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MEDIA CONTACT:

Amy Aronoff

718.636.3554 or amyaronoff@pratt.edu

**PRATT MANHATTAN GALLERY PRESENTS NEW MULTI MEDIA EXHIBITION THAT
EXPLORES UNIVERSAL IMPERMANENCE AND
THE INDIVIDUAL ARTIST'S MARK MARCH 7–APRIL 17
Show Seeks to Define Drawing Through Such Media as Sand, Fire, Code Motion Capture,
Performance, Video, and Installation**

“Impermanent Markings”

March 7–April 17, 2008

Pratt Manhattan Gallery

144 West 14th Street

Gallery Hours: Tuesday–Saturday, 11 a.m. to 6 p.m.

Opening Reception: 5–8 p.m. Thursday, March 6

“Emergence”

Special Lecture by C.E.B. Reas

Friday, March 7, 6 p.m. in the gallery

NEW YORK, N.Y., February 22, 2008 – Pratt Manhattan Gallery will present “Impermanent Markings,” an exhibition that considers both universal impermanence and the individual artist’s mark and seeks to define drawing in very broad terms through media such as sand, fire, earth, water, code motion capture, performance, video, and installation, from March 7–April 17, 2008.

“Impermanent Markings” is curated by Linda Lauro-Lazin, artist and professor of Digital Arts at Pratt Institute, and features work by Jean-Pierre Hébert; Ana Mendieta; Oscar Muñoz; The OpenEnded Group: Marc Downie, Shelley Eshkar, and Paul Kaiser; C.E.B. Reas; Carolee Schneemann; and Camille Utterback.

The artists in the exhibition share a commonality of approach and vision even though their media, background, and ages are varied. The physical process of creating the art is integrated with the final result. The artists’ markings are visible traces that record artist defined systems over time, offering a poetic contemplative experience for the viewers. Works are constantly shifting and elements resolve and disappear again; in many cases the work will never look exactly the same twice and yet the marks bear the unique quality of each artist’s aesthetic. The artist’s “hand” is evident – but perhaps not in a traditional, orthodox or expected form.

“The visceral quality of the works in *Impermanent Markings* invites us to feel as though we are participants in the creative process as it encourages us to reflect on the ephemeral nature of life,” says curator Lauro-Lazin.

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French-born California-based digital artist **Jean-Pierre Hébert** uses computer programming to compose his pieces and to drive mechanical and electronic devices that assist him in making math-based works on paper, sand, water, and other materials.

In her brief yet prolific career, Cuban-born artist **Ana Mendieta** (1948-1985) created groundbreaking work in a variety of media including photography, performance, film, sculpture, and site-specific installations. Mendieta is now considered to have been at the forefront of artists at her time and a pioneer in feminist art.

Colombian conceptual artist **Oscar Muñoz** explores postmodern notions of identity, both the personal and socially constructed, through ethereal drawings and photographs. His work is featured in the collections of the Museum of Contemporary Art, Los Angeles; Museo del Barrio, New York; Daros Collection, Zurich, Switzerland; and the Hirshhorn Museum, Washington, D.C.

The **OpenEnded Group** consists of digital artists **Marc Downie**, **Shelley Eshkar**, and **Paul Kaiser**. The group creates work for stage, screen, gallery, page, and public space. They have collaborated on artwork for the Center of Contemporary Art, Glasgow; York Minister, England; Lincoln Center, New York; and Brooklyn Academy of Music; and have collaborated on dance projects with Merce Cunningham, Bill T. Jones, and Trisha Brown. The OpenEnded Group has received the Rockefeller Foundation Media Arts Fellowship, a Prix Ars Electronica honorable mention, New York Foundation for the Arts award, and a Guggenheim fellowship. Kaiser received the 2008 John Cage Award by the Foundation for Contemporary Arts.

Los Angeles-based digital artist **C.E.B. Reas** creates software from short text instructions explaining processes that define networks, evoking transformation and embracing the qualitative nature of human perception and the quantitative rules that define digital culture. His ongoing “Process” series explores the relationship between naturally-evolved systems and those that are engineered and synthetic. In addition to “Impermanent Markings,” Reas will be exhibiting “Process/Form” at bitforms gallery, New York from March 6–April 12, 2008.

Carolee Schneemann is a multidisciplinary artist whose work explores the body, sexuality, and technology. Her video, film, performance art, and installation works have been shown at the Museum of Contemporary Art, Los Angeles; Whitney Museum of American Art, New York; Museum of Modern Art, New York; Centre Pompidou, Paris; and New Museum, New York; and in a 2002 retrospective at P.P.O.W Gallery, New York.

Camille Utterback is an interactive installation artist whose work has been internationally exhibited at galleries, festivals, and museums including New Museum, New York; The American Museum of the Moving Image, New York; and The NTT InterCommunication Center, Tokyo. Utterback received the Berlin Transmediale International Media Arts Festival Award, a Rockefeller Foundation New Media Award. She also holds a U.S. patent for a video tracking system.

The exhibition and events are free and open to the public. For more information and podcasts, visit www.pratt.edu/exhibitions

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About Pratt Institute:

Founded in 1887, Pratt Institute (www.pratt.edu) is one of the largest independent colleges of art and design in the United States, offering undergraduate and graduate degree programs in the schools of architecture, art and design, information and library science, and liberal arts and sciences. Pratt is located on 25 landscaped acres in the Clinton Hill section of Brooklyn and has a Manhattan campus in a large, newly renovated building on West 14th Street.

About Pratt Manhattan Gallery:

Pratt Manhattan Gallery is a public art gallery affiliated with Pratt Institute. The goals of the gallery are to present significant innovative and intellectually challenging work in the fields of art, architecture, fashion, and design from around the world and to provide a range of educational initiatives to help viewers relate contemporary art to their lives in a meaningful way.