

# FACETS *of* THE FIGURE

an Art Exhibition  
at The Metropolitan Museum of Art  
September 12, 2011

Rodman  
& Renshaw®

Annual Global  
Investment Conference

September 11–13, 2011  
Waldorf=Astoria, New York, NY

# WELCOME

Rodman & Renshaw LLC, McCarton Foundation and Quintessentially Art would like to welcome you to the exhibition *Facets of Figuration*, staged at the Metropolitan Museum of Art on September 12, 2011. In this exhibition we highlight an exciting group of artists exploring the contemporary permutations and possibilities of figurative art.

Even during pre-historic times, primitive cave-dwelling humans wanted, even needed, to express the world around them. From the prehistoric art of Baden-Wurttemberg in Germany, Chauvet, France and even Bradshaw art of Western Australia, humans have been depicting the people and animals around them. Fast forward thousands of years and we still find artists exploring the figure, with a range of inspirations, from Renaissance's classical depictions to post-modern distortions using a wide range of materials and techniques.

After the advent of photography artist started questioning the need for representational drawing, as the camera would render an image more precisely. As Modernism and Post-modernism questioned the relevance of figuration, the contemporary art world reaffirmed a firm place for the inherent interest and relevance of artists' representation of the figures around us. This exhibition shows that the figurative practices are varied, probing, visually and intellectually stimulating and a key component of artists' dialogue in our contemporary discourse.

The artworks for this exhibition come from an eclectic range of artists, from world renowned impresarios to emerging talent, that all have a figurative resonance within their practices.

**ANDRES SERRANO** turns his masterful eye on everyday Americans, casting them in heroic, transcendent portraiture, while **PACO CAO** takes a conceptual look at a dystopic future, where mythological creatures are among the humans, protecting the status quo.

**DAVID KRAMER** uses text to augment an image and express the escapism that advertising promises but rarely fulfills, while **RINA BANJERLEE** drawings represent a search for belonging for a 'foreigner' in a post-colonial, globalized world.

**ANYA RUBIN'S** expressionistic brushstrokes are the search for human's place in the technologically saturated world, while **BEATA DROZD** make collages using materials of the media bombardment, namely ripped up magazines, to reformulate the notion of icons and celebrity.

**ALEXANDER MELAMID** gets away from his recent conceptual projects to rediscover the fundamentals of artmaking with Velasquez-like classicism, as **MIKEL GLASS** gets inspiration from the Renaissance masters while keeping his focus on our moment in history.

**XIAOWEI CHEN** explores what goes on in the mind through delicate, intricate drawing and **JOSEPH WOLF GRAZI** sees the human connections to the primal world of animals by drawing the predators of the ages.

An the lone sculptor of the group **GENNADI KIRICHANSKY** manipulates one of the most ancient of materials, marble, into a modern form that at its root has connections with Greek and Roman traditions.

There will be a selection of video art shown during the event. From **XXXXMAGAZINE.COM** the 'Untitled' Magazine, you will see beauty, art, and fashion intermingled. Artist **AMIR BARADARAN** will show a vignette of the new world of Augmented Reality, as well as recordings of his performances and infiltrations. **AITOR LAJARIN'S** video is a laser sharp look at the hyper-mega-metropolises of today.

### **CURATOR OF FACETS OF FIGURATION**

Gary Krimershmoy is the Managing Director of Quintessentially Art (Q Art). Quintessentially Art was formed in 2007 to offer art advisory services to an international collector base. With offices in New York and London, Quintessentially Art services a well traveled, culturally connected global clientele, that hail from a variety of the world's major business and cultural destination, which include Hong Kong, New Delhi and Moscow.

Quintessentially Art performs a comprehensive list of services which include advising on important purchases, de-accessioning art works, helping with shipping, storage, insurance and framing of art. Collections are tended to with the client's goals in mind, whether it is the love of creative expression or investing in art as an alternative asset class. Corporate art advisory includes developing and advising on in-house art collections and diversifying asset allocations into art.

For information about any of the artworks in this catalog, more information on the presenting artists or any other questions, please contact Gary Krimershmoy at [gary@quintessentiallyart.com](mailto:gary@quintessentiallyart.com) or call (347) 346-0924..

This exhibition could not have been possible without the dedication, vision and tireless efforts of Whitney Loy, Manager of Sponsorship and Event Marketing at Rodman & Renshaw LLC and Tom Noel and Thomas Boucher of Event Design Incorporated. Their efforts went above and beyond the scope of their responsibilities, for which we are deeply grateful.

We would like to extend a special thank you to:

Michael Vasinkevich Vice-Chairman and Senior Managing Director, Rodman & Renshaw LLC

Edward Rubin, CEO, Rodman & Renshaw LLC

John Elder at Stebich Ridder International, Inc.

McCarton Foundation

**ALEXANDER MELAMID** (born 1945, Moscow, Russia) is a major artist who began his career in the Soviet Union of the mid 1960s. He came to prominence in the 1980s as one half of the duo, Komar & Melamid, who were known for their creation of Sots Art, an influential Russian version of Pop Art that satirized Soviet Socialist Realism. Many further projects were completed, including a landmark 1997 piece, *People's Choice*, where the artists polled people in 17 countries around the world for their art preferences and painted works based on the statistical results. The duo split in 2004, after which Melamid went on to re-engage with fundamentals of art, painting Velasquez-like portraits of modern 'icons.' In 2011, Melamid began an ongoing conceptual art project, The Art Healing Ministry, which is a practicing clinic where the power of art is used to heal the sick and afflicted.

This exhibition highlights a selection of paintings from the recent series of new Icons. Using realist techniques that have underpinned the skills of painters throughout the ages, Melamid searches for what is fundamental about art. Using portraits of a llama, Demosthenes (the greatest of Greek orators), and a sculpture of a lion in the Metropolitan Museum's collection, the artist emphasizes a lineage that connects the historic practices of art-making with that of the Modern art of our time.

Melamid's work is included in the collections of many of the most important art institutions of the world, including MoMA, The Metropolitan Museum, The Solomon R. Guggenheim Museum and The Victoria and Albert Museum, just to name a few.

Komar & Melamid have had over 60 solo exhibitions internationally since the 1970s. The exhibition highlights include Documenta 8, Kassel, Germany (1987) and The Venice Biennale (1989). A mid-career retrospective *Komar & Melamid* toured the Museum of Modern Art, Oxford, UK, Musee des Arts Decoratifs, Louvre, Paris, France, and Arts Counsel Gallery, Belfast, Ireland from 1985 to 86 and another retrospective *Schon-Haslich*, curated by Gerald Matt, at Kunsthalle, Vienna (1998).

Melamid's recent solo shows were at Museum of Contemporary Art in Detroit Michigan (2008), and *Oh My God*, at Phillips de Pury, London, UK, (2010) and a conceptual installation Art Healing Ministry, New York, NY (2011).



Alex Melamid | **Demosthenes (Orator)**, 2009 | Oil on Canvas | 86 x 57 inches



Alex Melamid | **Lion Sculpture**, 2009 | Oil on Canvas | 86 x 57 inches





Alex Melamid | **Llama**, 2009 | Oil on Canvas | 85 x 58 inches

**ANDRES SERRANO** (born 1950, New York, NY) is one of America's most prominent and radical photographers. He studied from 1967 to 1969 at the Brooklyn Museum and Art School, and lives and works in New York. He came to prominence with the 'Body Fluids' Series. The image that polarized public opinion and still causes international controversy is 'Piss Christ' from 1987, a photo of a small plastic crucifix immersed in the artist's urine. As recently as this year, Serrano's work provoked a heated reaction. In April, *I Believe in Miracles*, at Collection Lambert en Avignon, Avignon, France, a Christian fundamentalist slashed and destroyed an edition of that photo and a photograph of a praying nun.

For this exhibition, we showcase the work from an ongoing series, "Americans." With an idealist's gaze, Serrano displays broad swaths of Americans; ones not always thought of in the same vein. From a Playboy Bunny to a firefighter, they are presented against a background of ethereal light, almost by sheer will elevating and equalizing both the glamorous and the banal.

Andre's has been exhibited internationally in major museums and galleries around the world. His work is in numerous public collections, including the Institute of Contemporary Art, Amsterdam, Holland; Baltimore Museum of Art, Baltimore, MD; Institute of Contemporary Art, Boston, MA; National Gallery of Australia, Canberra, Australia; Art Institute of Chicago, Chicago, IL; Museum of Contemporary Art Chicago, IL; Fonds Regional d'Art Contemporain, Cluny, France; Modern Art Museum of Fort Worth, TX; Israel Museum, Jerusalem, Israel; Museo Reina Sofia, Madrid Spain; Cintas Foundation, Miami, FL; Centro Cultural Arte Contemporaneo, Mexico City, Mexico; New Museum of Contemporary Art, New York; Whitney Museum of American Art, New York; Centro Andaluz de Arte Contemporáneo, Sevilla, Spain; Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain; and the Museum of Contemporary Art, Zagreb, Croatia.





Andres Serrano | **Anita Ilkovski, Macedonian Dancer**, 2002 | Cibachrome, Plexiglas-mounted with artist's frame, Edition 1/3 | 60 x 50 inches



Andres Serrano | **Firefighter John L. Thomasian**, 2002 | Cibachrome, Plexiglas-mounted with artist's frame, Edition 2/3 | 60 x 50 inches



Andres Serrano | **Playboy Bunny Deana Brooks**, 2002 | Cibachrome, Plexiglas-mounted with artist's frame, Edition 2/3 | 60 x 50 inches

**ANYA RUBIN** (born 1967, St. Petersburg, Russia) reflects upon the political, social, and spiritual conditions of contemporary culture as it is mediated by today's fast paced technology. Working in painting and mixed media, Rubin creates an expressionist record of this current zeitgeist using figures, historical references, and fragments of every day media.

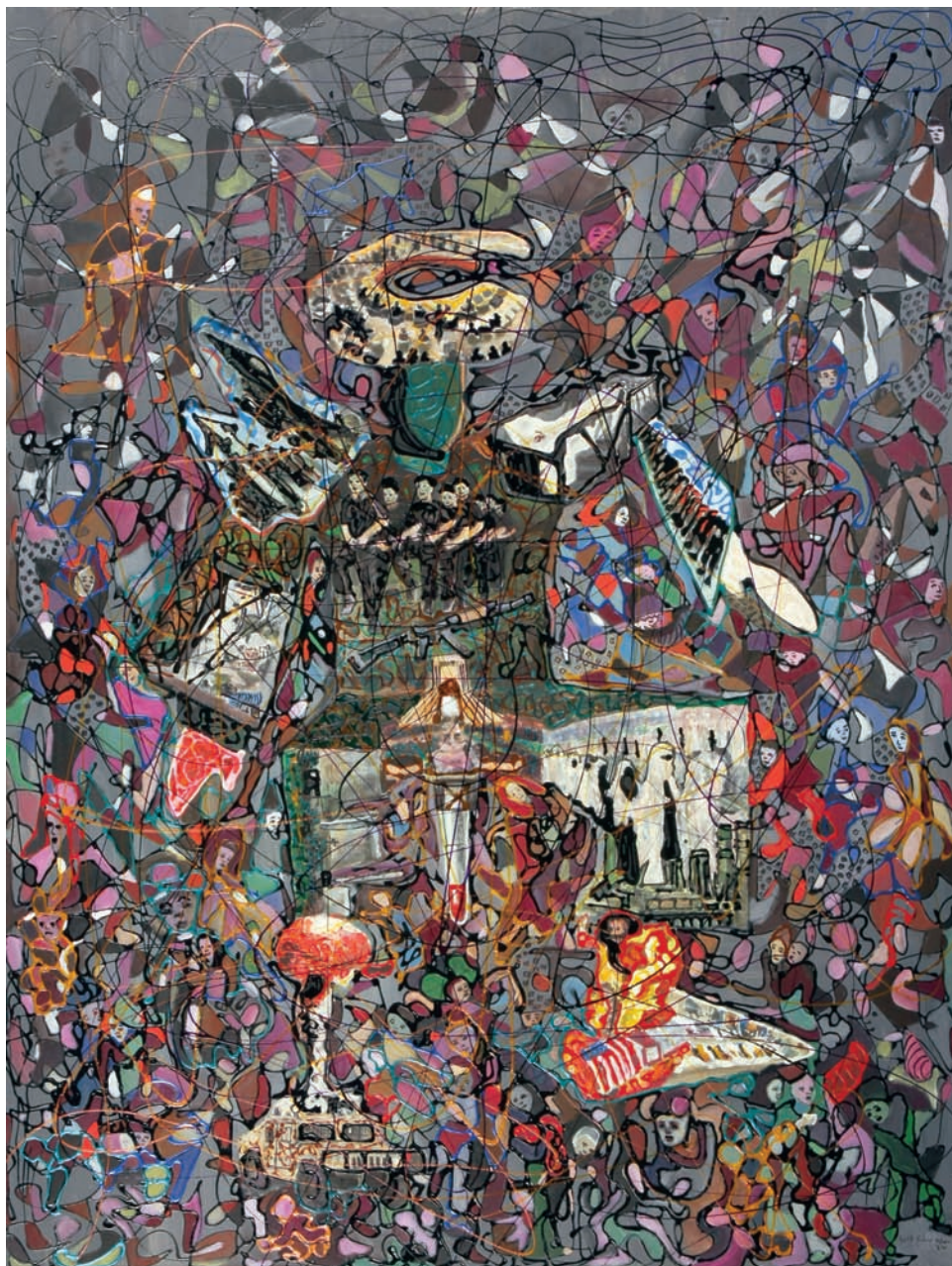
For this exhibition, Rubin's work engages the viewers' psyche on a variety of levels as she revels in the world around her as an artist. In *Art Spirit*, that artist reflects on her role as an artist exploring the space between materiality and imagination. The choice of using muted, related tones of grays, blacks and whites and the interwoven skeins of paint melting foreground, background, figure and space demonstrate the role the artist plays acting to mediate between the mind and the world. A similar process is used to create the picture of a warring *Destroyer* depicting her psyche as she reflects upon the horrors of recent geopolitical conflicts. *Welcome to My Digital World* is saturated with color, while the character has a cheeky interaction with the viewer.

A selection of solo exhibitions for Rubin include an upcoming September 2011 exhibition at Andre Zarre Gallery, NYC, following successful shows at the same gallery in 2007 and 2009; and an exhibition in 2008 at International Concepts in NYC. Her group exhibitions include; exhibitions in 2008 at Grayling's Collection Show, NYC, Silvia White Gallery, Ventura, CA; and Fredericksburg Center for the Creative Arts, Fredericksburg, VA; and in 2006, American Friends of the Tretyakov Gallery, NYC.





Anya Rubin | **Art Spirit**, 2011 | Oil on Canvas | 48 x 60 inches



Anya Rubin | **Destroyer**, 2011 | Mixed Media on Canvas | 48 x 36 inches





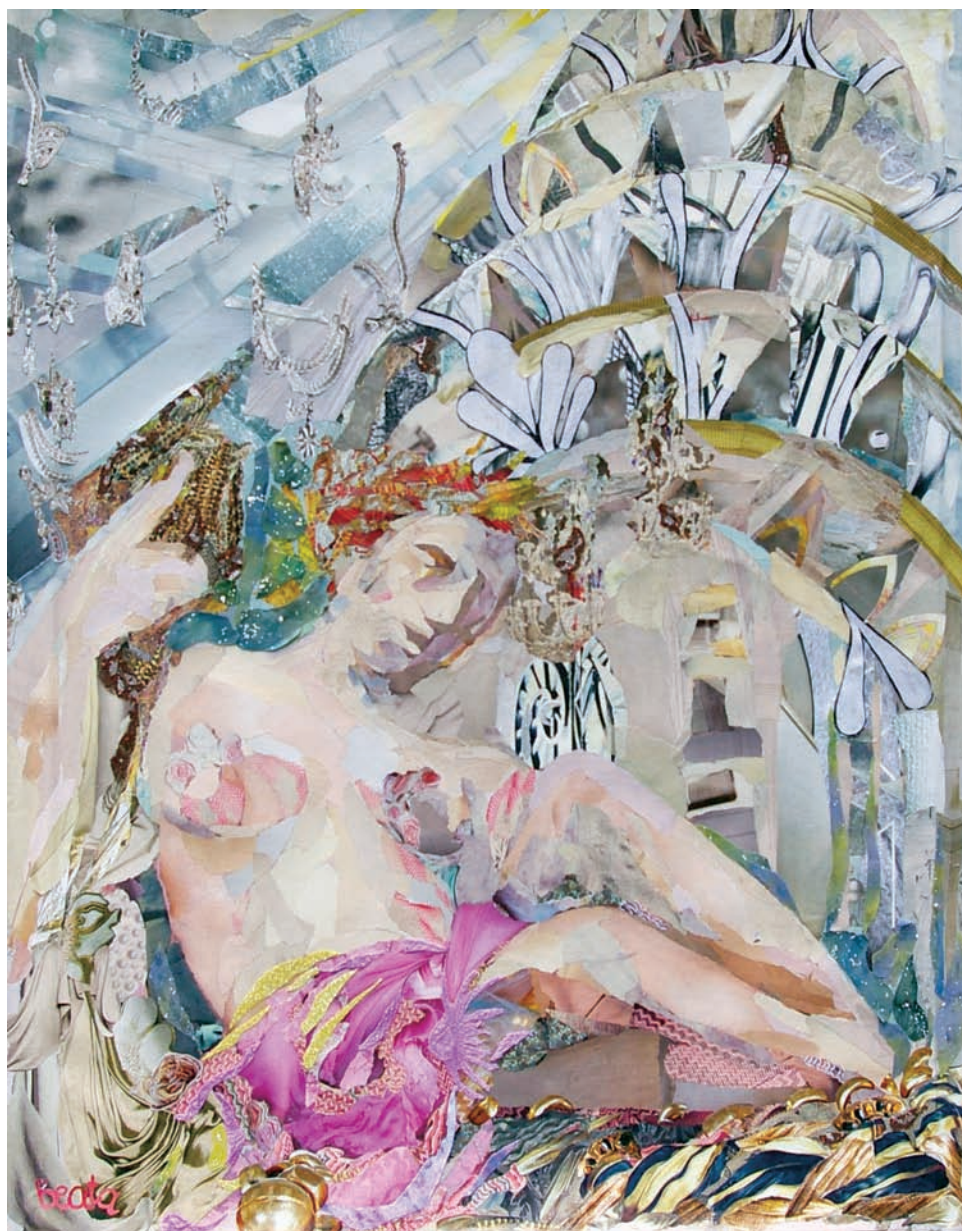
Anya Rubin | **Welcome to My Digital World**, 2008 | Oil on Canvas | 24 x 30 inches

**BEATA DROZD** (born 1973, Gdansk, Poland) lives in New York, making her way to America via London, where she studied painting at St. Martins College of Art and Design and Paris, where she studied at Ecole Superioure des Arts Decoratifs. After moving to New York, Drozd continued to work in the painterly style she learned during her studies, making commissions for clients that included The Rainbow Room in Rockefeller Center. Not fully satisfied with the results she achieved in painting, she started exploring collage techniques, using paper from magazines that she recycled to give the images of mass media a new life in her textured, layered, built up surfaces.

For this exhibition Drozd tears up and re-contextualizes images we are bombarded with in magazines such as *Vogue* and *Rolling Stone*. These images of icons of our time, like Lady Gaga and the Chrysler building are reformulated into work that balances representation and abstraction. In her work *Maggio Cipriani*, the modern construction techniques are used to bring forcefully into the present an icon of the past.

DrozD has been exhibiting internationally for over a decade, with a selection of solo shows including: *Beata Drozd – Made in the USA*, Conference Center, Sopot, Poland (2011); *Million Dollar Celebrities* and *Recent Collage*, Andre Zarre Gallery (2011 and 2010), NewYork, NY; *Faces of Mazowsze*, The National Opera, Warsaw (under patronage of President of Poland) (2008); and *City*, Atlantis Gallery, London (2005).

DrozD participated in group exhibitions at *Winter Tales*, The Fraser Gallery, Washington DC (2011); *SD Gallery Group Show*, Polish Consulate, New York, NY (2011); and *Group Show of Gallery Artists*, Rebecca Hossack Gallery, London, UK (2010).



Beata Drozd | **Chrysler**, 2011 | Collage on Canvas | 24 x 30 inches





Anya Rubin | **Lady Gaga**, 2000 | Collage on Canvas | 36 x 42 inches



Beata Drozd | **Maggio Cipriani**, 2010 | Collage on Canvas | 51 x 38 inches



**DAVID KRAMER** (born 1963, Brooklyn, NY) has been making paintings, drawings, installations and video art with his own wry observational style for the last couple of decades. Inspired by his life in New York City, Kramer makes quips and hurls satirical barbs at what he sees as the outsized impossibility of the reality of the American Dream. He looks optimistically West and yearns for the equally evasive Hollywood ending that will solve all of society's problems and fulfill its desires, at least for a fleeting moment.

For this exhibition Kramer's artworks recall an advertising still of an idyllic moment that is subverted by the textual message, which confounds the expectations that the image promises. Questioning American society's insatiable consumerist path to happiness, the image and text combine to make a tongue-in-cheek remark on how people process the bombardment of images around them.

Kramer has been exhibiting internationally since the 1990s. Selected Solo exhibitions include: *Untitled (Because I Am Not Richard Prince)*, Gallerie Laurent Godin, Paris (2010); *If You Really Want Me to Go Away... Just Give What I Want*, Aeroplastics Contemporary, Brussels (2010); *SNAKE OIL*, Pierogi, Brooklyn (2009); Galleria Traghetto, Venice/Rome (2007); Feigen Contemporary, NY (2005 and 2004); Midway Contemporary, Minnesota, MN (2002); Robert Birch Gallery, Toronto (2000 and 1996).

Selected Group exhibitions include: *Zweiterlei*, Voorkamer at Ausstellungsraum Klingental, Basel, Switzerland (2010); *Heartbreak Hotel*, Freight and Volume, NYC (2009); *Tell Me*, Witzenhausen Gallery, Amsterdam (2008); *New American Story Art*, Cruxhapox, Belgium (2007); *Open House: Working in Brooklyn*, Brooklyn Museum of Art (2004); *Sound Check*, The Whitney Museum of American Art (2003); *Three Rivers Festival*, The Carnegie Institute, Pittsburg (2002).



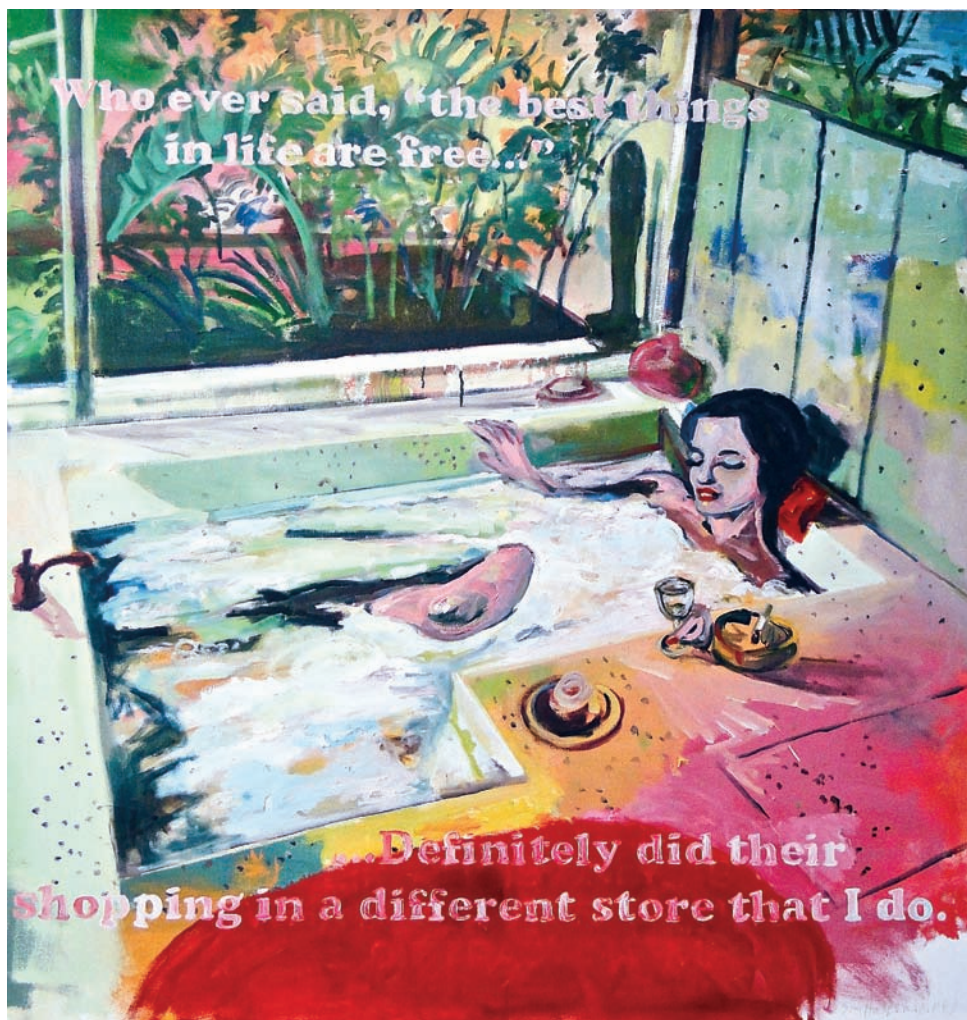


David Kramer | 99% (Private Island), 2011 | Oil on Canvas | 56 x 48 inches



David Kramer | **In Deep**, 2011 | Ink and Pencil on Paper | 24.5 x 19.5 inches





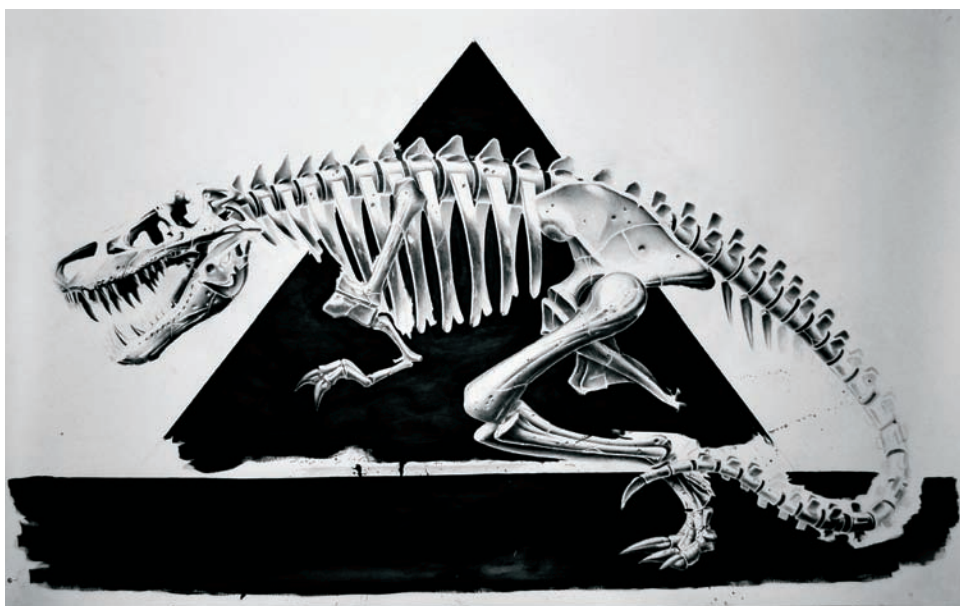
David Kramer | **Tub**, 2011 | Oil on Canvas | 55 x 53 inches

JOSEPH WOLF GRAZI (born 1983, Brooklyn, NY) has worked in a variety of mediums over his career, including performance, sculpture, and drawing. Drawing takes an important part of his repertoire, often combined with performances such as when he created a band and allowed the viewer to join as participant, which harkened back to the NY “Happenings” scenes of the 60s and 70s. Grazi also runs a conceptual fashion company under a pseudonym “Parker Wolf”, whose repertoire includes public performances in the streets of New York.

For this exhibition Grazi works with traditional mediums such as ink and paper to explore the aggressive nature of all species and the tools we use for that aggression. Carnivores are born with body parts like sharp teeth and claws that are designed specifically for puncturing and tearing skin and causing death to their targets. Humans have invented guns and knives, which serve pretty much the same purpose. It is through the use of these tools that we share an unnatural kinship with our carnivorous relatives.

Grazi has been exhibited in numerous shows over the last few years. His solo exhibitions include The Proposition Gallery (2008) and Melody Weir Gallery (2005).

Group exhibitions include Chelsea Art Museum (2010); *XXXX Magazine's Voyeur Show*, Art Basel Miami Beach (2010), curated by Anne Huntington and Gary Krimerhmoys; Dash Gallery (2010); Volume Black Gallery (2009 and 2010); Asian Cultural Center (2006).



Joseph Wolf Grazi | **Tyrant**, 2011 | Ink and Pencil on Paper on Wood Panel | 4 x 7 feet

**MIKEL GLASS** (born 1962, Boston, MA) has been exhibiting his realistic investigations into art history since the 1990s. With one foot planted firmly in the Realist camp, Glass invents creatures, scenes and installations that make it hard to label where his other foot exists. Influences of Renaissance masters mixed with Conceptual, Post-Modern trompe l'oeil abound. With an eye toward the lyrical and even the romantic, Glass' work is infused with a visually stunning, and intellectually engaging sense of image-making that does not succumb to easy categorization.

For this exhibition, Glass' signature style conveys surreal and beautiful imagined circumstances. In *Hamass*, a woman wrapped in spiced ham has a simultaneously strange sexual attractiveness and repulsion. *Exorcism of Mary*, which looks like a religious altarpiece about heavenly ascension, features a mid-town street walker—cast as an art dealer—as its heroine. The woman giving birth to a cartoon character in *Birth of B-art*, doubles back repeatedly on cultural and fine art references.

A selection of Glass's Solo exhibitions include Richard Demato Gallery, Sag Harbor, NY (2011); Taylor Museum, Colorado Springs, CO (2009); Andre Zarre Gallery, NY (2009); John Pence Gallery, San Francisco, CA (1999).

Some of his numerous Group exhibitions include: *Trompe L'oeil*, Brandywine Museum, Chadds Ford, PA (2010); *Women Reading*, Forbes Museum, New York, NY (2010); *Balls*, Bruce Allen Gallery, Miami, FL (2007); *The Paint Group*, Hirschl and Adler Gallery, 1999, New York, NY; *The Nude*, Caesarea Gallery, Boca Raton, FL (1996).





Mikel Glass | **Birth of B-Art**, 2008 | Oil on Canvas | 66 x 62 inches



Mikel Glass | **Exorcism of Mary**, 1997-2011 | Oil on Canvas | 105 x 36 inches



Mikel Glass | **Hamass**, 2010 | Oil on Canvas | 28 x 52 inches

**PACO CAO** (born 1965, Asturias, Spain) lives and works in New York. He studied Art History at the University of Oviedo (Spain), where he received his Ph.D. in 1992. Analyzing art, the mechanics of art making, and advertising strategies, he creates projects in which art processes and the theoretical and commercial components of them become key elements of his open-ended works.

For this exhibition we highlight Paco's project *Don't Touch the White Woman*, in which he envisions a depotic future of 2025, where American caucasians are terrorised by foreign nations and take steps to ensure the race's surviving. The United States enlists the help of heretofore mythological beings—vampires, werewolves, and the like—precisely forced to hide in secret societies. This new anti-terrorist taskforce is dubbed the Global Protection Syndicate (GPS) and some of its members are presented here. A whole edition of the 18 (GPS) characters in this series was acquired for the collection of Centro Gallego de Arte Contemporanea (CGAC), in Santiago de Compostela, Spain.

Among Cao's previous projects are the 1996 *Rent-a-Body* business enterprise organized in collaboration with Creative Time NY, and the 2003 look-alike contest *Do You Look Like JP?* organized in collaboration with El Museo del Barrio in New York and Casa de América, the Royal Theater, and the Prado Museum in Madrid.

A selection of his public projects and solo exhibitions are *Luis Buñuel at War*, BOZAR, Brussels (2010); *Don't Touch the White Woman*, Claire Oliver Gallery, New York, NY (2006); *Usted Misma*, Museo Jovellanos, Gijón, Spain (2003); *Ignoto*, Museo D'arte Nuoro, Italy (2001); *Alma Mater*, 1997 Joan Miró Foundation, Barcelona, Spain (2001).

He has participated in group exhibitions organized by the New Museum, New York; the Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain; White Box, New York; Blue Star Art Space, San Antonio, Texas; Anne Faggionato Gallery, London; Nie Gallery, Munich, Germany.





Paco Cao | GPS (Global Protection Syndicate) IX (Bull Fighter), 2005 | Digital C-Print (Endura), Edition 1/3 | 40 x 30 inches



Paco Cao | GPS (Global Protection Syndicate) VII (Boxer), 2005 | Digital C-Print (Endura), Edition 2/3 | 40 x 30 inches



Paco Cao | **GPS (Global Protection Syndicate) VIII (Chef)**, 2005 | Digital C-Print (Endura), Edition 2/3 | 40 x 30 inches

**RINA BANJERLEE** (born 1963, Calcutta, India) moved with her family to the UK and then to the USA as a young child. Banerjee's experience growing up in urban sites and in communities of mixed cultural/racial heritage provides content for her work that delivers a global and culturally diverse vision. Her practice encompasses major installations that fill rooms with architectural and surreal sculptural objects that veer between beauty and irrationality, and delicate drawings of an alternative reality of Asian gods and humans.

In this exhibition, Banerjee shows drawings that explore "specific colonial moments that reinvent place and identity as complex diasporic experiences". Symbolic of this vision is the print *Ivory hunters, rubber merchants, labor traders, farm hands, like ancient tree, Banyan tree threw it's tangerine roots from his pale mouth, scraped the earth of wealth with bodies jumping, swaying and swirling, black and brown limbs flying, small hands churning to feed the cream she made with this crimson flesh to colonial kings too far to see, so make them sing with no remorse while nature and savage flicker, to cease upon a candles glow*, done on architectural Mylar. Delicate, fluid line is superimposed over the rigid structure of the blueprint underneath, creating its own dichotomy. With her drawings Banjerlee explores her post-colonial reality.

Since coming into prominence through her inclusion in the Whitney Biennial in 2000, she has had eleven solo international exhibitions. Her current shows are 'Chimers of India and The West', Musée Guimet, Paris, until September 26, 2011 and is concurrently exhibiting at the Yokohama Triennial, Japan (until November 6, 2011). Last year she presented 'Forever Foreign', Haunch of Venison, London (2010).

Select group exhibitions include: *Pretty Is As Pretty Does*', Site Santa Fe, New Mexico (2009); *An Archaeology*, The Zabłudowicz Art Collection, London (2007); Tsumari-Echigo Triennial (2006); *Greater New York*, P.S.1 Contemporary Art Center and Museum of Modern Art, New York (2005), and *Yankee Remix*, Massachusetts Museum of Modern Art, North Adams, Massachusetts (2003).





Rina Banjerlee | **Queen of Cuddles**, 2009 | Acrylic and Ink on Watercolor Paper | 9 x 12 inches



Rina Banjerlee | **In moist winters her travels wild and dark blistered sharp flowers, damp fruit and strange love, 2009**  
Ink and Watercolor on Paper | 36 x 51 inches





Rina Banerjee | Ivory hunters, rubber merchants, labor traders, farm hands, like ancient tree, Banyan tree threw it's tangerine roots from his pale mouth, scraped the earth of wealth with bodies jumping, swaying and swirling, black and brown limbs flying, small hands churning to feed the cream she made with this crimson flesh to colonial kings too far to see, so make them sing with no remorse while nature and savage flicker, to cease upon a candles glow, 2011 | Original Lithograph, Edition 45/75 | 39.5 x 26.5 inches

**XIAWEI CHEN** (born 1978, Beijing, China) grew up in China, before moving to America to further her artistic explorations. She has created a fusion of Eastern and Western artistic outlooks that transcending the basic tools of her art making. After graduating from Beijing Institute of Graphic Communication in 2000, she worked in video and multimedia design, and recently she has focused on expressing her inner thoughts through the tactile form of drawing. Using the most simple of tools - an ink pen (which she buys in boxes of 100) she explores her inner psyche by rendering internal organs mixed with botanical forms.

For this exhibition, we showcase Chen's pen on paper drawing practice. The artwork shown, which started from one square and progressed over the time of her pregnancy, is an exploration of the art making process and passage of time. The direction of the work is not planned prior to creation, but rather evolves each day, organically moving outward from the initial square. The gradual development of the imagery reveals an extraordinary delicacy and an underlying connection to the subconscious, and to the materials themselves.

Chen is currently in the Artadia NY Artist Residency in Brooklyn, NY. Selected exhibitions include a solo show at TLGUTS Gallery, Lynn, MA (2010); *Tufts Sixth Annual Summer Juried Exhibition*, Tufts University Art Gallery, Medford, MA (2009); *Art of the Northeast*, Silvermine Guild Arts Center, New Canaan, CT (2009); *Xiao Ye Bought a House*, Mills Gallery, Boston, MA (2008); *Present Tense*, artSPACE@16, Malden, MA (2006); *Works of Song Zhuang Artists*, Song Zhuang, Beijing, China (2005); *Traditional Chinese Painting Show*, Catsup Gallery, Beijing, China (2004).





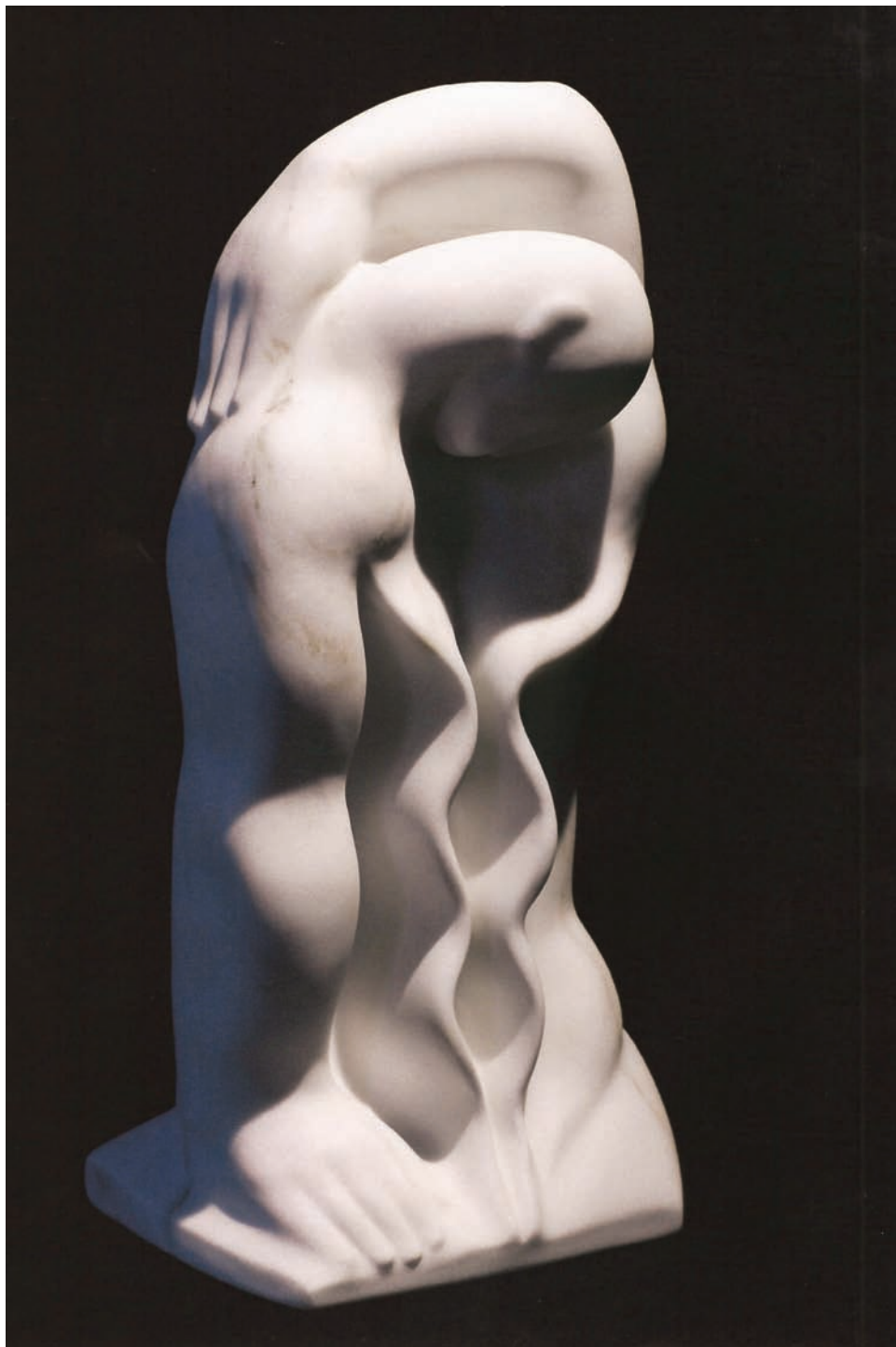
Xiaowei Chen | **9 Month and 10 days**, 2007 | Ink on Paper | 30 x 20 inches

**GENNADI KIRICHANSKI** (born 1962, Ukraine, USSR) looks at sculpting as a fundamental, immutable artistic form of expression. He finds roots of his artistic practices in Classical Greek sculptures, whether he works in marble with modern Botero-like distortions or bronze, which shows a harder realist edge.

Kirichansky could be considered an anachronism in the contemporary art world, where the model for success seems to reward artists for outsourcing the production of their work to a team of studio assistants. His process is long and laborious but ultimately rewarding, resulting in a palpable strength to the final artwork evident when you lay your hand on the cool marble or bronze surface.

For the exhibition Kirichansky contributes a marble sculpture that mixes realist and abstract elements, working for months to turn a block of marble into *The Weight of Man*. He used a plaster model as a guide, but the stone's veins and undulations guide the final creation.

A selection of Gennadi Kirichansky exhibitions and commissions include Butterfly Art Gallery, Red Bank, NJ (2011); National Sculpture Society Exhibition in Tampa Museum of Art, Tampa, Florida (2007); Life-size Pope John Paul II, St. Stanislaus Kostka Church, Staten Island, NY (2006); Portraits Show for the National Sculpture Society, New York, NY (2003); Commission for World War II Memorial, Volokolamsk, Moscow Region, Russia (1989).



Gennadi Kirichansky | **Weight of man**, 2011 | Marble | 16 x 8.5 x 6 inches



**AITOR LAJARIN** (born 1977, Basque Country) currently resides in Los Angeles, CA. He works in a variety of media including painting, installation, sculpture and video. His work explores the place of the human inhabitant within the urban metropolis landscape.

Working in a narrative that is both personal and universal, Lajarin digs to the core of modern city dwellers who experience beauty, technology and isolation in the urban melting pot.

For this exhibition Lajarin is showing *Postcity*, a painterly animation that was a meditation on every throbbing metropolis in the world. Here globalization has blurred the societal and physical distances, while a modern caste system segregates the population. Many facets of society are highlighted; their diversities and similarities are all too familiar. This video, which comes in an edition of 3, was specially made for the Artium Museum of Contemporary Art and will next be shown at the Torrance Art Museum in California later this year.

Also this year will be a solo exhibition at Trayecto Galeria, Spain. Past shows include: *Postcity*, Artium Museum of Contemporary Art, Vitoria, Spain (2010); *Night walker*, Parra&Romero Gallery, Madrid (2008); *Rectangle*, Montehermoso Art Center, Vitoria, Spain (2005).

Larajin's group shows include *ABC Art Prize*, Madrid, Spain (2011); *Set Theory*, Torrance Art Museum, Torrance, CA (2010); *MA Studio*, Beijing, China (2010); *Paintings Edge*, Riverside Art Museum, Riverside, CA (2008); *Mostra Union Fenosa*, MACUF Contemporary Art Museum (2008); *Türku Contemporary Art Biennial*, Finland (2007); *Entornos próximos*, Artium Museum of Contemporary Art, Vitoria, Spain (2004).





**AMIR BARADARAN** (born 1977, Tehran, Iran) is a New York-based media and performance artist. Born in Tehran and raised in Montreal, Baradaran's experience in academia and activism led him to pursue his artistic practice. Working in a variety of mediums, Baradaran engages in the realm of speculative, participatory public experiences through the exploration of notions of technology, authorship and identity. Recently, under the title *FutARism*, he employed Augmented Reality (AR) as a new installation medium. The experiential, conceptual and legal shifts presupposed by the advent of AR connect to Baradaran's interest in radical subjectivities, failed utopias and mysticism.

For this exhibition, a video will show a compilation of Baradaran's 2011 AR installations which include *Venice Augmented* (54th Biennale, Italy), *Frenchising Mona Lisa* (Louvre Museum, Paris, France) and *Takeoff* (The Museum of Modern Art, New York, NY). Integrated into the video will be past works including *Transient* (2010), a series of video installations in New York City taxis (approx. 1.5 million viewers), and *The Other Artist Is Present* (2010), a guerrilla performance in four acts at The Museum of Modern Art, NY.

Baradaran's work has been featured in Art in America, Forbes, ARTNET, ARTINFO, BBC and National Public Radio. Recent exhibitions and performances include *Mantamed*, Manetamed Gallery, Brooklyn, NY (2011); *FutARism Manifesto Performance*, Benrmon Contemporary Gallery, New York, NY (2011); *Works from the Permanent Collection*, Peters Street Gallery, Atlanta, GA (2011); *Mayor's Artists of the Year Exhibition*, City Hall, Montreal, Canada (2008); and *Poetic Quarrel*, Michael Banks, Montreal, Canada (2007).

Presentations/lectures on Augmented Reality have been an integral part of Bardaran's practice. Recent ones include *FutARism: The Possibilities of AR in Art Making*, Augmented Reality Event (ARE), Santa Clara, CA (2011); *AR and Art*, Mobile Cultures and Wireless Communications Conference, Concordia University, Montreal, Canada (2011); *Artist's Talk on Augmented Reality ARNY*, Columbia University, New York, NY (2010).



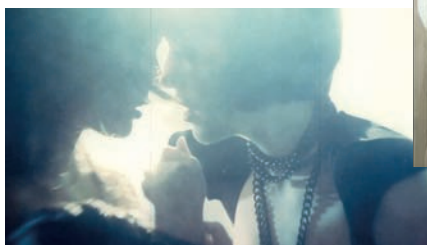
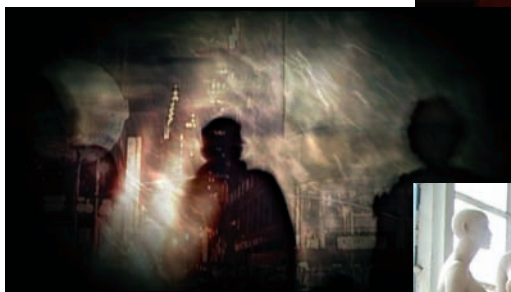
**XXXX MAGAZINE** is a multimedia publication, showcasing fashion, urban culture and contemporary art in a multimedia format and published on a bi-annual basis, with an international monthly circulation of 550,000 unique viewers for the online magazine and the iPad site. The XXXX Magazine Special Print Edition will also be launching later this year, presented as a fine art limited edition collector's series, with a DVD of the fashion and video art films produced by XXXX Magazine contributors.

The featured directors that are showcased at the exhibition walk the line between art, fashion and film, embodying the new directions of the video medium. Showcased are **Paul Windridge** with *I Turned and Walked Away*, **Indira Cesarine** with *The Spell*, *The Kiss* and *Live Art Series: 3 Videos*, **John Paul Zuviate** with *The Face*, Blind Mice with *Apollo and Daphne* and **Patrick Andersson** with *Fire Dancer* and *Daughters of Black Dahlia*.

The magazine's original productions are showcased at special events such as art and performance installations, film and video screenings, cultural exhibits and spontaneous "happenings" on a regular basis in cities including New York, Paris and London. Recent exhibitions include *Carte Blanche* Visionaire Gallery, Paris (2011); *Face Off / Dance Off*, Norwood Private Arts Club (2011); *Voyeur*, Art Basel Miami (2010) in collaboration with American Patrons of the Louvre Museum, Young Patrons of the Miami Art Museum and Quintessentially Art; *Soirée au Louvre* Benefit for the Louvre Museum at the French Embassy Cultural Center (2010); XXXX Magazine Fashion Film Installation + New York Fashion Week Party at Provocateur Nightclub, New York, NY (2010).

The XXXX Magazine "Voyage" Issue No 4 Movies will premier on The Big Screen Project Video Billboard in Manhattan during fall New York Fashion Week 2011, and will be on the official Big Screen Project Schedule until December 2011.







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