

# ZACH FEUER GALLERY

## FOR IMMEDIATE RELEASE

Zach Feuer Gallery  
530 W. 24<sup>th</sup> Street  
New York, NY 10011  
Tel: +1 212 989 7700  
www.zachfeuer.com

**Exhibition dates: September 7 - October 7, 2000**

**Opening reception: Thursday, September 7th, 6-8 PM**

### **Gallery: Ayae Takahashi Project: Justin Lieberman**

New Work by Ayae Takahashi

LFL Gallery is pleased to announce an exhibition of new works by Ayae Takahashi. Ayae Takahashi investigates her personal identity as impacted by confrontations with cultural displacement. Her images are sourced from memories, both as distanced cultural signs and complex emotions filtered through her experience. Using the perspective of imaginary worlds, Ayae seeks to re-construct her cultural personae, creating the metaphor of discrepancy between visual signs and the meanings, both societal and personal. In Ayae's tableaux, there is a compelling convergence of the past and present, the imagined and the experienced, the familiar and the unfamiliar.

Ayae Takahashi's large-scale drawings are created on panels that resemble "fusuma-e," the traditional format of the Japanese folding screen. On these appropriated surfaces, she creates a unique melding of personal and cultural signs that speaks to her experience of not belonging to the culture of United States or of Japan. Within the symbolic settings of fairy tales, where neither location nor time can be securely fixed, her psychologically - charged images personify the life of her emotions. In the stillness, they conjure up a series of elusive narratives; at the same time, they resist offering any definitive conclusions.

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The Asset by Justin Lieberman

Justin Lieberman's unsettling work *The Asset* (1999) challenges notions of artistic vision, beauty, and deformity. *The Asset* is a prosthetic eye created by the artist in collaboration with medical professionals. Lieberman painted the eye by dragging a single hair across its blank glass surface.

The surface of the *Asset* is coated in kaleidoscopic painting reminiscent of Sixties Pop-Psychedelic abstractions. This painted eye performs an inversion of the art viewing process. The lens surface serves as site of actual art work rather than a receptor for the image of the work; the art object physically replaces the gaze. In the two portrait photographs of the artist, the shock of the prosthetic eye disrupts symmetry and splits the face vertically. The portrait is fractured; the artist's warped gaze resists and deforms the gaze of the viewer. The object, the eye itself, is offered for sale at LFL. Purchase of this object will, in theory, render the artist cycloptic. As the *Asset* has been made to fit only in Lieberman's eye socket, the eye-as-object is a sarcastic comment on the concept of unique artistic vision.