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CASTLES BURNING

11 JANUARY - 8 FEBRUARY 2015

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To visit the Brion Tomb is to simultaneously step into the future and the past. Such contradictions abound in the plan, which celebrates life and death, infinity and confinement. Carlo Scarpa's commission to design the Brion family tomb in San Vito d'Altivole near Treviso, Italy consumed the last decade of his career 1968-1978. With this site of four acres he created a memorial, a monument, a tomb, and a total work of art. Every aspect of its design from the imposing bunker-like cast concrete walls to the refined marble stoup he designed for the holy water is a paradox. His contrasting use of both precious and banal materials echoes his interest in capturing darkness while revealing light throughout the structure. The garden and the waterways fill the negative space between the structures and are delimited by a massive boundary wall that culminates in two entrances, a chapel, the burial site, a hortus conclusus of raised and sunken elevations, and various mechanisms that close and open portals. The complex of parts and passageways serves the living and dead, the hereafter and the heretofore.

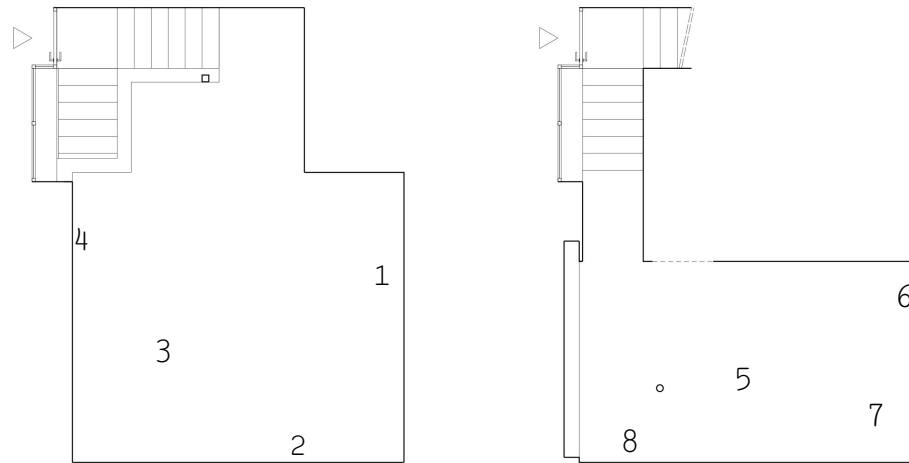
The exhibition at ROOM EAST features a black opalescent vase designed by Scarpa for Venini, the venerable Venetian glass company. Surrounding the vase is a selection of works by a group of invited artists that capture the melancholic beauty of the architecture. Materials such as mirrors and metals, canvas and book cloth, welded points and bolts are present, all of which amount to abstractions of physical space. Glints of red and steely grays punctuate an otherwise dichromatic palette of black and white. The listlessness of dawn and dusk, bedfellows of transparency and opacity, expose and veil aspects of the exhibition. Moreover, the ticking of two clocks resonates among the works in a meditation upon the human experience of the built environment. In Scarpa's site, an aesthetic of obsessive intricacy, where art deco meets the machine age, is a path to something new. Akin to the mystery of an ancient ziggurat, the form of which was predetermined long before our time, there is an elegiac quality to this group of works.

The exhibition will open on Sunday 11 January 2015 from 6-8pm

STEVEN BALDI / JO NIGOGHOSSIAN / SEAN RASPET / CARLO SCARPA / AUGUSTUS THOMPSON

ROOM EAST
41 Orchard Street
New York, NY 10002

info@roomeast.com
+1 212 226 7108
roomeast.com



Upstairs:

- (1) STEVEN BALDI
Black Box (Thomas Duncan Gallery East Wall L1) 2014
book cloth and aluminum
39.5 x 65.75 x 1 inches
SBA1401
- (2) SEAN RASPET
Inflection 2009-2010
plexiglas with 2-way reflective coating,
mirrored plexiglas, stainless steel
hardware and wall clock
dimensions variable (25 x 23 x 9 inches)
SR1001
- (3) JO NIGOGHOSSIAN
Levels (with steel and rubber crawler,
clear) 2014
steel, urethane rubber
58 x 72 x 55 inches
JN1401
- (4) AUGUSTUS THOMPSON
Shared Memory Scenario IV 2014
india ink and pencil on canvas
75 x 41 inches
AT1401

Downstairs:

- (5) SEAN RASPET
Abatement Scenario (Flow Modification A01)
2014-2015
polyethylene sheeting, aluminum and plastic
spring-mounted adjustable pole system
dimensions variable
SR1501
- (6) AUGUSTUS THOMPSON
Toile (For Autonomy) 2015
UltraChrome on ticking
75 x 12 inches
AT1501
- (7) CARLO SCARPA
Cinesi Vase, Model 513.3 1940
iridized glass
9 x 9 x 9 inches
CS4001
- (8) SEAN RASPET
Inflection 2009-2010
plexiglas with 2-way reflective coating,
mirrored plexiglas, stainless steel
hardware and wall clock
dimensions variable (18 x 17 x 14 inches)
SR1002



STEVEN BALDI
Black Box (Thomas Duncan Gallery East Wall L1) 2014
book cloth and aluminum
39.5 x 65.75 x 1 inches
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SEAN RASPET

Inflection 2009-2010

plexiglas with 2-way reflective coating, mirrored plexiglas,
stainless steel hardware and wall clock
dimensions variable (25 x 23 x 9 inches)

SR1001

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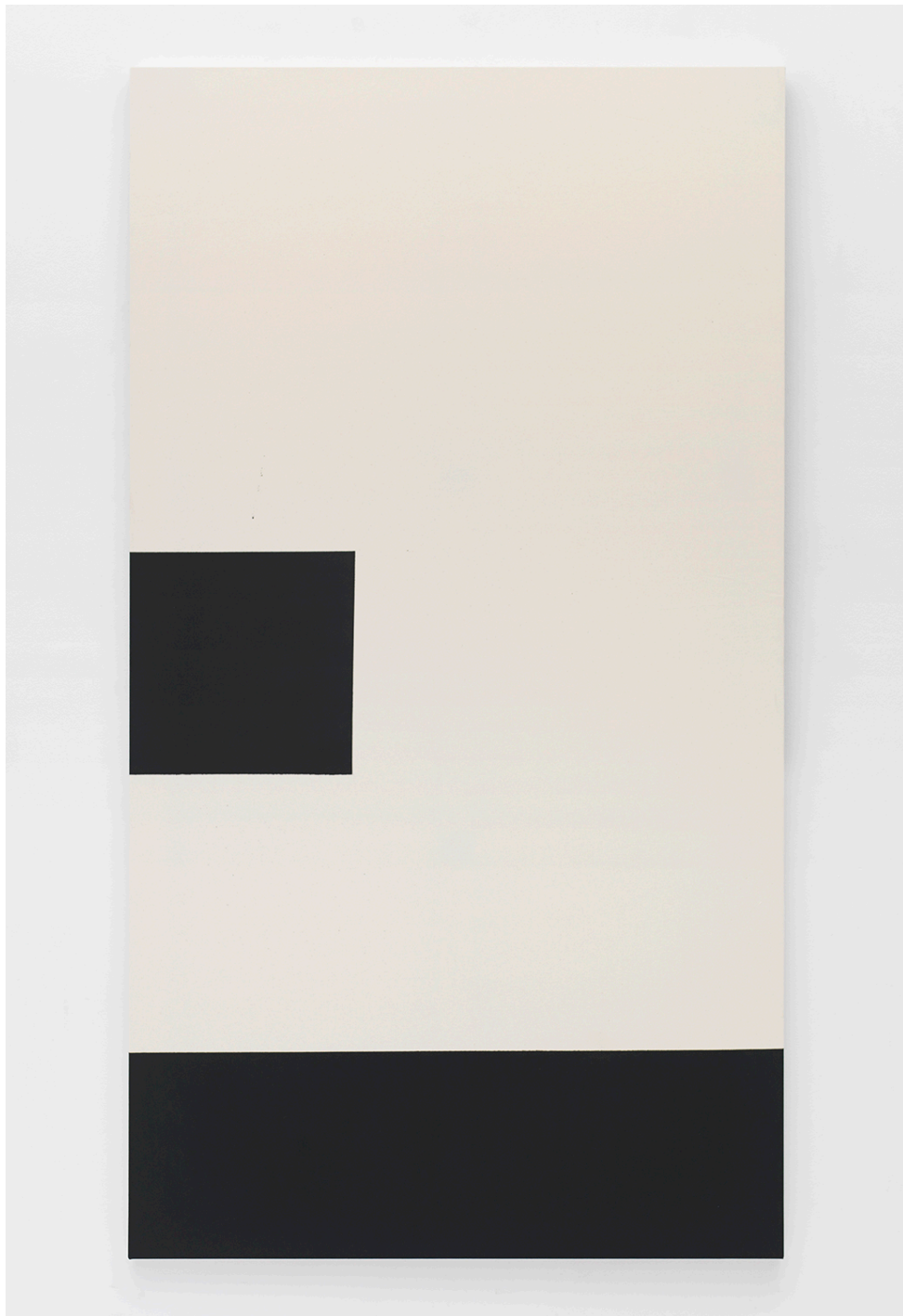
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JO NIGOGHOSSIAN
Levels (with steel and rubber crawler, clear) 2014
steel, urethane rubber
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Shared Memory Scenario IV 2014
india ink and pencil on canvas
75 x 41 inches
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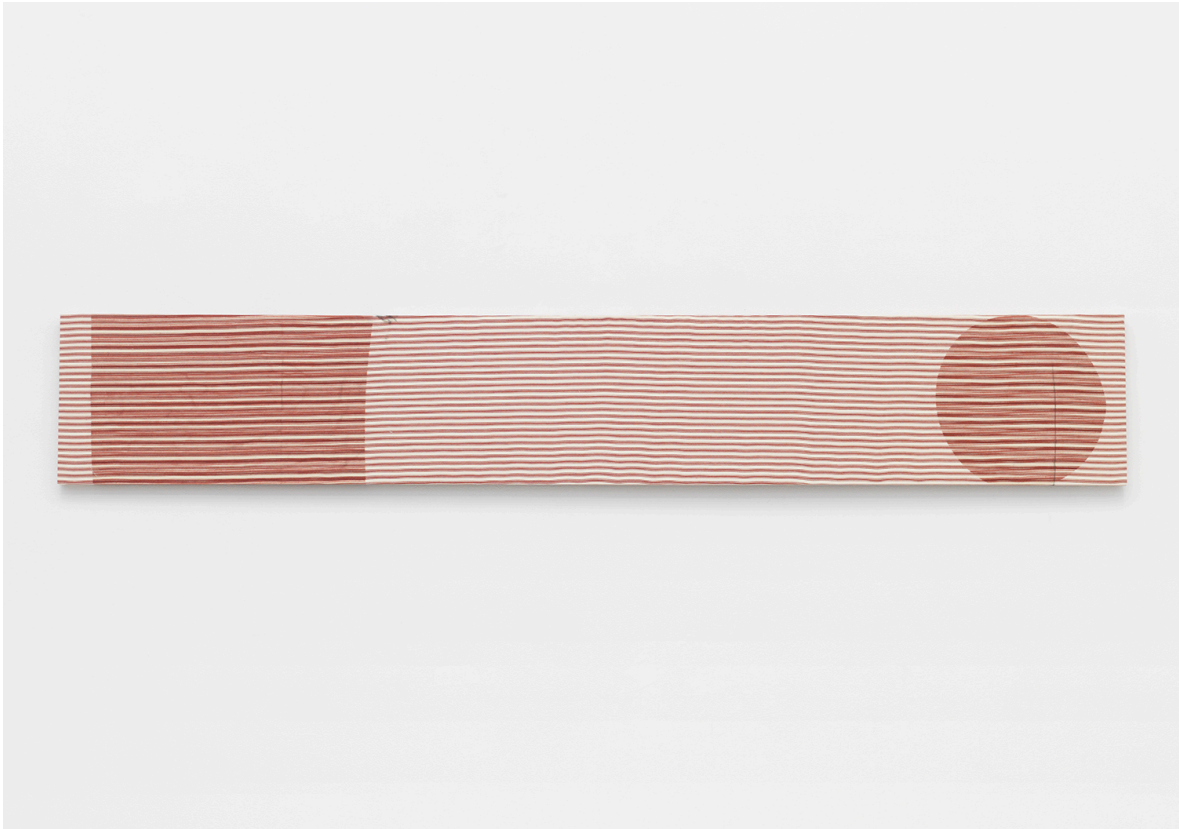
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SEAN RASPET
Abatement Scenario (Flow Modification A01) 2014-2015
polyethylene sheeting, aluminum and plastic spring-mounted
adjustable pole system
dimensions variable
SR1501

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AUGUSTUS THOMPSON
Toile (For Autonomy) 2015
UltraChrome on ticking
12 x 75 inches
AT1501

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CARLO SCARPA
Cinesi Vase, Model 513.3 1940
iridized glass
9 x 9 x 9 inches
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Inflection 2009-2010

plexiglas with 2-way reflective coating, mirrored plexiglas,
stainless steel hardware and wall clock
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