

FOR IMMEDIATE RELEASE

***The Uninvited***

September 21 – October 29, 2016

At EFA Project Space, 323 West 39<sup>th</sup> Street, 2<sup>nd</sup> floor

**Opening reception:** Wednesday, September 21, 6 – 8 PM

**Artur Barrio,** \_\_\_\_\_, **El Grupo de los Artes de los Medios Masivos (Group of Mass Media Art),**  
**João Enxuto and Erica Love, Michelle Levy, Anibal Lopez, Robert Morris, Claudio Paiva, Pixadores, Elisabeth**  
**Smolarz, Harvey Stromberg, Sean Raspet**

What brought you here today? Perhaps you feel an affinity to this institution and believe that, by attending, you're participating in its mission. You may have a friend with work in this show, making you a member of its social and professional network. You might also consider yourself an "insider," whose presence in these galleries signifies something more than that of the average visitor. Your opinions, from the sternest judgment to the pithiest aside, demand to be taken seriously.

If you found yourself nodding at any point while reading the above paragraph, then hello, welcome, and apologies in advance.

This exhibition is a survey of artists and artworks that, whether by choice, bad behavior, or systemic disregard, have become the uninvited. This exhibition is also something of a paradox, for to preserve the spirit of its theme, none of the participants have been notified of their involvement. The uninvited thus remain uninvited.

A departure point is the work of \_\_\_\_\_, who was uninvited from participating in a 1978 group show at Rosa Esman Gallery in New York, due to the nature of his proposed work, then staged an action at the opening highlighting his exclusion. As his contribution to an Artists Space exhibition of the same year, \_\_\_\_\_ wrote four texts critical of the exhibiting institution and also requested that his name be blanked out in all materials related to the show.

\_\_\_\_\_ worked from the inside out; **Harvey Stromberg** took the opposite approach. From 1969-71, the artist measured and photographed the keyholes, vents, light switches, and other fixtures of MoMA; printed his photographs to scale on adhesive-backed paper; and inserted them in the museum's galleries. Stromberg began this "solo exhibition" anonymously, though ultimately made his authorship known, seeking to highlight the constraints that institutions set on whom is able to exhibit in their halls.

**Artur Barrio's** seminal engagement with the museum was much less surreptitious. During *4 Dias 4 Noites* (1970), as the artist meandered through Rio de Janeiro—never stopping once for food or sleep—he encountered a **Claudio Paiva** installation at the MAM, comprising piles of earth, tape, and packages of paint cans. Barrio proceeded to kick up the earth and spill the paint, later declaring his unsolicited gesture to be "a dance in which the work and I blended."

With **Robert Morris's** large plywood structures, *Bodyspacemotionthings* (1971), visitors *are* solicited to "blend" with the artwork, albeit at their own risk. This installation, first shown at Tate Gallery (now Tate Britain), was so unexpectedly engaging that the exhibition keeper declared the public to have gone "berserk," closing the show after only four days. Unlike Tate Modern's hygienic 2009 recreation, the version installed here reclaims the raw materials of the original work, inviting you to suffer the same bumps, scrapes, and splinters as its original users.

Injuries aren't the only things you can take away from this exhibition. **Sean Raspet** has coated every surface of the gallery with a transparent, petroleum gel medium containing synthetic DNA and a tracer, designed for anti-theft

and security purposes. By entering the exhibition, you render yourself vulnerable to this material, which will leave a residue on your person—potentially, for several weeks. Your travel beyond the gallery, in other words, will both further the circulation of Rasper’s work and be traceable through the DNA’s particular signature.

Also covering several surfaces is *pichação* painted lettering: the graffiti style of the Brazilian **pixadores**. The tags on view recreate those made during the 28<sup>th</sup> São Paulo Bienal, an exhibition that attempted to blur the bounds of public and institutional space, in part, by turning the ground floor into a “public square” and leaving the second floor empty. This curatorial premise was tested, however, when the pixadores tagged the second floor; far from being included in the Bienal’s notional public, they were dismissed by one of the curators as “those people from the periphery.”

With *Art Project 2016*, **João Enxuto and Erica Love** shift focus from *whom* constitutes the art public to the increasingly technological means that shape its experience in the museum. This work is a prequel to *Art Project 2023*, in which the artists imagine Google purchasing, destroying, and replicating the Breuer building as an interface for Google Art Project: a platform that, by 2023, will include over 40,000 3-D scans of artworks, which visitors can “curate” into personalized exhibitions. *Art Project 2016* is an infinitely changeable object designed to become one such 3-D scan. By its nature, this object will confound the taste of each and every Google Art Project user, forever transmogrifying between pleasing and horrific states.

Beyond the works on view, *The Uninvited* includes a number of performances, actions, and events. Artist **Elisabeth Smolarz** has created a live version of her 2007 video piece, *FREUND HEIN*, inviting non-actors to visit the gallery on random occasions and stage their own deaths. On the third floor of the building, **Michelle Levy** continues her durational performance, *Director, EFA Project Space* (2008-present). On one occasion, an architect, real estate developer, and the founding members of a tech startup will walk through EFA Project Space with blueprints in hand, discussing the placement of the desks, the ping pong table, and the assorted furniture of their prospective office. The gallery assistant will inform the visitors that they’re on the wrong floor, or in the wrong building. They check and confirm that the address is right: they’ve just arrived four years too early.

Reprising his notorious project, *El Préstamo (The Loan)* (2000), **Anibal Lopez** will cater the opening and closing receptions. A poster informs guests that he obtained funds for refreshments by robbing a pedestrian at gunpoint. As part of the closing reception, **El Grupo de los Artes de los Medios Masivos (Group of Mass Media Art)** will circulate a new version of a work alternatively known as *Primera obra de arte de los medios (The First Work of Media Art)*, *Happening para un jabalí difunto (Happening for a Dead Boar)*, and *Participación Total (Total Participation)* (1966/2016). In an explicit rejection of North American and European Happenings, which often entailed “presence” and “participation,” the Argentinian collective will disseminate photo documentation of their own Happening after the fact. Beyond the members of the collective, no one was invited to attend.

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