

# 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: December 11, 2003 - January 17, 2004**

**Opening reception: December 13, 2003 from 6-8 pm**

## **David Altmejd, Dana Schutz and Kirsten Stoltmann** *Material Eyes*

LFL Gallery is pleased to present "Material Eyes", an exhibition featuring David Altmejd, Dana Schutz and Kirsten Stoltmann. "Material Eyes" refers to objects or actions that are in the process of developing or materializing. The interstitial space in each work - the space in between - creates anticipation of an event where numerous possibilities exist.

David Altmejd: David Altmejd's 8' x 10' sculpture centers around a werewolf body placed above a wooden platform filled with sand. The werewolf's concrete bones, covered in paint, glitter, hair, written words, jewelry and crystals, form a body where disintegration and creation coincide. The birds, holding chains, help create energy surrounding the bodies, resembling a human nervous system. David Altmejd participated in the 2003 Istanbul Biennial and will be exhibiting at the 2004 Whitney Biennial of American Art. He lives and works in Brooklyn, New York.

Dana Schutz: Feelings and Death Comes To Us All are oil on canvas paintings portraying figures transforming or mutating. Feelings depicts a person eating or expelling her own hand. The ten foot tall Death Comes To Us All presents a man wearing a chicken mask and costume. An uncanny relationship transforms the man and inanimate object, connecting them in a potentially inseparable state. The sun hat the top of the painting is falling apart, shedding its debris upon the two figures. Dana Schutz participated in the 2003 Venice Biennale and the 2003 Prague Biennial. She lives and works in New York, New York.

Kirsten Stoltmann: Couple (in collaboration with Sterling Ruby) is a 16:30 minute video with sound. Examining the trials, tribulations, and vulnerabilities of a relationship, the couple portrayed in the work exchange spousal responsibility, and become defined by their willingness to absolute commitment as a response to a false disability. In Behind the Pedestal, a 4 minute DVD loop, a pedestal is used to elevate and visually block the act of intercourse. Kirsten Stoltmann has exhibited at the Neues Museum, Bremen, Germany, The Museum of Contemporary Art, Sydney, and The Wexner Center for the Arts, Columbus. She lives and works in Los Angeles, California.