the spill.

The print that pulls all of Rothenberg's visual and conceptual elements together is *Crying*. Here we see a figure, which is neither male nor female, seated at a table that is only implied, covering its face. At first we perhaps think the figure is fatigued after a long night of playing games, but the title instead confirms that frustration and grief are being experienced.

The Rothenberg project will be on view at the gallery through October 22 and will also be featured at both the IFPDA and the Editions '03 fairs in November. For additional information, please contact the gallery.