

Gedi Sibony
The Science of Imaginary Solutions

January 6th – March 4th, 2007

Midway Contemporary Art is pleased to present *The Science of Imaginary Solutions*, an exhibition featuring new work by the New York-based artist Gedi Sibony. This comprehensive exhibition inaugurates Midway's newly expanded galleries.

Over the past few years, Gedi Sibony has addressed issues related to the knowledge gained from the apprehension of materiality, space, and their narrative possibilities. Located within a transitional zone between a painterly context and a physical one, his work has resisted easy characterizations as it pushes at the limits of representation and language. Utilizing materials such as carpet, cardboard, sticks, plexi-glass, plastic sheeting, and spray paint, Sibony makes subtle manipulations that stress the proscribed threshold of what constitutes sculptural practice. Material is broken down, only to be carefully restored. Liminal hues of paint are silhouetted on walls, cardboard boxes are reconfigured, windows are blocked off by pegboard, and sticks are delicately glued together. These activities form relationships within spaces, developing into fragmentary narratives that remain in malleable states.

Yet beneath the seemingly sparse nature of the work rest the rich associative potential of revisiting the merging of the sculptural and the pictorial. Whether through a large Rothko-esque juxtaposition of two pieces of carpet, a "mono-chrome" contractor bag holding pegboard triangles, or cardboard monoliths blocking the entrance and exit of the gallery spaces, loose narratives can be constructed, or perhaps glimpsed. In one gallery, a monitor, displaying a re-photographed image of television static, has a counterpoint in an adjacent gallery of a large piece of carpeting that reads as a large plane of banal visual static. As with much of Sibony's work, a trail of associations could be drawn between the invisible electromagnetic charging of devices that can manifest in television "snow", the triboelectric effect of colliding objects charging themselves (as in the case of socks rubbing against carpet), or the field painting of American abstract expressionism.

Connections have been made between his work and that of many post-minimalists, but in many ways, Sibony's practice could be provided with more illumination in relationship to other figures such as Hélio Oiticicia, Lygia Clark, or the much-neglected German artist Charlotte Posenenske. These artists, now seen as critical in a period in which the status of objects and viewership were becoming central to many artists' practices, were operating from more marginalized positions to offer more radical questions as to the finality of art objects, commodity reception, use value, and the institutional frameworks that much of work was destined for. In a similar fashion, Sibony's sculpture, through its lyrical qualities and deadpan circular reasoning, has positioned itself as a foil (much like Alfred Jarry's invented science of *Pataphysics* did in the late 19th century, as subtly alluded in the title of this show), raising many of these concerns against more conventional notions of objecthood that have made a resurgence in recent years.

###

Gedi Sibony (born 1973, New York) lives and works in New York City. Select solo exhibitions include Galerie Art:Concept, Paris; the Wrong Gallery, New York; Gimpel Fils, London; and an upcoming exhibit at the Kunsthalle San Gallen in Switzerland. He has participated in numerous group exhibitions, including: *A Broken Arm*, 303 Gallery, NYC; *Day For Night: The 2006 Whitney Biennial*, Whitney Museum, NYC; *Delete: How to Make a Perfect Ghost*, Anton Kern Gallery, NYC; *Make it Now*, The Sculpture Center, NYC; and *Greater New York 2005*, PS1, NYC.