

For Immediate Release, June 26, 2014

Dis-functional

July 10-September 26, 2014

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Allan Stone Projects is pleased to announce *Dis-Functional*, July 9-September 26, 2014, a group exhibition of art mostly created from functional sources, with materials, content and iconography addressing questions of functionality. Sometimes ironic, sometimes formal, sometimes surreal, this exhibition examines diverse means by which negating function and shifting context yield shifts in meaning. With materials such as matches, rakes, pistols, i-beams, books, cigar boxes, saws, hardware, and imagery of a fossilized semi-truck, a crushed motorcycle, and a rusted can, the legacy of Duchamp's 1917 *Fountain* is readily visible in the diversity of this exhibition.

Tools and hardware feature prominently, with nuts and bolts incorporated into **Arman's** cast resin relief and **Dan Basen's** windowed box construction, **Jacob Kass'** and **Vladimir Salamun's** augmented saws, the **Philadelphia Wire Man's** patinated skeins, **Richard Stankiewicz's** welded wall piece *On Schedule*, 1956, and **William Umbreit's** twisted rakes. Works by **Carlton Bradford** incorporate two pistols piercing an i-beam, as well as a bent baseball bat. **César's** *Compression de Motos Honda (Compressed Motorcycle)*, 1972, and **Dennis Clive's** ceramic "fossil" of a semi-truck, challenge our expectations and hint at the impending obsolescence of transportation mainstays. **Richard Haden** also questions function on multiple levels in his masterfully carved and painted mahogany *trompe l'oeil* sculpture of a rusted-shut can of tar. In another feat of illusion, painter **Derrick Guild** undermines the function of an object central to his practice by presenting a blank canvas perfectly rendered in cast porcelain. Other painters include **Robert Baribeau** and **Wayne Thiebaud**, who apply their signature motifs to cigar boxes. **Joseph Cornell**, **Richard Minsky** and **Barton Benes** each supplant our expectations of a book's purpose to dramatic effect. On equally surreal terms **Wayne Nowack** clogs a birdcage with toys. **Dorothy Grebenak** begs the function of a



TOP to BOTTOM:
César
Compression de Motos Honda (Compressed Motorcycle), 1972
compressed motorcycle
22 x 21 x 20 in. (56 x 53 x 51 cm)

Arman
Untitled, 1964
hardware suspended in resin with aluminum and board
24 7/8 x 26 3/4 in. (63 x 68 cm)

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vernacular medium in her 1960s hooked rug in the form of a massive eye chart. **Robert Arneson** rejected the idea that ceramic artists can produce only utilitarian items and began creating nonfunctional clay pieces in the 1960s, such as *A Teapot?*, 1969, in this exhibition. A **folk art** “memory vessel” in the show began as a humble pot whose function was nullified and its meaning elevated by an anonymous artist who encrusted it with objects of personal significance.

The use of functional sources has been central to an ever more inclusive definition of art since Picasso and Braque first introduced wallpaper scraps and rope into their paintings, and Duchamp more infamously signed and placed a urinal on an exhibition pedestal. Motivating these seminal and dissident gestures was an appetite to expand the scope of art from an esthetic endeavor to a contextual one. Each of the artists in this exhibition continues that dialogue with distinctive means.

Allan Stone Projects is a private gallery with a far-reaching collection of modern masterworks, contemporary art, tribal and folk art, Americana, and important decorative arts and industrial design. The gallery curates scholarly exhibitions in its areas of expertise; produces original publications; advises collectors; and participates in art fairs internationally. Admired for its eclectic approach and early advocacy of pivotal artists of the 20th century, Allan Stone Projects—formerly known as the Allan Stone Gallery—opened in its new space in Manhattan’s West Chelsea arts district in November 2013. Founded in 1960 by visionary connoisseur and dealer Allan Stone (1932-2006), the gallery now known as Allan Stone Projects has been admired for over half a century. Today its prodigious inventory stands as a unique amalgam in which major tendencies in Modern art can be traced across time and breakthroughs to the present day.

Hours: By appointment

TOP to BOTTOM:

Dan Basen, *Untitled (Matchsticks)*, 1972
Matches and mixed media on paper
14 3/4 x 12 in. (31 x 27 cm)

Richard Stankiewicz, *On Schedule*, 1956
welded found metal objects
10 x 10 x 5 3/4 in. (25 x 25 x 15 cm)

Barton Benes, *Untitled*, ca. 1973
Mixed book construction
13 x 11 1/2 x 8 in. (18 x 17 x 20 cm)

