

Permutation 03.3: Re-Production

April 28 – June 9, 2013

Opening Reception:
Sunday, April 28, 6–8pm

The third exhibition of P!'s six-month cycle on copying rethinks the double exposure as democratic gesture: what it means for an image to be replicated instantaneously, *ad infinitum*, or uniquely limited. In Peter Rostovsky's recent digital paintings, a speculative model of unlimited distribution and accessibility for all refigures the traditional labor of underdrawing and painterly technique. Marc Handelman's *trompe-l'oeil* surfaces — included here both on canvas and as a site-specific installation on glass — incorporate reflective painting grounds that recast the viewing experience as fickle and dependent on context. In Arthur Ou's analog photographs, multiple exposures and doubled mark-making disturb the flattened, singular image. Subverting expectations of form and genre, *Permutation 03.3* stages an at-odds, dialogic engagement with classical and contemporary strategies of production and distribution.

Peter Rostovsky (b. 1970, St. Petersburg, Russia) works in a variety of disciplines that include painting, sculpture and installation. His work has been exhibited at The Walker Art Center, MCA San Diego, The New Orleans Museum of Art, PS1/MoMA, Artpace, The Santa Monica Museum of Art, the ICA Philadelphia, the Blanton Museum of Art, SMAK Museum in Ghent and galleries including Sara Meltzer, Elizabeth Dee, The Project, Danese, Salon94, and Gio Marconi. He teaches painting at New York University.

Marc Handelman (b. 1975, Santa Clara, CA) has exhibited at PS1/MoMA, The Studio Museum in Harlem, The Dayton Art Institute, The Orlando Museum of Art, The Rubin Museum, The Royal Academy of Art in London, and The American Academy of Arts and Letters. He has had recent solo exhibitions at Sikkema Jenkins & Co., New York, and RECEPTION, Berlin, Germany. He is currently a faculty member at Mason Gross School of Arts, Rutgers, and a graduate critic at the School of the Arts at Columbia University.

Arthur Ou (b. 1974, Taipei, Taiwan) is an artist and writer based in New York City. He has exhibited internationally, most recently in *Photography Is Magic!*, curated by Charlotte Cotton, as part of the 2012 Daegu Photography Biennial in Daegu, Korea, and has been featured in publications including *Aperture*, *Blind Spot*, *Art in America*, and *The Photograph As Contemporary Art* (2nd edition). He has published critical texts in *Aperture*, *Afterall.org*, *Artforum.com*, *Bidoun*, *Fantom*, *Foam*, *Words without Pictures*, and *X-Tra*. He is the Director of BFA Photography and Assistant Professor in the School of Art, Media, and Technology at Parsons The New School for Design. Ou has a concurrent solo show at Brennan & Griffin, 55 Delancey St, New York.



Rich Brilliant Willing
Logo #3 for P!, 2013

Permutation 03.x February–July 2013

From February through July 2013, the exhibition space P! will conduct an extended inquiry into the nature and means of copying. Remakes vs knockoffs, transcription vs plagiarism, mimesis vs mimicry — the status of the copied act shifts from positive to negative and back again, depending on context and culture. Multiples of a religious or political icon extend their reach and efficacy, whereas a duplicated file, painting, handbag, or cityscape violates legal and ethical strictures. Questions of capital and power lie at the core: who owns the original vs who is producing the copy.

Offering counterpoints from disparate cultural positions, P! explores the copy through a cycle of events and exhibitions. The space's location in Chinatown — only blocks from the daily trade of counterfeit luxury goods — informs and shapes these ongoing programs. For February 2013, P! reopens as a reading room: a series of book clubs and reading groups discuss topics ranging from Ancient Athens to Chongqing to Canal Street. Beginning in March 2013, P! presents a changing sequence of monthly exhibitions touching on historical and contemporary aspects of copying. Key in this constellation is the cross-pollination of works from different contexts of cultural production that resonate with and reference each other in unexpected ways. Activated by works and strategies that rupture the neutral space of display, the exhibitions perform the concerns of multiplicity and replication at hand.

Participants in the six-month cycle include **Åbäke, Judith Barry, Thomas Brinkmann, Katarina Burin, Urtzi Grau, Marc Handelman, Ruba Katrib, Oliver Laric, Margaret Lee, Arthur Ou, Sara Greenberger Rafferty, Rich Brilliant Willing, Peter Rostovsky, Sarah Schulman, Amie Siegel, Ben Smith, Superscript, Herb Tam, Niels Van Tomme, Nader Vossoughian, Xin Wang, and others.**

Parallel to the exhibition cycle is a related project by **Project Projects** at the Museum of Art and Design entitled “Permanent Loan.” “Permanent Loan” consists of a museum of reproductions from museums, a physical meta-institution curated from preexisting collections throughout the world. “Permanent Loan” is on view at the Museum of Art and Design as part of the exhibition, “After the Museum: The Home Front 2013” from March 12 through May 26, 2013.



Rich Brilliant Willing
Lego #3 for P!, 2013