

CASEY KAPLAN
121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM

THE
NEW YORKER

GOINGS ON ABOUT TOWN

ART

Nathan Carter

With his invention of the Dramastics, a fictional punk band, the Texas-born, Brooklyn-based artist introduces figuration to his abstract lexicon, crossing the biomorphism of Miró and Calder with a confetti-colored cartoon realm. The band stars in Carter's short film "The Dramastics Are Loud." But the action, while undeniably charming, pales in comparison with the meticulous detail and handcrafted beauty of the paper-and-wire figures and the dioramalike sets, which were used to create the stop-motion animation. This bright, appealing world, which might have been built by a team of sophisticated bowerbirds, is displayed in the gallery, where we see the young women rehearsing, performing in dives, and touring the world (with a noteworthy stop in Paris). Airy sculptures and colorful drawings—Carter collectively titles these abstractions "The Fascinators"—fill out the installation, but it's the Dramastics who steal the show.

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The New York Times

What to See in New York Art Galleries This Week



NATHAN CARTER

Through July 29. Casey Kaplan, 121 West 27th Street, Manhattan; 212-645-7335, caseykaplangallery.com.

The Dramastics are an all-girl punk band that invaded the imagination of the sculptor Nathan Carter in 2014. He hadn't made figurative work before, but the band's members came suddenly to life in his studio as paper dolls with exaggerated, slender proportions, naïvely drawn faces, and a perfect pop color scheme of Parisian bleu, blanc and rouge. He also constructed friends, rivals and venues, all on display in [his latest show](#), in a busy, eager-to-please installation; wrote and recorded songs; and made an entertainingly silly animated concert video, which screened at the installation's opening.

But the stars of this gallery show, as such, are six wall-mounted sculptures more in line with Mr. Carter's earlier work. (Their connection to the band is that they are notionally "fascinators," or decorative hats for the characters.) Made from found aluminum painted in an old-school but eye-catching palette of pastel and primary colors with latex enamel, these explosive swoops and swooshes balance the fun-for-fun's-sake cheer of the Dramastics project with enough formal rigor to make the immediate hit of optical pleasure more lasting. In "Fascinator for Abby Abstract," a spiral of thin lines is ornamented with half-moons of magenta and blue; in "Fascinator for Hyped-up Harriet," a small yellow circle perches atop a lavender bow like a diffident moon.

WILL HEINRICH

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VANITY FAIR

VANITIES

FROM THE MAGAZINE

A Very Close Look at Oscar-Winning Director Pedro Almodóvar's Desk

From a tin pen holder to a photo with Penélope Cruz, *Vanity Fair* examines the doodads and trinkets in the filmmaker's Madrid office.

→ by VANITY FAIR

DECEMBER 14, 2016 10:00 AM

Iconic Spanish director, screenwriter, and producer Pedro Almodóvar is known for a host of critically acclaimed films. There are *Women on the Verge of a Nervous Breakdown*, *All About My Mother* (Oscar No. 1), *Bad Education*, *Talk to Her* (Oscar No. 2), and *Volver*, just to name a few. His latest film, *Julieta*, a mother-daughter drama, arrives in the U.S. next month. Herewith, *V.F.* ventures inside the creative atmosphere of the filmmaker's Madrid office.



Photographs by Giacomo Bretzel.

The painting on the right is *Dionysus Meets Ariadne*, by Guillermo Pérez Villalta. I included it in *The Skin I Live In*. The other is one of a series called *Money Painting*, by Jorge Galindo.

This is a **lectern** that I use to read, write, and correct texts. I try to keep it at the same level as the computer screen—this is a piece of advice for those with neck problems.

Giant Taschen book of **Annie Leibovitz** photos. I normally keep it open to the double-page photo of Penélope Cruz and myself that was made for the *Vanity Fair* Oscar special edition of 2007.

Four sportsmen inspired by the work of Russian Suprematist artist Kazimir Malevich. I bought them at New York's **Guggenheim Museum**.

The Art of Noir: The Posters and Graphics from the Classic Era of Film Noir, which appears on the desk in ***Bad Education***. I consult it regularly.

Compilation CDs by the father of bossa nova, **Tom Jobim** (*Todos os Amores*). Jobim always is the best company. Either Jobim or the silence.

“Soft Pad” chair that **Charles and Ray Eames** designed thinking of my back.



This is a work titled ***Rewind Pause Stop***, by the American artist Nathan Carter.

Tin penholder that I bought in the **Ivory Coast**.

Bookshelf designed by **Jaime Tresserra**, who's also responsible for the desk. My two Oscars and photos with my mother and Penélope Cruz are on the third shelf. They protect and inspire me.

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MCA
DEN
VER 

NATHAN CARTER: LADIES AND GENTLEMEN, MEET THE DRAMASTICS

Nathan Carter's solo exhibition, *Ladies and Gentlemen, Meet the Dramastics*, presents a dense display of sculpture, drawings, installations, and miniature stage sets centered on the story of The Dramastics, a fictional band comprised of four women. Presented in four galleries, the exhibition features colorful, handmade sets from imagined milestones in The Dramastics' brief but legendary career, including an early rehearsal, recording session, breakthrough performance, and final break-up show in Paris. The sets are accompanied by a range of figurative and abstract drawings that reference not only the imaginary band but also the history of art and other narratives. One gallery presents band merchandise and a full-scale interactive stage with a disco light, fanciful sound system, and a rock-and-roller photo booth that invites viewers to both lip sync and act out their musical fantasies.

With the combination of stage production and works of sculpture and drawing, the exhibition brings together the fantasy of freedom symbolized by female punk rock bands with the tradition of art. Using a deliberately child-like and DIY style, Carter's drawings and sculptures embody a sense of play and imagination.

Nathan Carter: Ladies and Gentlemen, Meet the Dramastics is on view from September 24, 2016 – January 29, 2017 at MCA Denver. Join us on October 7 for our Fall Opening Celebration. Visit mcadenver.org for current exhibitions, hours, opening celebration details, and admissions.

The artist's film *THE DRAMASTICS ARE LOUD AF*, accompanying the exhibition, will be screened at scheduled times throughout the exhibition.

Nathan Carter (B. 1970, Dallas, TX) received his BFA from the School of the Museum of Fine Arts, Boston in 1995 and MFA from Yale University School of Art, New Haven in 1999. Carter has exhibited internationally, at institutions such as the Bristol Museum & Art Gallery, Bristol, UK (2016); Middlesbrough Institute of Modern Art, Middlesbrough, UK (2015); Gallery of Modern Art, Glasgow, UK (2014); Kemper Museum of Contemporary Art, Kansas City, MO (2013); Blaffer Art Museum, University of Houston, TX (solo) (2012); Museum of Contemporary Art, Chicago, IL (2012); Bass Museum of Art, Miami Beach, FL (2011); Museo de Arte Raul Anguiano, Guadalajara, Mexico (solo) (2010); Nasher Sculpture Center, Dallas, TX (2010); and ArtPace, San Antonio, TX (solo) (2008). He lives and works in Brooklyn, New York.

Image: Nathan Carter, *The Dramastics*, 2016. Mixed media, dimensions variable. Courtesy the artist and Casey Kaplan, New York.

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HYPERALLERGIC

Live from #ALLTHEINSTRUMENTS at the Hammer Museum, Day 1



The crowd around the south stage during LOBOTOMAXX performance at #AlltheInstruments

LOS ANGELES — I'm at the Hammer Museum in LA for the two-day performance concert, #AllInstrumentsAgree. Stay tuned for my random observations, thoughts, chats with the crowd, etc. The full schedule is posted below.

6:32pm: I was speaking with Matt Stromberg, who said one of the bartenders told him that he thought LOBOTOMAXX was pure George Clinton and Parliament Funkadelic appropriation. I don't agree, but I definitely see some P.Funk in their style. Next up ... a Kiss cover band from Russia.

5:29pm: Enjoying these guys. They don't take themselves too seriously but they definitely bring their freak game. The audience is all smiles.

5:25pm: LOBOTOMAXX are bringing a hipster dada aesthetic to the stage. Best detail is drummer's cape, which resembles a Morris Louis painting.

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NEW ADDITION TO UH PUBLIC ART COLLECTION WELCOMING STUDENTS
"HOUSTON RADIO RADAR REFLECTORS" TO ADD AMBIENCE TO NEW COUGAR PLACE

August 23, 2013 Houston

Students arriving to the University of Houston will note a drastically changed campus. In addition to the new garages and residence halls, both first-time and returning Coogs will observe the latest sculpture in the university's acclaimed Public Art Collection.

"Houston Radio Radar Reflectors" is a colorful screening wall connected to the new Cougar Place residence hall (located at Wheeler Avenue and Cullen Boulevard). The recently installed piece is the handiwork of artist Nathan Carter.

The piece includes six swirling aluminum sculptures located outside of the residence hall's northern window and next to its outdoor patio. Each piece includes multicolored tiles in various shapes (triangles, circles, ovals, half-circles) and sizes. It is the first public artwork created by Carter.



Nathan Carter's "Houston Radio Radar Reflectors" is the latest addition to UH's acclaimed Public Art Collection. The installation complements the new Cougar Place residence hall.

In creating each component of the sculpture, Carter said that he took into consideration its resiliency – how it would withstand outdoor conditions such as wind and rain. At the same time, he envisioned a work that would be welcoming to Cougar Place residents and the UH community.

"My idea is that the sculptures would be interactive," Carter said. "Students can use them to hang their backpacks or rest their cups of coffee. I also wanted to create something that was inviting for students. So, I selected colors that were playful and a feast for the eyes."

Carter's interests in old-fashioned, handmade electronic devices inspired the title "Houston Radio Radar Reflectors". The title and design complements some of Carter's recent works that utilize shapes that can perhaps be used to pick up radio signals.

While this is Carter's first outdoor public installation, he has shown works in galleries across the country and internationally. His recent exhibitions include "Slayer Metallica" at Esther Schipper gallery in Berlin, "Pocket Shrapnel Set-Ups Veronica Vex and Brooklyn Street Treasures" at Casey Kaplan gallery in New York, and "The Flying Brixton Bangarang and Radio Vibration Vex-Venture" in Museo de Arte Raul Anguiana in Guadalajara, Mexico.

"I am over the moon at seeing this project at the university," he said. "It's taken me a while to create a public work like this. I am really excited to share this with students and the rest of the University community."

"Houston Radio Radar Reflectors" joins more than 400 works that comprise the UH System Public Art Collection. The University was one of the first state institutions to allot one percent of its facilities' construction budgets toward public art works. The System Wide Art Acquisition Committee assists in selecting works for UH System universities. Michael Guidry is the collection's curator.

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American Academy of Arts and Letters
633 WEST 155 STREET, NEW YORK, NY



NEWS RELEASE

Contact: Souhad Rafey (212) 368-5900
academy@artsandletters.org
www.artsandletters.org

EXHIBITION
ARTISTS

Rosaire Appel
Amy Bennett
Willard Boepple
John Bradford
Katherine Bradford
Troy Brauntuch
Nathan Carter
Robert Chambers
Willie Cole
Adam Cvijanovic
Donna Dennis
Bryan Drury
John Duff
Angela Dufresne
Nicole Eisenman
Bruce Gagnier
David Humphrey
Joan Jonas
Robert Kushner
Ellen Lanyon
Jonathan Lasker
Patricia Leighton
Liza Lou
Tristin Lowe
Stephen Mueller
Ron Nagle
Michelle Segre
Arlene Shechet
Sal Sirugo
Gary Stephan
Philip Taaffe
Rob van Erve
Don Voisine
Roger White
Helen Miranda Wilson

THE AMERICAN ACADEMY OF ARTS AND LETTERS ANNOUNCES
2011 INVITATIONAL EXHIBITION OF VISUAL ARTS
MARCH 10 – APRIL 10

February 17, 2011 – Over 110 paintings, photographs, sculptures, and works on paper by 35 contemporary artists will be exhibited at the galleries of the American Academy of Arts and Letters on historic Audubon Terrace (Broadway between 155 and 156 Streets) from Thursday, March 10 through Sunday, April 10, 2011. Exhibiting artists were chosen from a pool of nearly 200 nominees submitted by the 250 members of the Academy, America's most prestigious honorary society of architects, artists, writers, and composers.

ART AWARDS AND PURCHASE PROGRAM

The Academy's art awards and purchase programs serve to acknowledge artists at various stages of their careers, from helping to establish younger artists to rewarding older artists for their accumulated body of work. Paintings and works on paper are eligible for purchase and placement in museum collections nationwide through the Hassam, Speicher, Betts and Symons Funds. Works by Jim Nutt (The Morgan Library & Museum, New York, NY), Chris Martin (Museum of Contemporary Art, Chicago, IL), Judy Linn (Dallas Museum of Art, Dallas, TX), and Charles Gaines (Minneapolis Institute of Arts, Minneapolis, MN) are among the twelve works purchased last year. Reginald Marsh and Guy Pene du Bois were some of the program's earliest beneficiaries. Since the purchase program's founding in 1946, through the legacy of Childe Hassam, more than one thousand works have been purchased and donated to museums throughout the country.

For further information, please visit http://www.artsandletters.org/awards2_art.php.

THE ACADEMY

The American Academy of Arts and Letters was established in 1898 to "foster, assist, and sustain an interest in literature, music, and the fine arts," and is chartered by Congress. Founding members include William Merritt Chase, Kenyon Cox, Daniel Chester French, Childe Hassam, Henry James, Theodore Roosevelt, Elihu Vedder, and Woodrow Wilson. Each year, the Academy gives approximately one million dollars in awards to artists, architects, writers, and composers. It presents exhibitions of art, architecture, and manuscripts, and subsidizes readings and performances of new musicals. The 113-year-old organization is located in three landmark buildings, designed by McKim, Mead & White, Cass Gilbert, and Charles Pratt Huntington, on Audubon Terrace at 155 Street and Broadway.

THE INVITATIONAL EXHIBITION OF VISUAL ARTS

MARCH 10–APRIL 10, 2011

Thursdays through Sundays

1 to 4 p.m.

Enter on Audubon Terrace, west side of Broadway
between 155 and 156 Streets, New York City.

#1 train to 157 Street and Broadway; Bus: M4, M5 to 155 Street and Broadway

www.artsandletters.org

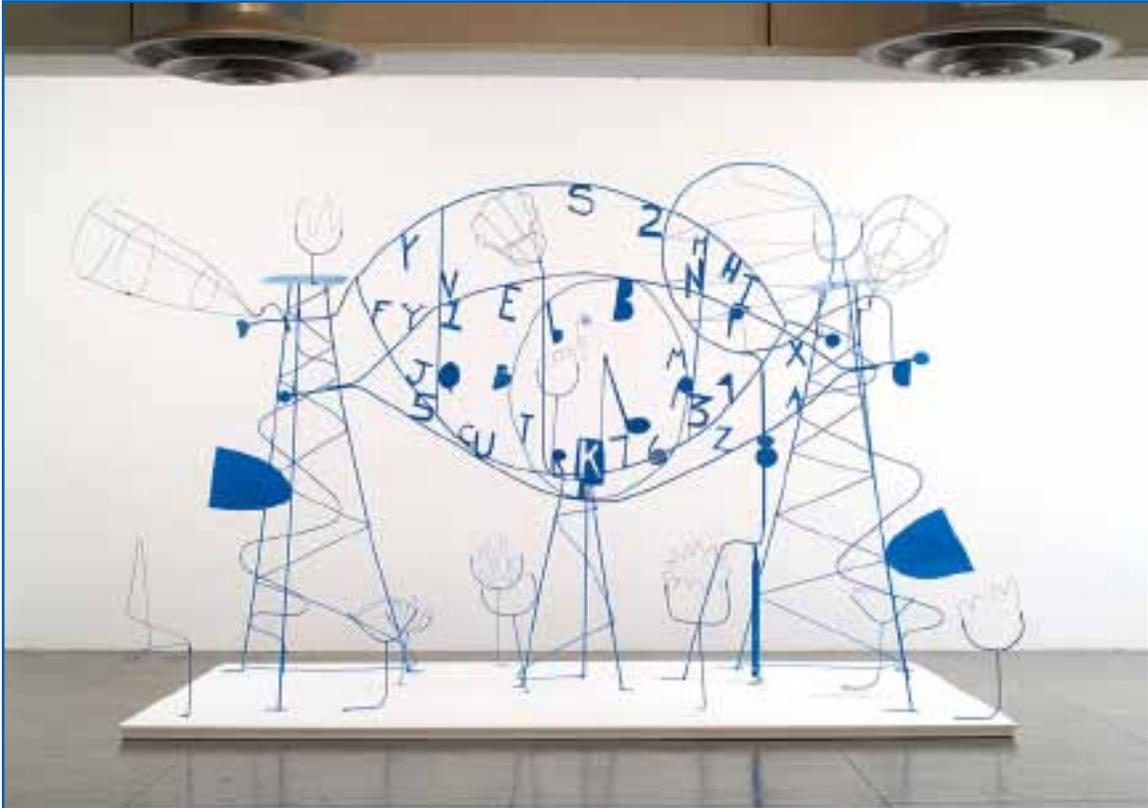
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2007 Artpace Residencies and Exhibitions. Matthew Drutt, Artpace, San Antonio 2011



NATHAN CARTER

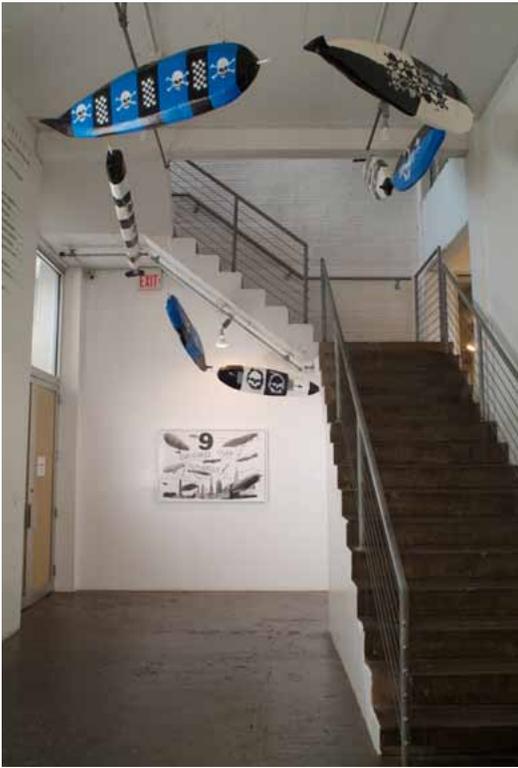
Hudson (show) room
October 25, 2007- January 20, 2008



TRAVELING LANGUAGE MACHINE WITH #3 FREQUENCY DISRUPTOR AND DISINFORMANTION NUMBERS STATION. 2007

By Matthew Drutt

Nathan Carter's wall reliefs, sculptures, collages, and hanging objects are inspired by myriad aspects of modern and contemporary society: modes of transportation, mass communication devices, sports insignias, and architecture for mass gatherings such as stadiums and parade grounds. At once gestural and reductive, his works benefit from strategies first explored by Modernist artists in the early twentieth century, such as Jean Arp, Alexander Calder, and Joan Miro, albeit minus the weighted psychological baggage offered up by Surrealism. Working with elemental materials—plywood, wire, and steel rods, for example—Carter's works have a deliberately unpolished, handmade character, emphasizing how something with sophisticated content or meaning does not have to bear the burden of such significance in its manufacture. Deeply rooted in a fascination with how visual, abstract codes represent a means of abbreviated, if not universal, communication, freeform compositions are simultaneously non-objective and referential, though the frequently bombastic titles he assigns to them do little to provide us with greater insight into what he may be referring to.



13 DIRIGIBLES HOT UNDER THE COLLAR LOW ON PATIENCE AND LOOKING FOR TROUBLE, 2006.



COVERT CATASTROPHIC INCIDENT KIT. 2007.

Whimsical in appearance, Carter's art often embraces the realm of modern technology, especially that used in covert operations, such as radio transmissions, encoded transcriptions, and other electronic communications and devices that function not only to more effectively connect different parts of the world to one another, but also to place people under surveillance and deprive them of their privacy or sense of complacency. The world's dependence on these apparatuses and the despair-sometimes comical, sometimes tragic that results from their sporadic failure to properly operate is a recurring subject that the artist relishes in satirizing with wild abandon.

For his exhibition at Artpace, Carter created several new bodies of work. Supplemented by earlier objects, this show offers the first occasion for looking at how his ideas have evolved since 2002, though not in the robust manner of a surveyor retrospective. The exhibition opens with a group of 13 airships painted with skull and cross bone insignias, a project from 2006, suspended overhead and configured in a formation guiding visitors from the entrance of the building through the halls and up the stairway leading into the Hudson (Show)Room. Along the way, Artpace's conference room has been colonized by three new pieces, which together constitute a concise statement of Carter's current work: an oversized collage, a complex wood relief, and a monochromatic sculptural drawing in steel. Each of these works indicates the artist's reliance on the discipline of drawing, whether as something linear or as something modular. TRANSATLANTIC RADIO AND VISUAL SIGNALS FOR BLACKED OUT HEAVIES (2007), a great example of the recent introduction of photography into his work, shows how the combined practices of collage and line result in a composition that is structurally comparable to the two sculptures in the room, IMPROVISED PIRATE RADIO ANTENNA (HANDMADE KITCHEN UTENSILS) (2007) and MILAN SUBSTATION THROWING SIGNS SIGNALING DOLOMITE WEATHER DISTURBANCE (2007). Here we see that, whether he is working in two dimensions or in three, the strategies of formal interplay are the same, with rhythmic, layered compositions that offer a dense cacophony of imagery are resolved into a suspended state of animation, albeit one that implies that movement could begin again at any moment.

Equally heroic in scale is TRAVELING LANGUAGE MACHINE WITH #3 FREQUENCY DISRUPTOR AND DISINFORMATION NUMBERS STATION (2007, p. 120), which was made at Artpace. A tangled web of steel forged and bent into a three-dimensional line drawing, it exemplifies the artist's tendency to improvise solutions; things are conceived to fit together, but often get slightly remade during their installation, placing them in a constant state of potential reconfiguration or improvement.

A new direction in Carter's work can be found in COVERT CATASTROPHIC INCIDENT KIT (2007), a group of three makeshift radio devices and the assemblage of found and altered readymades. References to emblems and commercial signage found in his earlier projects have now given way in the latter work to the direct incorporation of those items. The photograph that resides

between them is almost a blueprint of how these pieces might be assembled and used. The cereal box radio devices are among the most graphic and comical works the artist has ever made. Meant to suggest the improvised communication device a downed fighter pilot or spy on the run might have to concoct from found objects, the use of Russian versions of American popular cereal is a thinly veiled swipe of the give and take competition between the two cultures during the Cold War. As much as any other work in the show, these dysfunctional devices exemplify the double entendre of art and technology as a rough and ready practice, both ironic and marginally serious, which is the tug of war that is at the core of Carter's work as an artist.



ATMOSPHERIC DISTURBANCE BARENTS SEA WHERE DID ALL THESE BIRDS COME FROM,. 2007

Nathan Carter (b. 1970) received his MFA from Yale University, New Haven, Connecticut, in 1999. He has had solo exhibitions at Pilar Parra, Madrid, Spain (2007); Casey Kaplan Gallery, New York, New York (2006,2004,2001); and Esther Schipper, Berlin, Germany (2006). He also participated in Art 33 Basel, Basel, Switzerland (2002). Selected group exhibitions include Neo Baroque, DA2 Centre of Contemporary Art in Salamanca, Spain (2005-06); Greater New York 2005, PS1, Long Island City, New York; and GNS, Palais de Tokyo, Paris, France (2003) The artist currently lives and works in New York, New York.

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Morse, Erik, "Alexander & Contemporary Art," Frieze, Issue 139, May 2011, p. 138-139

frieze

Alexander Calder & Contemporary Art Nasher Sculpture Center Dallas

Universally adored by children and art novices as an American wunderkind of surrealism, a Joseph Cornell of wire and iron, famed 'mobilst' Alexander Calder suffered a critical ebb in popularity following the increasingly intellectualized art-world of the 1970s. A raging optimist in an era of pessimism and an autodidact in an atmosphere of post-libidinal, post-colonial and post-Utopian discourse, Calder's joyful, mutant objects expressed a direct sensuality which was anathema to the age. With this recent history in mind, the primary purpose of 'Alexander Calder and Contemporary Art: Form, Balance, Joy', an exhibition at the Nasher Sculpture Center, was to re-examine the misunderstood and often maligned artist and his influence on contemporary sculpture. Gathering an impressive cross-section of Calder's mid-century mobiles and stabiles, along with the works of seven post-1990s sculptors whose creations owe an obvious debt to him, the show was a bijou, yet genuinely pleasurable experience.

Surveying the impressive collection of Calder's biomorphic machines, I was immediately reminded of an obvious, yet surprisingly under-appreciated, leitmotif of his work – aeriality. As George Baker explains in the perspicacious essay, 'Calder's Mobility', the artist's method lies in 'obliterat[ing] the base or the ground in which sculpture has normally stood [...] the desperate need to disconnect from the ground in order to void the obdurate connection of sculpture to its analogue, the rooted human body'. Not simply an artist who erected sculpture in the air, Calder's work defied the medium's terrestrial imperative. Both biomorphic and futurist in style, his indeterminate whirligigs Orange Paddle under the Table (1949) and The Spider (1940) appear to defy gravity by balancing on an illusory fulcrum, and, with their sinuous shapes and implied vitality, endeavour to reach toward some kind of alternative, fantastist space. A coffee can and wire assemblage, Bird (1952), reifies this yearning for flight with the odd juxtaposition of detritus and ephemera. Even Little Face (1943), composed of broken glass and copper wire, elevates the lineaments of the skull to hovering, polychromatic trinkets.

Nathan
Carter RADAR
REFLECTOR
ORIGIN PETIT
CALVIGNY
GRENADA,
2009, Steel,
plastic, gal-
vanized wire,
aluminum,
rubber, enamel
paint, 72 x 72
x 3" / 182.88 x
182.88 x 7.62



Sequestered largely in the basement level, Calder's contemporary acolytes succeeded most when mimicking the master's Icarian impulses. West Coast artist Kristi Lippire turns Calder's obsession with sculptural animalia into Hanging Garden (2006), a steel and brass chandelier from which pullulates artificial flora growing free of the soil, as well as Fumigated Sculpture (2006), a mysterious tumescence cloaked in a kind of circus tent and practically bursting from its pressurized – and possibly poisonous – innards. Such palpable use of the pneumatic in sculpture encapsulates Sartre's observation that, in Calder, '[m]obiles have to draw their mobility from some source [...] They feed on air, they breathe, they borrow life from the vague life of the atmosphere.'

Nathan Carter's contributions were, by comparison, more diagrammatic than volumetric, but extend the science-fiction tinkering that festoons Calder's bestial machines. TRAVELING LANGUAGE MACHINE WITH #3 FREQUENCY DISRUPTOR AND DISINFORMATION NUMBERS STATION (2007) is a cobalt blue tableau of a dirigible alighting on a crowd of aliens. A true highlight of the exhibition, Carter's sculpture has an immersive component that absorbs the viewer in the cryptograms of some hyper-analogue past. RADAR REFLECTOR ORIGIN PETIT CALVIGNY GRENADA (2009) is a kinetic and colourful mandala that instantly evokes Calder's circus fantasies and interest in spheres.

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THE NEW YORKER

GOINGS ON ABOUT TOWN

NATHAN CARTER

Alexander Calder was arguably the modernist with the least interest in modernism, which may explain why he's a touchstone for so many young artists seeking alternatives to the dominant art-historical narrative. In Carter's high-spirited show, his fifth at the gallery, the Brooklyn-based artist continues to channel the great American sculptor while refining his own formal capers. One standout (with a mouthful of a title, "Veronica Vex Free for All Radio Hour Up on the Old CM Bedford Park Brooklyn Tower") is a pair of rickety towers rampant with little cloth figures and all manner of street-salvaged doodads. It's a riff on Calder's "Circus," by way of Carter's long-standing interest in ham radios and all the D.I.Y. subversion they imply. Through Oct. 23.

Date: Through October 23

Venue: Kaplan

Venue Address: 525 W. 21st St., New York, N.Y.

Venue Phone: 212-645-7335

caseykaplangallery.com

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FOR IMMEDIATE RELEASE:

NATHAN CARTER

**POCKET SHRAPNEL SET-UPS VERONICA VEX
AND BROOKLYN STREET TREASURES**

EXHIBITION DATES: SEPTEMBER 9 – OCTOBER 23, 2010
OPENING: THURSDAY, SEPTEMBER 9, 6 – 8PM
GALLERY HOURS: TUESDAY – SATURDAY, 10 – 6 PM

Oooo, LOOK!!! What's that?!!? Near the corner of New Utrecht Avenue and 79th street in South Brooklyn under the staircase that leads up to the elevated D train, teetering on the edge of a scary looking subterranean storm drain was a small plastic orange circle. It had been run over by several cars and its color was starting to fade due to the rain, I quickly picked it up and added it to the other shrapnel in my pocket.

Brooklyn Street Treasures:

*1 broken purple plastic cigarette lighter
1 bolt head from Bergen Street that broke off a packing crate from Hackney, East London
1 green aluminum standpipe cover stolen near my studio
3 Kronenbourg bottle caps found in Canarsie and given to me by Jed Caesar
A red plastic reflector fragment from an automobile turning indicator signal smashed to pieces in a 3am Stillwell Avenue traffic tangle
1 two-tone peso coin with a small hole drilled near the outer edge
A broken brass descender from the letter g
1 shattered Bristol blue glass bottleneck from Bensonhurst
A bump key with the first two grooves altered to defeat door locks universally
10.5 inches of red and white striped bakery box string
2 strike anywhere matches taped to the dog-end of a birthday candle
1 six-turn champagne cork wire cage, flattened*

To receive the Veronica Vex radio signal you'll need to make an antenna. Start by combining a square piece of tinfoil and a handful of paper clips. Put the clips in the foil and roll it up like a Camberwell Carrot. Then take some string, tie it to the end of your tinfoil carrot, open your bedroom window and throw it up, over and onto your roof. Now you're ready to tune your AM radio over to the Veronica Vex pirate radio program all the way down to the low end of the dial on a Friday night after midnight or between six and eleven on Sunday evening. The time and location of this program often changes making it impossible for the FCC to triangulate the location of Veronica's broadcasting equipment. If you listen carefully at the end of each show her voice is modulated as she mechanically reads a cryptic series of numbers. Flip it over, turn it backwards and you have the time, date and bandwidth of her next broadcast.

-Nathan Carter, August 2010

In Nathan Carter's fifth solo exhibition at the gallery, the visual language of his two-dimensional abstractions evolves into a multi-dimensional, sculptural stage set. Other new works include painted wood sculptures, circular mobiles that function as radar reflectors and signaling apparatus, and collages made from metallic objects, coinage, shattered glass and stage lighting gels found while roaming the streets of Brooklyn.

Currently, the artist is participating in "Alexander Calder and Contemporary Art: Form, Balance, Joy," Museum of Contemporary Art, Chicago, IL, through October 10, 2010, traveling to: Nasher Sculpture Center, Dallas, December 11 - March 6, 2011; Orange County Museum of Art, Newport Beach, CA, April - August, 2011; and the Nasher Museum of Art at Duke University, Durham, NC, September 2011 - January 2012. Other past solo exhibitions include, "THE FLYING BRIXTON BANGARANG AND RADIO VIBRATION VEX-VENTURE," MURA, Museo de Arte Raul Anguiano, Guadalajara, Mexico, 2009 and "THE COVERT CAVIAR FREQUENCY DISRUPTOR," ArtPace, San Antonio, Texas, 2008. In collaboration with Onestar Press, the artist published "CLANDESTINE RADIOS AND CONCEALED KITCHENS" this July. Nathan Carter lives and works in Brooklyn, New York.

FOR FURTHER EXHIBITION INFORMATION PLEASE CONTACT LORING RANDOLPH AT THE GALLERY, LORING@CASEYKAPLANGALLERY.COM.
CASEY KAPLAN IS PLEASED TO PARTICIPATE IN THE FRIEZE ART FAIR OCTOBER 14-17, 2010

NEXT GALLERY EXHIBITION: DAVID THORPE, Peace not Pacifism, October 28 – December 18, 2010

GALLERY ARTISTS: HENNING BOHL, JEFF BURTON, NATHAN CARTER, MILES COOLIDGE, JASON DODGE, TRISHA DONNELLY, GEOFFREY FARMER, PAMELA FRASER, LIAM GILLICK, ANNIKA VON HAUSSWOLFF, CARSTEN HÖLLER, BRIAN JUNGEN, JONATHAN MONK, MARLO PASCUAL, DIEGO PERRONE, JULIA SCHMIDT, SIMON STARLING, DAVID THORPE, GABRIEL VORMSTEIN, GARTH WEISER, JOHANNES WOHNSEIFER

CASEY KAPLAN

121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM

Lewis, Trinity, "Off the Wall," Modern Luxury Dallas, December 2010, p. 26

THE RADAR | NOW!



CREATIVE CIRCLE Nathan Carter rocks his artistic genius. Carter's "Radar Reflector Origin Petit Calvigny Grenada," 2009

SCOOP

Off the Wall!

When Dallas native and Yale grad Nathan Carter heard that the Alexander Calder and Contemporary Art: Form, Balance, Joy exhibition, organized for the MCA Chicago, was planning a stop at the Nasher, he started packing his bags "months in advance." Finding inspiration from the late sculptor and mobile creator, Alexander Calder, the hot, 40-year-old artist and teacher of advanced drawing at Princeton, is one of seven contemporary artists in the show, running Dec. 11 through March 6, 2011. Here he dishes on what's in a name and what—besides oatmeal—jump starts his frenetic aesthetic.

What's up with the titles of your work ("Traveling Language Machine with #3 Frequency Disruptor")? For years I've been writing my titles while riding the New York MTA sub-

way system, specifically on the Coney Island-bound F train. I gather Sony MDR headphones, music from the South Bronx, Kingston and Brooklyn, an up-to-date Rand McNally World Atlas, chocolate chips, coconut water, a paperback pocket thesaurus, a No. 2 pencil and several sheets of scrap paper. Your typical day? I wake up at 6:30am and make oatmeal with apples and cinnamon for my 2-year-old son, Kazuichi. Around 9:30am I get on my bike and ride to my studio. I look at the ceiling, walk in circles, employ every possible procrastination technique imaginable—dancing, skateboarding, walking around the block. Then suddenly, I have a quick 40-minute explosion of energy and end up making something interesting. Repeat the following day. Do you feel any tug of social

responsibility? More like responsiveness—we are like cultural barometers. The last thing you want is for Slayer to be writing songs about nice things like Earth Day and flower arrangements. Personally, I want to see new and weird expressions of culture, regardless of consequences. Are you aiming to elicit an emotional response through your work? Yes, one similar to what I experienced when, at age 12, my parents dragged me to see a minimalist show at the Whitney Museum of American Art. At first I was confused...Why is this in a museum? This is how I played with toys, mixing bits and pieces of things I found on the street to tell a big complex story with objects and peculiar building techniques.

—Trinity Lewis

CASEY KAPLAN

121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM

Sholis, Brian, "Nathan Carter," *Artforum*, November 2010, p. 265

ARTFORUM

Nathan Carter CASEY KAPLAN

This was a restrained exhibition. Of course, when speaking of Nathan Carter's willfully eccentric, vibrant sculptures, restrained is a relative term. The flags, legible icons, and letterforms for which he is known, as well as the overt references he has made to maps, racetracks, soccer teams, and communications systems, have been mostly purged from his newest works. The unwieldy ham-radio-chatter titles have likewise been trimmed. In fact, having spent the past decade as a ventriloquist who made the modernist visual language of Alexander Calder, Jean Arp, and Joan Miró speak to contemporary issues—networking, long-range communication, globalization—Carter now seems content to focus on form and to experiment with new materials. And he does so with considerable success: The seven sculptures presented here evince a knack for balancing abstract shapes and bright colors in a manner that seems both spontaneous and masterfully assured.

In these works, Carter incorporates trash lifted from the streets of Brooklyn, affixing broken taillight covers, bottle caps, corks, wood, Plexiglas, and the like to steel armatures and often suspending the abstract fields of colorful shapes a few inches from the gallery walls. Sometimes these found objects are arranged loosely, as in *BROOKLYN STREET TREASURES FROM NEW UTRECHT AVENUE...* (all works 2010), which appears windblown, as if its pieces were scuttling from right to left. Elsewhere, they are given a tighter formation, as in two roughly six-foot-diameter "radar reflectors," one multicolored and one painted white, that hung in front of a baby blue wall. These assemblages resolve as perfectly composed two-dimensional images; not a Gatorade cap or a shard of Plexiglas is out of place. A freestanding work, *VERONICA VEX FREE FOR ALL RADIO HOUR...*, is visible in the round and not as successful. The geometric shapes painted onto and objects hanging from its two vertical supports are too small, too fussy, for its overall scale; the sculpture packs none of the iconic punch of the others arranged around the gallery walls. The



Nathan Carter,
WILLIAMSBURG
BROOKLYN PUBLIC
HOUSING PROJECT
CONCEALED SWIN-
DEN
CALL AND RE-
SPONSE,
2010, steel, aluminum
acrylic, enamel paint,
dimensions variable.

largest work in the exhibition, *WILLIAMSBURG BROOKLYN HOUSING PROJECT...*, by contrast, is also the most promising. Here Carter's shapes are affixed to thin steel poles, which extend from the wall at various distances, creating a shallow space not unlike a stage. The effect is heightened by several freestanding shapes, actors amid this roughly geometric stage set, and by three additional steel wires, painted black, two of which float atop the composition like a theatrical curtain. The sculpture insists, like nearly all the others presented here, on a frontal view. Yet the varied distance of each piece from the wall at least implies movement in three directions, and nominally creates a field through which one can move.

To casual viewers, the informality of these works may mask the confidence required to make them. Labor was an obvious element of Carter's earlier sculptures, especially his densely tangled, painted wood reliefs. The equipoise achieved here, however, appears more slapdash, as if making the works were a matter simply of sticking scraps into place. Yet these lean, smart, formal exercises confirm Carter's place in the company of talented artists, from Tony Fehér to Evan Holloway to Jason Meadows, who, in their alchemical gestures, impart to simple, undistinguished objects a second life.

CASEY KAPLAN

121 WEST 27TH STREET

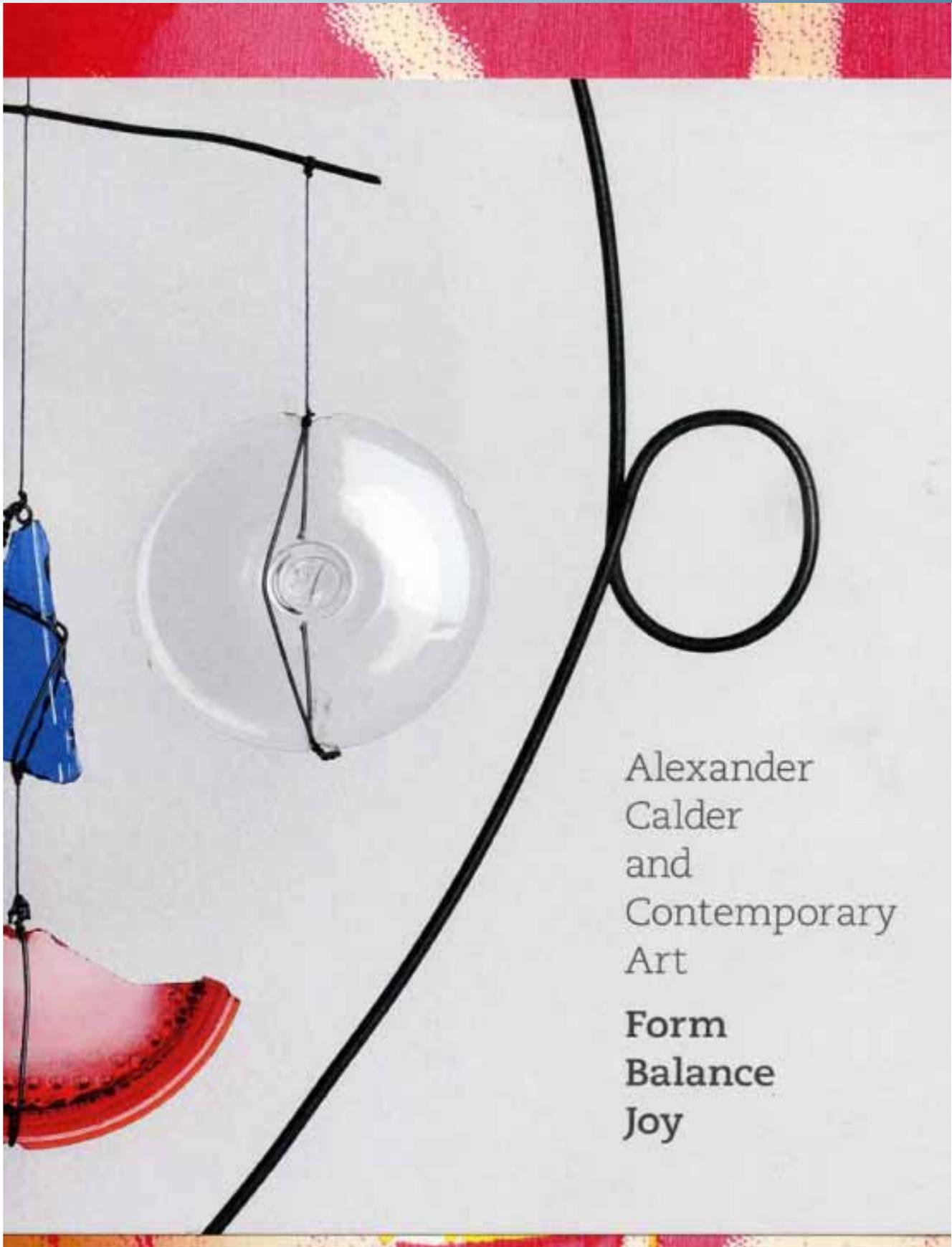
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TEL +1 212 645 7335

FAX +1 212 645 7835

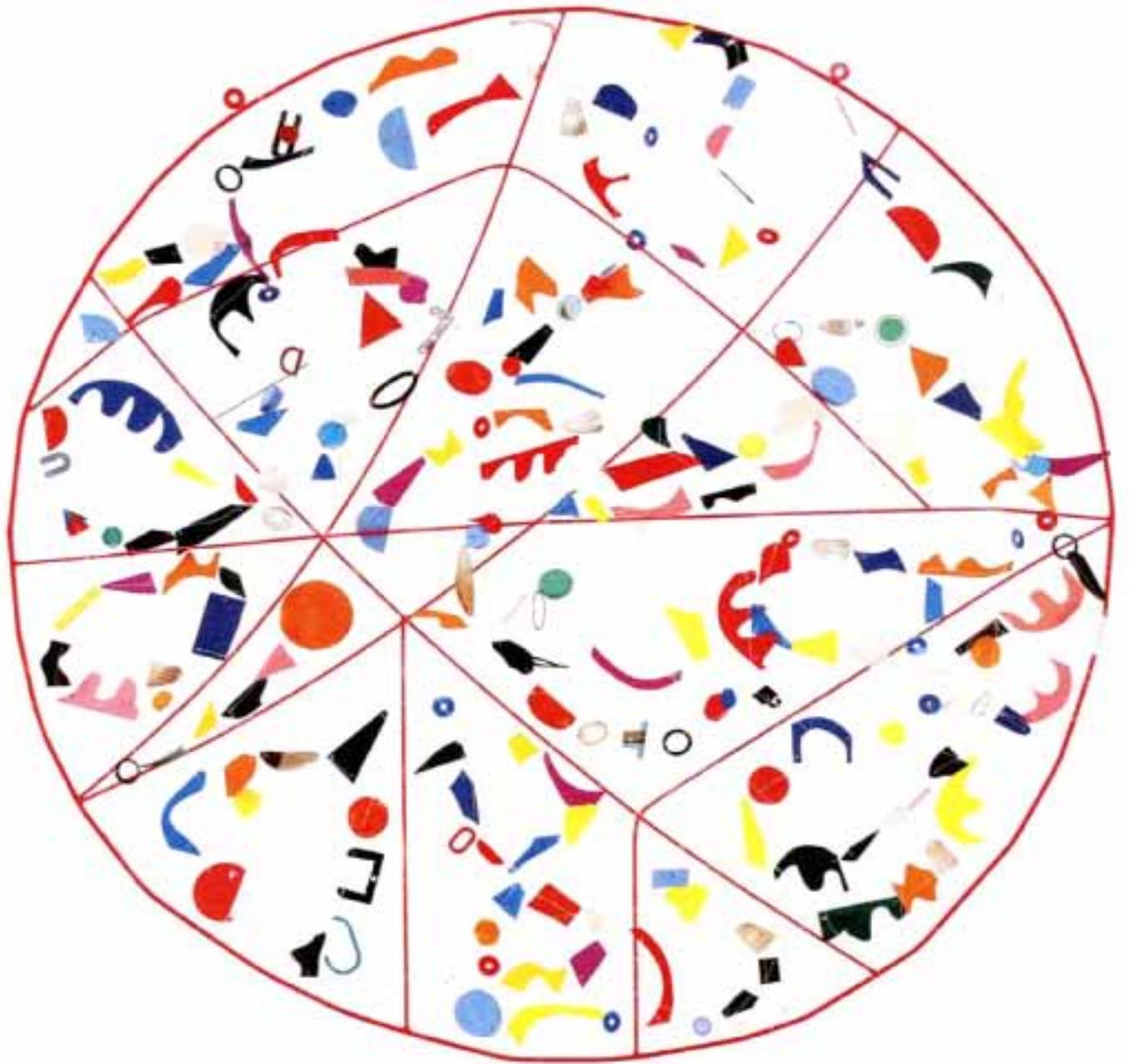
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Alexander
Calder
and
Contemporary
Art

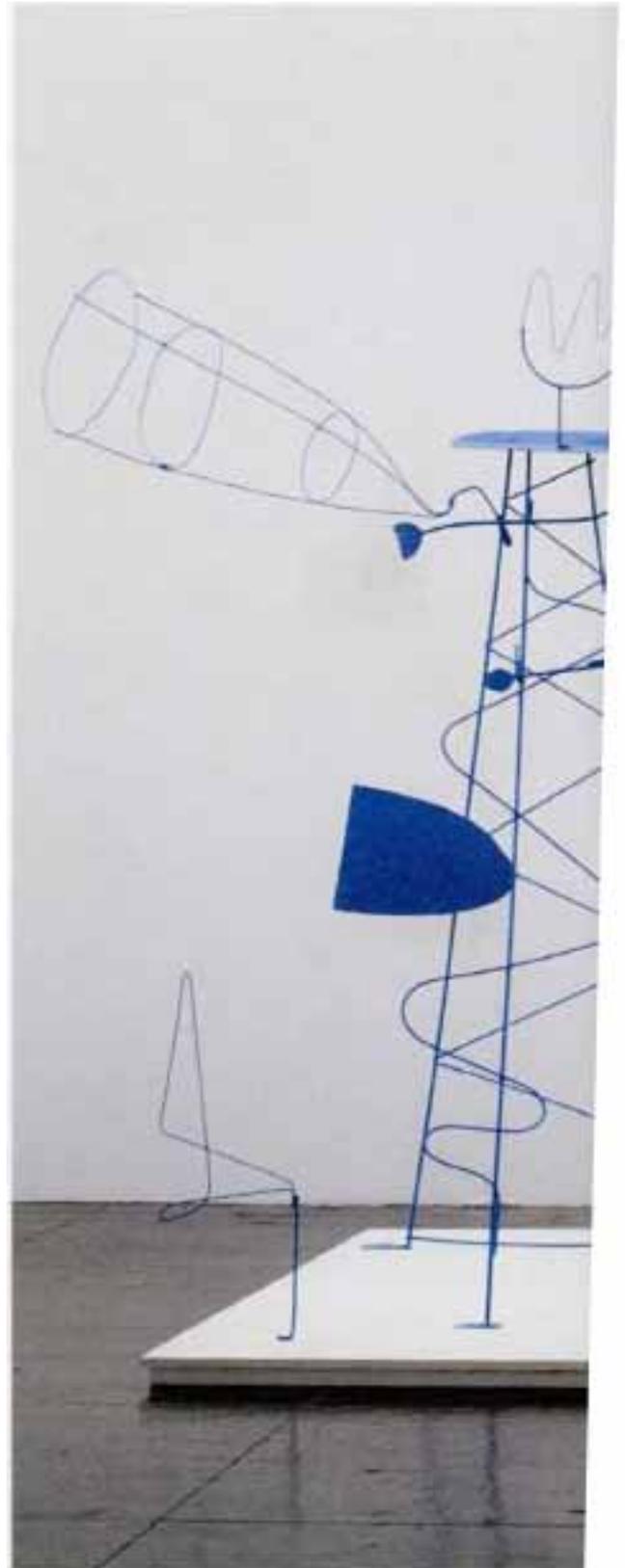
Form
Balance
Joy



Nathan Carter

In stark yet knowing contrast to the more dominant aesthetic of detachment and irony in recent art, Nathan Carter embraces an expansive and often playful use of color, form, and material in a manner strongly reminiscent of Alexander Calder's more densely concentrated art--his ironic 1926-31 work *Cirque Calder* (Calder's Circus) in particular. From multicolored wall-based wood sculptures suggesting the often labyrinthine maps for urban public transportation systems to monochromatic wiry steel forms that twist and undulate in space, Carter's works possess a markedly current sensibility while demonstrating a cumulative appreciation for and rigorous understanding of modernist forms and expressions. The inherent positivity and perceived "freedom" of his expansive forms prompt consideration of how the structures and networks that define contemporary existence have grown disproportionately in relationship to our ability to manage and control them. Like other artists in the current exhibition -- Martin Boyce in particular--Carter invokes the expressive styles and formats derived from modernism, including art by Calder. The resulting works function simultaneously as homage and critique, celebrating modernist art's aesthetic accomplishments and utopian spirit while subtly interrogating both its pervasive influence and the failures it left in its wake.

Carter's earlier, wall-based works have a density incongruent with the airy lightness of Calder's forms. yet the younger artist shares his predecessor's sense of liberated and exploratory linearity. Inspired variously by racetracks, highway systems, and subway maps, Carter often festoons his works with flags of various nations, suggesting an acute awareness of increasingly globalized contemporary culture as well as the pernicious spread of conflicts based on resurgent and aggressive nationalism. Fostered largely by the widespread use and availability of digital communication technology--namely, the internet--cultural expression of the late 1990s and early 2000s reflected a much more inter-connected world. Carter's sculptures interestingly employed decidedly "lo-fi" and craft-oriented techniques and materials to suggest a newly networked system of information that was virtual rather than tangibly visual. The often lengthy



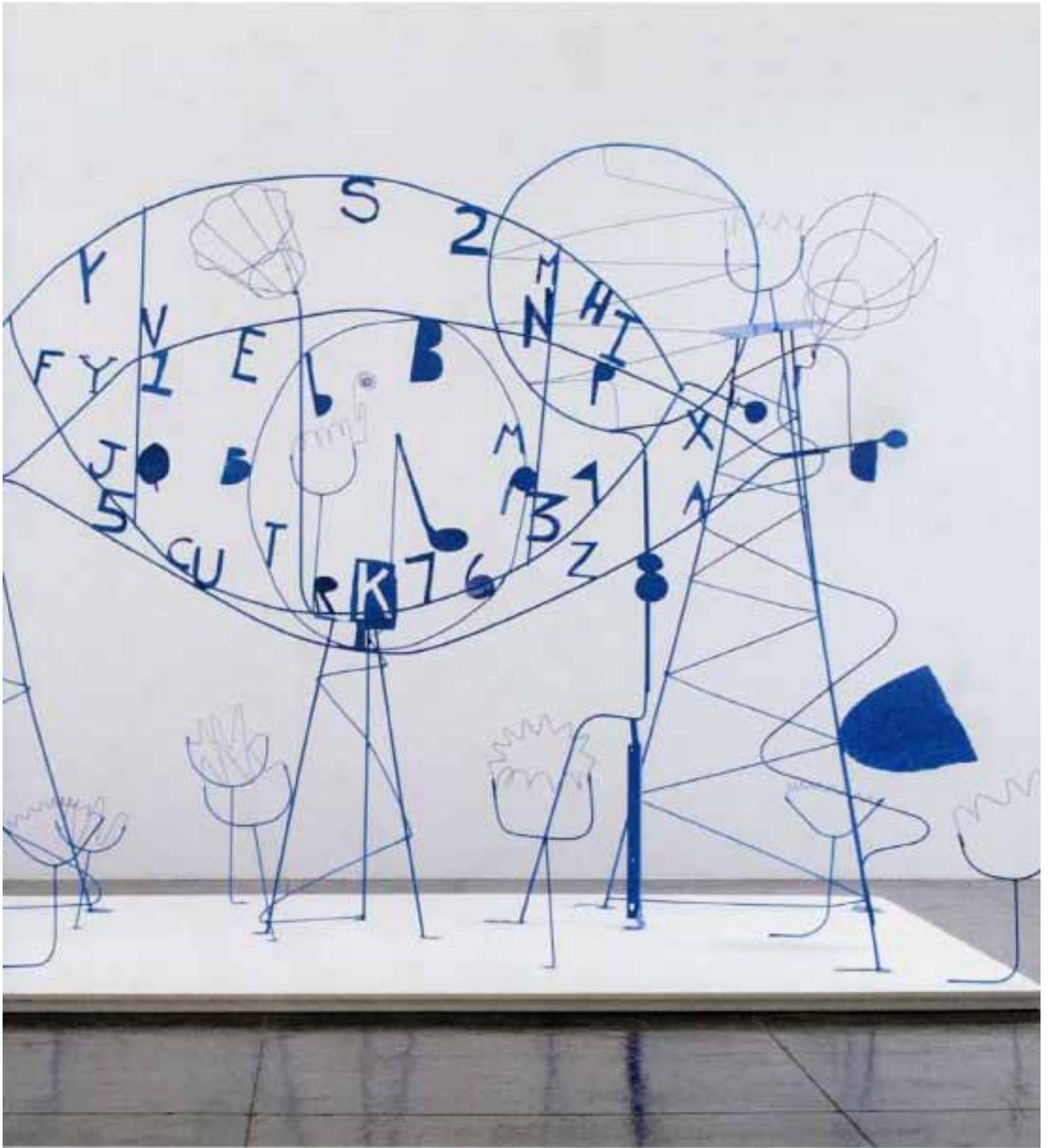


PLATE 6 TRAVELING LANGUAGE MACHINE
WITH #3 FREQUENCY DISRUPTOR AND DISIN-
FORMATION NUMBERS STATION, 2007





PLATE 7 TYROLEAN APLINE WIRELESS
STATIONS MERANO TRENTO BOLZANO
CORTINA D'AMPEZZO SARENTINO READY
FOR RADIO CHECK, 2009

and freewheelingly convoluted titles of the works--for example. RANKING TREVOR THE TERRIER AND DJ DILLINGER THE HAMSTER WERE CHARGED WITH SUSPICION OF CAUSING AN AFFRAY EVEN THOUGH THEY BOTH HAD GOOD HAIR-DOOS AND NEVER JOINED THE OTHER CHILDREN THROWING PIES AND NEVER ACTED LIKE NASTY LITTLE BASTARDS WHO THREW PICKLED ONIONS AT THE PRADA CONTINGENT from 2001 or in this exhibition. TRAVELING LANGUAGE MACHINE WITH #3 FREQUENCY D1SRUPTOR AND DISINFORMATION NUMBERS STATION, of 2007 [pl. 6]--correspond to the similarly complex and circuitous nature of the works composition and provide a comical sense of insouciant misdirection. While abstraction is the most immediate and indelible characteristic of Carter's work, such titles also demonstrate the perhaps less appreciated presence of narrative. This element further weds it to works by Calder, who similarly told stories through highly abstracted conglomerations of shapes, colors, and forms.

Carter was born in Dallas, Texas, in 1970 and moved to Boston to study at the School of the Museum of Fine Art, receiving a BFA in 1995. From this progressive art school, he was admitted to the highly selective MFA program at Yale University, and received his advanced degree in 1999. Yale's MFA program is recognized as highly rigorous, offering a legacy of landscape-changing figures such as Eva Hesse (1936-1970), Chuck Close (b. 1940), and Richard Serra (b. 1939). The tension in Carter's work between its almost decorative formal qualities and the layerings of reference and meanings surely absorbed from his art education charges it with an energy that recalls the assured, vigorous dynamism associated with the modernist era, when the bright future beckoned, and art could--and did--reshape the world.

Recent works by Carter extend his dialectical conjoining of the handmade and the technological, albeit through an evocation of technology--Ham radio and two-way radio--long outmoded and actively maintained more as a hobby than as an essential form of communication. These technologies are now largely associated with the period that is roughly that of modernism, the 1930s through the 1950s. Carter's 2008 solo gallery exhibition *Radio Transmission Contraptions* at Casey Kaplan Gallery in New York featured works in various media and formats--larger sculptures suspended from the ceiling, affixed to the wall, or free-standing in space; smaller shelf-based objects and collaged drawings--that translated both the physical "gear" of the machines and the ethereal radio waves into colorful abstract forms. Works such as *THREE FOR TEA* (2008), fashioned from pieces of brightly colored glass in rebar frames and fitted with a light bulb, presented more organic shapes--in this instance a bird--as part of their overall scheme [fig. 1].



PLATE 8 Nathan Carter, *THREE FOR TEA*, 2008. Steel, glass, enamel paint, wire, light bulb, and cable. 52 x 13 1/2 x 44in. (132.1 x 68.6 x 157.5cm), Courtesy of the artist and Casey Kaplan, New York



PLATE 8 BRAVO LIMA UDON ELEPHANT,
2009

Carter's retention of the more "natural" forms in the project underscored strong affinities to such works by Calder as *Chat-Mobile* (Cat Mobile) (1966), *Little Face* (c. 1943), and *Bird* (c. 1952) [Pls. 55, 53, and 49]. Yet other sculptures such as *BBC RADIO ONE MEETS BBC RADIO TWO* (2008), and *BRAVO LIMA UDON ELEPHANT* (2009) [Pl. 8]. develop Calder's explorations of linearity, material form, and deliberate yet unexpected juxtapositions of color, expressing concerns of the present and the recent past and examining how the latter informs the former. Just as Carter draws on the legacies of Calder (as well as Jean Alp [1886-1966, Stuart Davis [1894-1964], and Joan Miró [1893-1983], all frequently referenced in critical writing on his work)' to engage the past as he creates work about the present, he evokes technologies invented in a bygone era (yet still in use today) to prevent against cultural amnesia. In doing so, his deceptively playful and lighthearted forms prompt awareness of how the information technologies of our own day will become obsolete and



FIGURE 2 Embroidered fabric created by Otomi community of Tenango de Doria, Hidalgo, Mexico. Photographed in Tiaquepaque, Jalisco, Mexico, 2009. Collection of Nathan Carter

how we will struggle to cope. Conversely they also suggest an unabashed celebration of (but not nostalgia for) the virtues of aesthetic tropes and technological phenomena of another time.

In very recent works created in the ceramic and glass atelier Ceramica Suro in Tiaquepaque, Mexico, Carter strips down his works to more essential forms. RADAR REFLECTOR ORIGIN PETIT CALVIGNY GRENADA (2009) [Pl. 5] is a large circle suspended from a wire within which the extravagant tracing of roadways, transit systems, signs, signal-flags, radio-waves, and other forms referenced in earlier works is created through bits of recycled glass and plastic and inspired in part by colorful Mexican fabrics (fig. 2). The piece connects not only to earlier works by Carter such as HAND MADE RADIO ANTENNA FINLAND 1917 (2008) but to Calder's hauntingly simple Two Spheres within a Sphere (1931) for its ambitions to create a universe of form and movement within the confines of the simple circular shape [figs. 3, 4].

DOMINIC MOLON

NOTES

- 1 The artist noted in a May 2009 interview with exhibition organizer Lynne Warren that when visiting the Whitney Museum of American Art, New York, with friends while a student, he would "sneak off" to view *Circus*, which for many years was famously installed in the basement level, hiding his activity under the guise of seeking other destinations on that level, such as the cafe or the restrooms.
- 2 Anne Ellegood, in her essay for the exhibition catalogue for *The Uncertainty of Objects and Ideas*, suggests contemporary sculptors often use postmodern tropes including reference, quotation, and appropriation as well as aspects of modernism such as a focus on rigorous formal concerns, and that rather than "pitting" these things against one another, they are comfortable borrowing from both. *The Uncertainty of Objects and Ideas: Recent Sculpture* (Washington, DC: Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, 2006), 25.
- 3 Although it is important note the titles have been shrinking in verbiage in recent years, with new works given as little as four or five words as titles.
- 4 Michael Wilson captures the artist's "vintage" perfectly when he writes, "Carter seems to reside not in the present, but rather in a technologically forward-looking version of the recent past." See Michael Wilson, "Nathan Carter." *Frieze*, no. 82 (April 2004): 83-84.
- 5 These works also have a startling formal similarity to the Calder work *Tightrope* of 1936; see Warren, p. 19.
- 6 The artist describes these chandelierlike works as "suspended illuminated emergency mayday beacons" in keeping with the extravagant nature of his titles. Press Release, Casey Kaplan, Nathan Carter: *Radio Transmission Contraptions*, September 2008.
- 7 E.g. Michael Wilson in *Artforum* 45, no. 6 (February 2007): 291 and Roberta Smith in the *New York Times*, September 25, 2008.

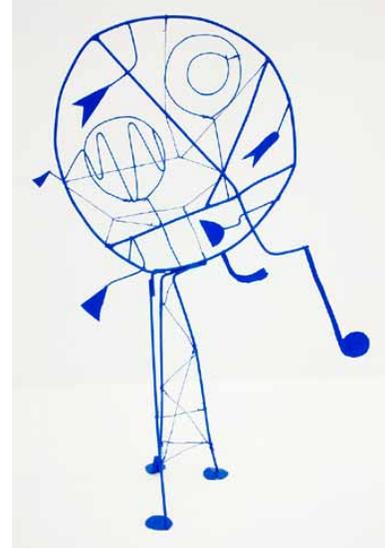


FIGURE 3 Nathan Carter. *HAND MADE RADIO ANTENNA FINLAND 1917, 2008*. Steel, and acrylic paint. 33 x 23 1/2 x 44in. (83.8 x 34.3 x 111.8cm). Courtesy of the artist and Casey Kaplan, New York



FIGURE 4 Alexander Calder. *Two Spheres within a Sphere, 1931*. Wire, wood and paint. 37 1/2 x 32 x 14in. (95.3 x 82.3 x 35.6cm). Calder Foundation, New York.

Nathan Carter

Born 1970 in Dallas

BFA, School of the Museum of Fine Art, Boston, 1995

MFA, Yale University School of Art, New Haven, Connecticut, 1999

SOLO EXHIBITIONS

2009

Museo de Arte Real Anguiana, Guadalajara, Mexico

2008

Rate Three on the Three in the Light of the Dark
Black Night, Esther Schipper, Berlin

Rate Transmission Contraptions, Casey Kaplan,
New York

2007

The Covert, Galard Freymont, Artforum, Artforum,
San Antonio, Texas

1 2 3 4 5 6 7 8 9 10 Elbow Savvy, Pilar Ferris &
Remoto, Madrid

Yu Forte, Domus Artium 2007, Salamanca, Spain

2006

All City, Casey Kaplan, New York

The Gals Take Permission Despite Flying Batten in
Action, Esther Schipper, Berlin

2004

Unspoken to Spend Our Outdoors? What's Your
Actual? Casey Kaplan, New York

2003

Ucho (aka) Thipie One Upper, Locust Projects,
Miami

Galerie Schipper & Krome, Berlin

2002

Art Statements, Art/33/Basel, Basel, Switzerland

2001

The Best Photo Ever Taken Ever ... Casey Kaplan,
New York

2000

Project Space 2, Nathan Carter, Artists Space,
New York

1997

Arts Media, Boston

GROUP EXHIBITIONS

2008

Show & Tell: Universal Symbols Reinterpreted,
Neuberger Museum of Art, Purchase College,
State University of New York, Purchase,
New York

2007

MAM Collectors' Council Acquisitions, Miami Art
Museum, Miami

Nathan Carter - Mark Layton - Philippe Assens -
Jan Seaman, Galerie Micheline Smeeyen, Antwerp,
Belgium

Third Intervention: Painting Piece of the of the
Castells County Council, Museo de Bellas Artes
de Castellón, Spain

The Winter, Casey Kaplan, New York

2006

Learn How The View From Here, Acquisitions show
2006, Tate Modern, London

2005

Barranco y Neigrocoso I El Inferno de lo Bello,
Domus Artium 2005, Salamanca, Spain

Greater New York 2005, P.S.1 Contemporary Art
Center, Long Island City, New York

Goodbye 14th Street, Casey Kaplan, New York
Sky View, Auditorio de Galicia, Santiago de
Compostela, Spain

2003

GNS (Global Navigation System), Palais de Tokyo,
Paris

watch, Frankfurter Kunstverein, Frankfurt,
Germany

2002

Building Structures, P.S.1 Contemporary Art
Center, New York

Dark Spring, Ursula stickle Stiftung, Karlsruhe,
Germany

Gallery Lafayette, Nils Staerk Contemporary,
Copenhagen

Lap Elavshet, Casey Kaplan, New York

New Attitudes in Sculpture, Green Street Gallery,
Boston

Sarinas Cinema, Casey Kaplan, New York

Urgent Painting, Musée d'Art Moderne de la Ville
de Paris, France

2001

The Diabolic Connection, MAK Austrian Museum
of Applied Arts / Contemporary Arts, Vienna

The Wedding Show, Casey Kaplan, New York

2000

Triaka Dorewily, Gabriel Ruiz, Nathan Carter,
Flintox Parados, Casey Kaplan, New York

1998

All Demos, Friedrich Petzel Gallery, New York

1996

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122–29.

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CASEY KAPLAN
121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM

ARTnews

MARCH 2010



LOOKING AT ART

**Wrestling
with Goya**

**Uncovering
Matisse**

**Posing for
Alice Neel**

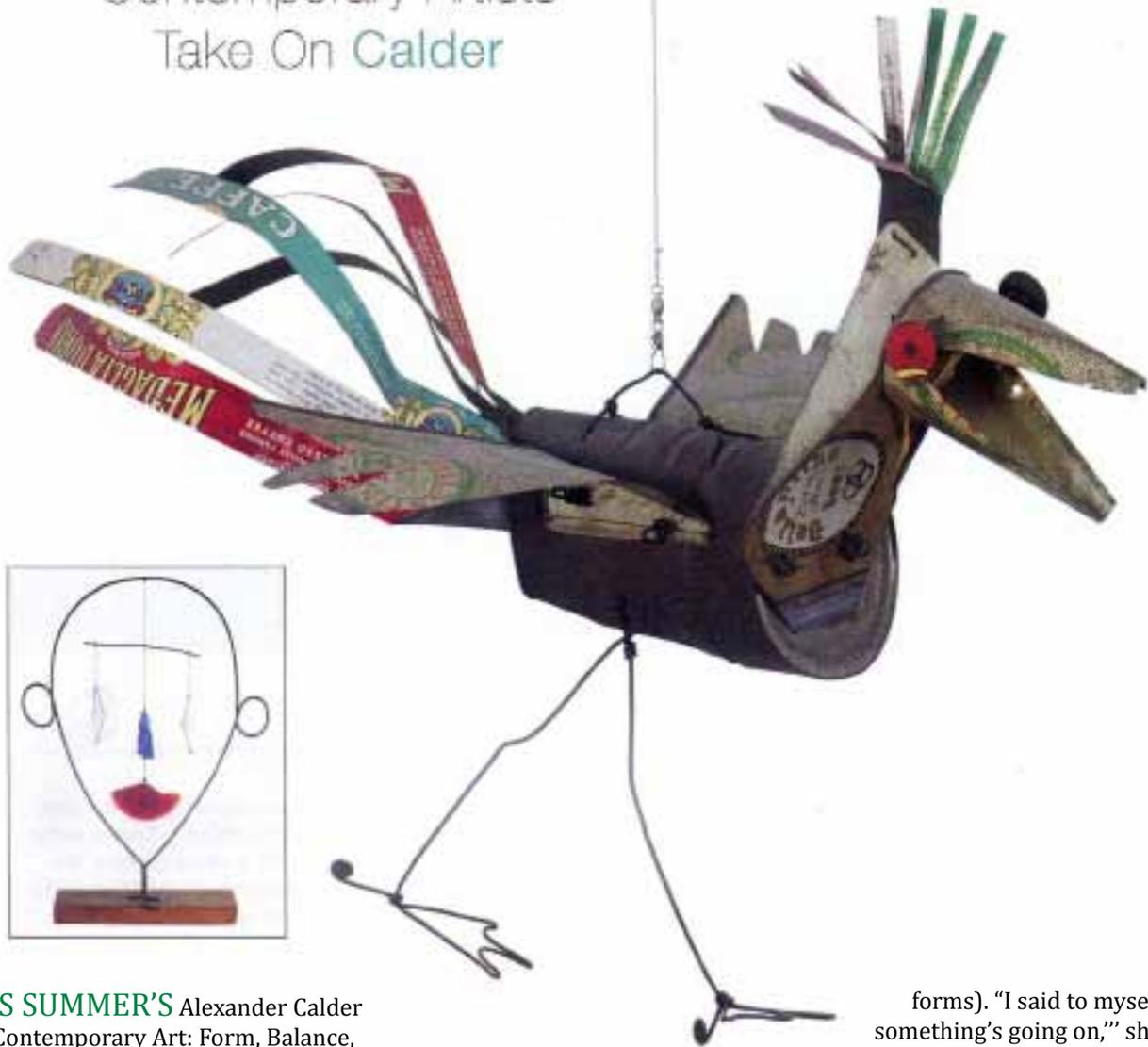
**Jumping with
Yves Klein**

Chasing Calder



Reusing Tupperware

Contemporary Artists
Take On Calder



THIS SUMMER'S Alexander Calder and Contemporary Art: Form, Balance, Joy," at the Museum of Contemporary Art in Chicago, presents an artist who was a master at balancing color, form, and space -- as well as one who was ahead of his time in his use of nontraditional materials like tin cans (as in *Bird*, 1952) and bits of broken glass (as in *Little Face*, 1945).

MCA curator Lynne Warren, who put the show together, says she started noticing Calder's contemporary presence after looking at work by such artists as Martin Boyce (a sculptor and installation artist who was Scotland's representative at last year's Venice Biennale) and Nathan Carter (whose wall reliefs, mobiles, and sculptures are playful explorations of abstract

BY STEVE BARNES

work by such artists as Martin Boyce (a sculptor and installation

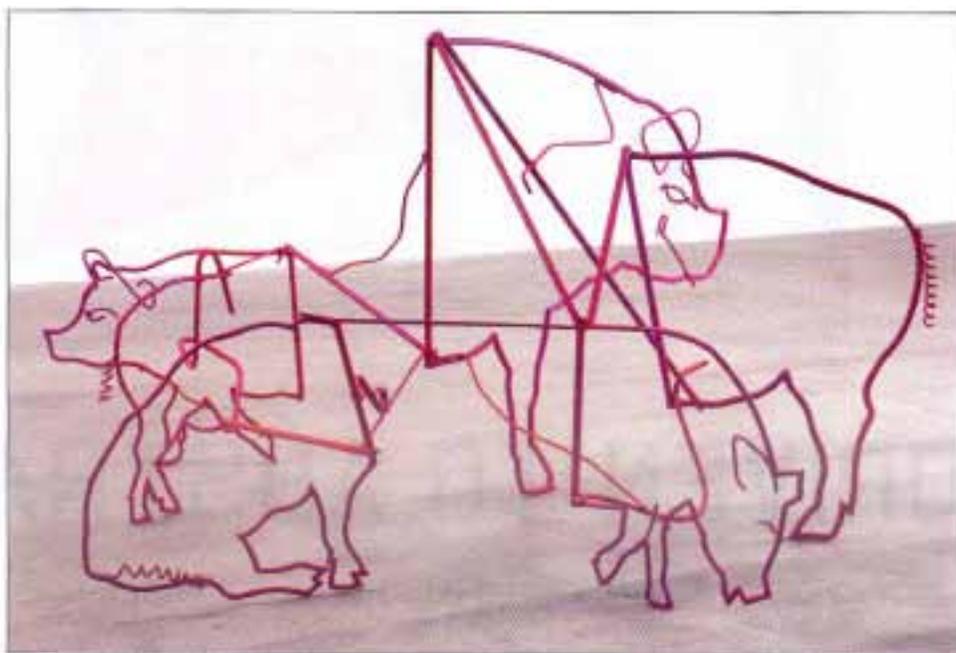
forms). "I said to myself, 'Ha, something's going on,'" she recalls.

"A lot of younger artists seem to be looking at Calder." The artists who make up the contemporary portion of the show are obviously influenced by Calder's clean lines and near-perfect sense of balance. But they also utilize another Calder strategy--muddying the waters by giving the overall visual harmony more than a few rough edges.

Kristi Lippire, for example, places stacks of neon-hued Tupperware containers on the floor in her *Three Under Parr* (2006). Jason Meadows's *Pig Latin* (2008) presents a group of pigs, complete with curly tails, in pink and red wrought iron, steel, and rebar. The different widths, shades, and angles of the materials upset the symmetry of the piece, giving it a harsh, jagged look that goes a bit further than Calder's esthetic but clearly draws inspiration from it.

Carter's *TYROLEAN ALPINE WIRELESS STATIONS*

OPPOSITE Alexander Calder's *Bird*, 1952. and *Little Face*, 1945. **TOP** Nathan Carter's *TYROLEAN ALPINE WIRELESS STATIONS MERANO TRENTO BOLZANO CORTINA D'AMPEZZO SARENTINO READY FOR RADIO CHECK*, 2009. **BOTTOM** *Pig Latin*, 2008, by Jason Meadows.



MERANO TRENTO BOLZANO CORTINA D'AMPEZZO SARENTINO READY FOR RADIO CHECK (2009) at first seems to be a textbook illustration of the childlike side of Calder's style. This brightly colored, cartoonish world would not be at all out of place set up next to Calder's *Circus* (1926-31). But its irregular swaths of paint and off-centered construction create a kind of gravity, making even the floating elements seem earthbound; in Calder's work, by contrast, there's a sense of levitation.

Warren notes that in addition to moving Calder's experiments with form and color forward, many artists in the show are riffing on the way Calder used nontraditional materials. In Calder's works, she says, found objects do not necessarily imply the "cultural, conceptual baggage" of a Duchamp readymade. Calder's influence, she says, has resulted in works that are "not bricolage or assemblage" and don't convey a sense of the critique implied by those terms.

That very lack of distance placed between the viewer

and the art object may ultimately be Calder's strongest source of connection with contemporary sculptors, just as it is the source of his appeal to the youngest art lovers. "The fact that children historically have responded so viscerally to Calder's art, often taken as a detriment by sophisticates," says Warren, seems a particular strength in today's highly intellectualized art world."

"My fan mail is enormous," Calder once wrote. "Everyone is under six."

Steve Barnes is managing editor of ARTnews.

"Alexander Calder and Contemporary Art: Form, Balance, Joy" will be at the Museum of Contemporary Art in Chicago from June 26 through October 17. "Alexander Calder in Focus," featuring mobiles, stabiles, drawings, and paintings, is at the museum through March 21.

CASEY KAPLAN

121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM

Maine, Stephen. "Exhibition Reviews: Nathan Carter, Casey Kaplan," *Art in America*. January 2009.

EXHIBITION REVIEWS



View of David Tremlett's exhibition "In Space," 2008, showing (left to right) *La Morra* and *Horizontal & Vertical*; at Gering & López.

NEW YORK

DAVID TREMLETT
GERING & LOPEZ

With nearly four decades of work behind him, the British artist David Tremlett is still little known in the U.S., despite having exhibited widely in Europe and as far afield as Tokyo, Tanzania and west Texas, and having been short listed for the Turner Prize in 1992. Tremlett considers his wall drawings, which typically are executed in pastel on interior or exterior architectural surfaces, as essentially

sculptural in nature. A great many of his projects, such as "In Space," recently seen at Gering & Lopez, are temporary, reflecting the artist's conceptual conviction that "the permanence of the work is in the idea."

This crash course of an exhibition comprised eight new wall drawings, each associated with a recent project. Six were longer than 16 feet. In *Horizontal & Vertical*, white-streaked bands of red and blue placed against a field of pale, silvery gray regarded each other as warily as boxers emerging from their corners. The composition reprised a major (permanent) 2004 project for the British Council's cultural center in Nairobi. A network of geometric cells in a wide range of warm grays dominated *La Morra*, defying perspectival space despite the proliferating diagonals. The piece was named for

the Italian hill town where Tremlett and Sol LeWitt collaborated on decorating a chapel in 1999. Drawing *Within 3 Lines* combined trademark Tremlett motifs: stacked bands or strata (here, in two grays and a leathery brown) and eccentrically truncated shapes that resemble shattered letterforms and evoke commercial signs and graphics. The artist departed from his customary pastel in Kolkata, an expanse of glistening, blackish railroad grease slathered on the wall by the handful, named for the Indian city (formerly Calcutta) visited by the artist. A striped band of graphite along the composition's bottom evoked the fringe of a garment, or train tracks. The piece seemed a bit of a lark, but its caricature of tactility was an effective counterpoint to the smoothly rubbed pastel elsewhere.

While the works acknowledged the gallery's architecture, few did much to disrupt it perceptually. As a sampling of Tremlett's current vocabulary, the show perhaps inevitably looked cobbled-together, though it did imply an oblique commentary on the decorum of the gallery as a site. The quirky poetry of Tremlett's work might, after all, be best suited to the derelict and disused spaces of which he is particularly fond. One wishes the Dia Foundation of old had taken him under its wing and provided him with a big, empty building to work with.

-Stephen Maine

NATHAN CARTER
CASEY KAPLAN

One of the most formally buoyant gallery exhibitions of this season's opening round, Nathan Carter's "Radio Transmission Contraptions" had wit to spare and energy to burn. Visually rambunctious sculpture was predominant among the 21 works in this megawatt show, which, in thrall to mid-20th-century rhythms, channeled Calder's playfulness, Mira's tethered violence and the jazzy muscle of Stuart Davis. Underlying Carter's central conceit of the art object as jury-rigged device for strategic communication is a furious nostalgia for a forward-looking past in which creative means and the dissemination of information seemed limitless.

The retro stylings began in the first of the gallery's three spaces, which housed a dozen or so bristling, jaunty sculptures (all 2008). Around 3 or 4 feet high, these are caricatures of the transceiver/antenna paradigm of ham and shortwave radio equipment. Carter's riffs on "wireless" are made largely of wires: typically, three slender steel rods blooming mutant antennae sprout from eccentrically shaped ceramic bases. Most employ swank two-color schemes, such as black and salmon (*Radio Berlin Inactive Under Repair*) or vermilion and mint green (*Ra-*

EXHIBITION REVIEWS

View of Dzine's "The Beautiful Struggle," showing *La Perla*, 2008, fiberglass and mixed mediums; at Deitch Studios.



View of Nathan Carter's exhibition "Radio Transmission Contraptions," 2008; at Casey Kaplan.

placement on plain white pedestals of various heights, which in turn rested on low platforms, alluded to the conventions of design exhibitions, underscoring the sculpture's utilitarian source.

Carter has reined in his humorous facility with funny, run-on titles, but a few still resemble unhinged haiku. Atmospheric Disturbance Barents Sea Where Did All These Birds Come From? (2007) is an 8-by-18-foot relief of innumerable discrete plywood segments screwed to the wall. Vaguely piscine or avian shapes, primarily in black and blue, are barely contained by the ribs of a vessel or trough. The jittery image doesn't quite cohere, like a distant radio station you can't quite pull in. The piece relates strongly to two large works on paper that feature a broader palette and even greater retinal frenzy. The 9-by-20-foot Calling Four Towers Signal Drifting With No Fixed Purpose (2008), a thicket of blue-painted steel-wire squiggles, topped with economical suggestions of loudspeakers, Tesla coils and satellite dishes, seems on the verge of spelling out ... who knows what.

Things got really weird in the gallery's back space, with a quartet of suspended constructions in welded rebar strung with shards of brightly colored glass. One armature includes a simplified, blank-eyed bird, another a leaping fish; each is lit, more or less from within, by a bare bulb dangling from a

cable. Their apparently improvisational fabrication conveys urgency, while their titles channel Paul Revere, domestic ritual and the open road: One if by Land, Two if by Sea, Three for Tea and Four on the Floor.

With his fourth solo show at Kaplan, Carter has pruned back some of his work's erstwhile excess; paradoxically, that allows him more efficiently to convey a sense of overload. While the artist's signal-to-noise ratio is greater than ever, his work runs no risk of staying "on message." Carter's affection for scattershot sculptural form and ad hoc language comes through loud and clear.

-Stephen Maine

DZINE DEITCH STUDIOS

For "The Beautiful Struggle," Dzine transformed the industrial space of Deitch Studios into a showroom for customized vehicles, complete with the voluptuous shapes and glitzy trimmings of Vegas showgirls. The self-taught Puerto Rican-American artist, born Carlos Rolon, gained renown writing graffiti in his hometown of Chicago before launching a painting career. Recent acrylics on panel, based on Buddhist mandalas, were included here but receded to become just a graphic backdrop for the vehicles on view.

Dzine (pronounced de-sign) collaborated

with lowrider experts from Chicago's Pura Familia Car Club to customize a fully operating car, two bicycles and a motorboat, resulting in hybrid cultural artifacts and art objects. Form trumps function in vehicles detailed with rows of Swarovski crystals, gold leaf and delicately forged tangles of metal. For the boat *La Perla* (2008), an orange fiberglass hull is fitted with red and orange suede seats, and the bow opens like the lid of a baby grand to reveal deep-set speakers on an undulating surface. In *Throne to the Last Emperor of the Forbidden City* (2008), a Schwinn Sting-Ray bicycle is modified with a Bondo mold of red-orange spirals and gold leaf, a reference to the gilded Dragon Throne of Imperial China.

Though outlandish, these vehicles are loyal to the esthetic of a masculine hobby steeped in over a half-century of tradition in Mexican-American communities of California, Chicago and the Southwest. Dzine's '93 Cadillac Fleetwood, *Pimp Juice*, first displayed in the Deitch booth at Miami Art Basel 2007 and on view here, was adapted from an earlier work of the same name by Pura Familia Car Club founder Rene Espinoza. An underlayer of marbled red paint on the car's exterior is detailed with calligraphic flourishes and airbrushed portraits. Espinoza's original sported an airbrushed illustration of a smirking Rene surrounded by three fleshy females in thongs and stilettos.

CASEY KAPLAN

121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM



MAN ON WIRE

ARTIST NATHAN CARTER CONSTRUCTS WILDLY ELABORATE SCULPTURES OUT OF CULTURAL DETRITUS. HIS LATEST BIT OF HANDIWORK LETS HIM CATCH THE NEWEST INDIE ROCK AS WELL AS THE WEATHER OVER GUANGDONG PROVINCE

In this picture I'm trying to adjust my precarious-looking radio antenna so I can tune into live pirate radio broadcasts from unlicensed boats traveling around the North Sea. My antenna is built out of thin, round metal parts salvaged from modernist constructions, letters from Italian street signs, shapes cut from soup can pots and pans, plus coins, tokens, and other pocket shrapnel joined with wire from the door mechanisms of old automobiles. The whole structure is painted with a special blue paint for better reception. On rainy nights I can position the aerial to pick up a clear signal and listen into the "Hell Hour from Hull," China's nautical weather report, "Politics from Woody Creek," the JFK tower calling Heathrow, mysterious numbers-stations, and all the latest underground Quick-Snap songs. **Nathan Carter**

CASEY KAPLAN
121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM

SAN ANTONIO
EXPRESS-NEWS
SUNDAY
JANUARY 13, 2008
SECTION H

S.A. LIFE & CULTURAS

12H

SAN ANTONIO EXPRESS-NEWS SUNDAY, JANUARY 13, 2008

Artist charts mysterious, invisible waves of communication

Cold War, radio the inspiration for simple yet powerful pieces.

By Dan R. Goddard
EXPRESS-NEWS STAFF WRITER

A homemade spy kit, clandestine Soviet-era radios, three-dimensional drawings of TV transmissions and carved wooden zeppelins are some of the retro-looking objects made by artist Nathan Carter, who began by wondering what radio waves look like.

"As a kid growing up in Post in West Texas, I remember building a crystal radio kit," Carter said. "My dad was a ham radio operator, and I think that got me interested. What do TV signals look like? What does a fax look like while it's being transmitted?"

"I started making drawings, which led to models, and my work has grown from there."

Carter's "The Covert Caviar Frequency Disruptor" is on view through Jan. 20 in the Hudson (Show)Room at Artpace.

Born in Dallas, Carter now lives



COURTESY OF ARTPACE SAN ANTONIO

The wood, enamel and paint 'Atmospheric Disturbance Barents Sea Where Did All These Birds Come From?' can be compared to an immense jigsaw puzzle.

and works in New York. With a Master of Fine Arts degree from Yale University, he has had solo shows at the Galeria Pila Parra in Madrid, the Casey Kaplan Gallery in New York and with Esther Schipper in Berlin.

Carter's imaginative chartings of radio waves, TV transmissions and other wireless communications early on took the form of rather crude multimedia collages, which he has greatly simplified in monochromatic sculptural drawings in steel.

You can trace his reductive reasoning from early works like

"The Trans-Siberian Railroad Has Found a New Way Through the Snow" -- an improvised conglomeration of layered wood, wire and enamel paint -- to more recent wall pieces, such as "Atmospheric Disturbance Barents Sea Where Did All These Birds Come From?" It's an almost minimalistic wall relief made with cut-out wood pieces fitted together like a giant jigsaw puzzle with lots of negative space.

In steel, his work is even simpler. At Artpace, he made the large, free-standing "Traveling Language Machine with No. 3

Frequency Disruptor and Disinformation Numbers Station," Created with thin rods of blue steel, the work resembles a children's playground gym set.

With clean lines and accented with letters, it also can be seen as a three-dimensional conversation, a tangled line drawing of something tangible yet never seen.

However, in his newest work, Carter has struck off in a new direction with his models of homemade radios that he imagines might have been created behind the Iron Curtain during the Cold War. Incorporating Russian-language candy and cereal packaging, the radios feature oddly angled antennas, enigmatic words, ancient transistors and other makeshift components.

Fans of spy thrillers should appreciate Carter's latest work, the "Covert Catastrophic Incident Kit," It looks like an improvised spy kit made by an impoverished spy, with carefully filed-down keys to use for picking locks, a small saw blade with white tape for a handle, tiny scissors, a medical kit, an obsolete tape

recorder, a magnifying glass and other handmade subversive objects that 007 would probably look upon with disdain.

A line of model zeppelins, cut out of wood and marded with crude drawings of skulls and crossbones, leads up the stairs to the Hudson (Show)Room. Carter also made a print with the local Hare and Hound Press called "Nine Dirigibles Over Dunkerque."

Though inspired by the handmade constructions of an amateur radio enthusiast, Carter's work has been steadily refined into minimalist metal line drawings and cutout wall pieces that are exceedingly simple yet powerfully suggestive of the invisible lines of communication that envelop our world.

Nathan Carter's "The Covert Caviar Frequent Disruptor" is on view through Jan. 20 at Artpace, 445 N. Main Ave., (210) 21-4900, www.artpace.org.

dgoddard@expressnews.net

CASEY KAPLAN

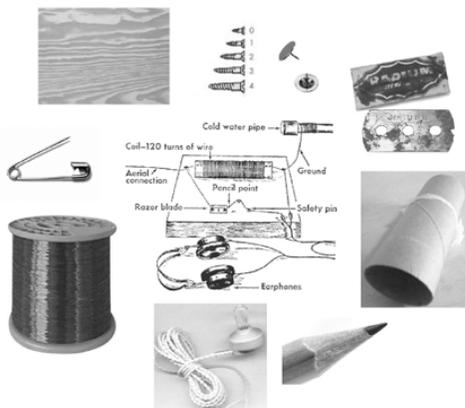
121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM

FOR IMMEDIATE RELEASE:

NATHAN CARTER
EXHIBITION DATES:
OPENING:
GALLERY HOURS:

RADIO TRANSMISSION CONTRAPTIONS
SEPTEMBER 4 – OCTOBER 4, 2008
THURSDAY, SEPTEMBER 4, 6 – 8PM
TUESDAY – SATURDAY, 10 – 6 PM

...The razor blade is tacked down with a wire taped to it and going to one side of the coil and on to the aerial. The other side of the coil goes to the ground and to one side of the headset. From the other side of the headset a wire goes to the safety pin, which is driven into some wood at one end so the pin may be turned. Then the free end of the pin is moved across the rusty areas part of the Marlin blade, and in that way you can find your station. Reception was very good and at night we could get several stations, including Bebop from Belgium and Berlin Sally...



To inaugurate the 2008-2009 season, this Fall Casey Kaplan is pleased to announce Nathan Carter's fourth solo exhibition, RADIO TRANSMISSION CONTRAPTIONS. Carter's two-dimensional and sculptural objects are improvised devices that suggest precarious usefulness as communication instruments or diagrams of "info way" networks. Combining the process of making things by hand and the seemingly irrational activity of play, the artworks burst with lyrical and expressive energy. Lines, objects, symbols, colors, geometric and organic shapes are at once expressive gestures and reflections of multi-layered psychogeographic landscapes buzzing with visual expressions of audio and non-verbal communication signals.

In collaboration with Cerámica Suro, an industrial ceramics and fine art studio in Tlaquepaque Jalisco, Mexico, Carter has introduced ceramic and glass as new mediums to his practice. He presents a major body of work that demonstrates his willingness to experiment with new materials and most importantly investigate unfamiliar working environments in his approach to art making.

RADIO TRANSMISSION CONTRAPTIONS begins with a series of small-scale, ceramic and wire sculptures. They are similar in size to portable two-way radio sets but could also be seen as architectural forms--miniaturized radio stations transmitting and receiving radio waves, coded SMS messages, heavy musical broadcasts and ominous weather reports. In Gallery II, a large, wall-based sculpture of colorful ceramic disks on rotating arms titled, THIS ONE GOES OUT ACROSS THE SEMAPHORE SPECTRUM, simultaneously takes form as a double solar system model or an antiquated signal device used to communicate turbulent atmospheric conditions to pilots in air or at sea. Also included are new paper collage drawings, a cantilevered object titled, HIGH VISIBILITY WEATHER RADIO AIRSHIP WITH REFLECTOR PLUMAGE AND ALL MOD CONS, and the large-scale suspended painted blue steel drawing, CALLING FOUR TOWERS SIGNAL DRIFTING WITH NO FIXED PURPOSE. In Gallery III, four vibrant steel and glass chandeliers act as suspended illuminated emergency mayday beacons, titled: ONE IF BY LAND, TWO IF BY SEA, THREE FOR TEA, FOUR ON THE FLOOR.

Nathan Carter recently had his first US solo museum debut at Artpace, San Antonio, Texas in October of 2007. Also in 2007, the artist had his first European solo museum exhibition at Domus Artium 2002, Salamanca, Spain, and was featured in "Level 5: The View from Here: Acquisitions since 2000," Tate Modern, London, England in 2006. Other recent solo exhibitions include, "RADIO THREE ON THE TREE IN THE LIGHT OF THE DARK BLACK NIGHT," Esther Schipper, Berlin, Germany.

FOR FURTHER EXHIBITION INFORMATION PLEASE CONTACT THE GALLERY.

NEXT EXHIBITION: ANNIKA VON HAUSSWOLFF "I AM THE RUNWAY OF YOUR THOUGHTS", GALLERY I & II, GARTH WEISER "DRAWINGS", GALLERY III
OCTOBER 10 - NOVEMBER 8, 2008

GALLERY ARTISTS: HENNING BOHL, JEFF BURTON, NATHAN CARTER, MILES COOLIDGE, JASON DODGE, TRISHA DONNELLY, PAMELA FRASER, LIAM GILLOCK, ANNIKA VON HAUSWOLFF, CARSTEN HÖLLER, BRIAN JUNGEN, JONATHAN MONK, DIEGO PERRONE, JULIA SCHMIDT, SIMON STARLING, GABRIEL VORMSTEIN, GARTH WEISER, JOHANNES WOHNSEIFER

CASEY KAPLAN
121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM

The New York Times

Art in Review

Published: September 25, 2008

NATHAN CARTER

Radio Transmissions Contraptions

Casey Kaplan

525 West 21st Street, Chelsea

Through Oct. 4

Nathan Carter has raised his game, getting at the playful drawing-in-space core of his art with greater simplicity, force and variety, and therefore seriousness. His fourth solo show at Casey Kaplan is eye-popping. While white cube dependent, it exploits this pristine context effortlessly and completely, with a distinctive, worldly use of line and color.

The constant in these freestanding and hanging works, both flat and in the round, is steel — bent rods or wire or small cut-out shapes — and bright color, provided variously by paint, ceramic, glass or lighting gel, as well as the occasional light bulb. Titles and forms continue to be mutually enhancing, but the conceptual framework has been pruned back. His obsession with British soccer teams has been replaced by one with various forms of radio (underground, amateur and corporate).

The show opens with a series of fanciful antennae that might almost (but not quite) have been made by Calder or Miró. Ceramic bases tend toward stripes and checks. Plants, animals and engineering mingle.

The centerpiece in the main gallery is “Calling Four Towers Signal Drifting With No Fixed Purpose,” a dazzling all-blue, all-steel hanging piece 20 feet wide, whose sketchy architectural elements are also hieroglyphic figures waving at one another across expanses of letter fragments. In the final gallery a series of pieces made of rebar and colored glass (including a bird and possibly a fish) occupy a triangle defined by art, '50s design and tourist souvenir, kept afloat with a keen sense of scale.

In two large works on paper Mr. Carter unleashes his old penchant for sensory overload. In a third he reins it in again, which feels freer. ROBERTA SMITH

CASEY KAPLAN
121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM

Green, Kate. "Nathan Carter." *Modern Painters*, February 2008: 93

SAN ANTONIO NATHAN CARTER ARTPACE

The 17 works that were sprawled across the two-floor installation of "Covert Caviar Frequency Disruptor" demonstrate Nathan Carter's increasing skill at balancing a command of delicate, saturated shapes (think Alexander Calder or Joan Miró) with charged subject matter. While the focus here was coded telecommunications networks, the main draw was Carter's infectious, colorful, multidimensional drawing style. The powerful wall relief MILAN SUBSTATION THROWING SIGNS SIGNALING DOLOMITE WEATHER DISTURBANCE (2007) merges this newfound gravity with signature levity. In it an inky black deconstructed letter u is layered with sprouting tendrils, candy-colored biomorphic forms, and scattered text to conjure the ominous yet fantastic idea of airborne information waiting to be intercepted. The highlight of the show, TRAVELING LANGUAGE MACHINE

WITH #3 FREQUENCY DISRUPTOR AND DISINFORMATION NUMBERS STATION (2007), rises 8 feet from the floor and extends more than 12 feet across, with thin blue rods of steel bent to form a set of spindly radio towers, antennae, and a hovering swoop of letters and numbers that instantiate the complexities of covert communications. As our world has become darker and more deeply embedded with technologies to both emit and decode dangerous secrets, so too, apparently, has Carter's.

--KATE GREEN



CASEY KAPLAN

121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM

**Nathan Carter: THE COVERT CAVIAR FREQUENCY DISRUPTOR**

New York, NY

October 25, 2007–January 20, 2008

about the artist

Nathan Carter's wall reliefs, sculptures, collages, and hanging objects are inspired by myriad aspects of contemporary society: modes of transportation, mass communication devices, sports insignias, and architecture for mass gatherings like stadiums and parade grounds. At once gestural and reductive, his works amplify strategies first explored by modernist artists in the early 20th century. Deeply rooted in a fascination with how visual abstract codes represent a means of abbreviated, if not universal, communication, Carter's free-form compositions are simultaneously non-objective and referential.

Playful at first impression, Carter's art contains allusions to mundane yet foreboding engagements, such as radio transmissions, encoded transcriptions, and other electronic communications that serve not only to link us to world networks, but also to place us under surveillance and deprive us of our privacy. Often our dependence on these tools and the despair that results from their failure to properly operate is a recurring leitmotif in his work.

Nathan Carter was born in Dallas, TX, in 1970 and currently lives and works in New York, NY. He received his MFA from Yale University, New Haven, CT, in 1999. He has had solo exhibitions at Galería Pilar Parra, Madrid (2007); Casey Kaplan Gallery, New York (2006, 2004, 2001); and Esther Schipper, Berlin (2006). He also participated in *Art 33 Basel*, Basel, Switzerland (2002). Selected group exhibitions include Neo Baroque, DA2 Centre of Contemporary Art of Salamanca, Spain (2005-06); *Greater New York 2005*, P.S. 1 Contemporary Art Center, Long Island City, NY; and *GNS*, Palais de Tokyo, Paris (2003).

about the exhibition

For his exhibition at Artpace, Carter has created several new bodies of work. Augmented by a selection of earlier objects, it offers the first occasion for the artist's practice to be viewed over a period of time extending back to 2002. The show opens with a group of thirteen airships, a project from 2006, in a formation that leads visitors up to the Hudson (Show)Room. Along the way, Artpace's conference room has been colonized by three new pieces that constitute a concise statement of Carter's current work: an oversized collage, a complex wood relief, and a monochromatic sculptural drawing in steel. Each of these works indicates the artist's reliance on the discipline of drawing, whether linear or modular. In *TRANSATLANTIC RADIO AND VISUAL SIGNALS FOR BLACKED OUT HEAVIES* (2007), a successful example of the recent introduction of photography into his work, the combination of collage and line results in a composition that is structurally comparable to the wood relief *IMPROVISED PIRATE RADIO ANTENNA (HANDMADE KITCHEN UTENSILS)* (2007) and the sculpture *MILAN SUBSTATION THROWING SIGNS SIGNALING DOLOMITE WEATHER DISTURBANCE* (2007). In all the works, dense cacophony and brevity coexist in a fragile state of detente.

The installation in the Hudson (Show)Room offers a broader perspective on how Carter's work has evolved. The earliest piece in the show, *THE TRANS-SIBERIAN RAILROAD HAS FOUND A NEW WAY THROUGH THE SNOW* (2002), is the first wood relief the artist ever made. In it one senses a tentative quality that implies experimentation and discovery, both formal and structural. Compare this object to the virtuoso *ATMOSPHERIC DISTURBANCE BARENTS SEA WHERE DID ALL THESE BIRDS COME FROM?* (2007), the artist's most ambitious relief, whose lyrical quality and formal clarity announce his command of the medium. Equally heroic in scale is *TRAVELING LANGUAGE MACHINE WITH #3 FREQUENCY DISRUPTOR AND DISINFORMATION NUMBERS STATION* (2007), which was made at Artpace. A tangled web of steel, forged and bent into a three-dimensional line drawing, it exemplifies the artist's tendency to improvise: things conceived to fit together often get slightly remade during their installation, placing them in a constant state of potential reconfiguration or improvement.

Carter's work takes a new direction in the group of three makeshift radio devices and the assemblage of found and altered readymades that comprise *COVERT CATASTROPHIC INCIDENT KIT* (2007). References to emblems and commercial signage found in his earlier projects have now given way to their direct incorporation. The photograph here is almost a blueprint of how these pieces might be assembled and used. And the double view of art and technology as equally rough and ready practices is both ironic and absolutely serious. It forms the balanced Yin and Yang that lies at the core of Carter's work as an artist.

-Matthew Drutt, Executive Director

CASEY KAPLAN

121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM

Michael Wilson, "Nathan Carter: Casey Kaplan Gallery," *Artforum*, February 2007, XLV, No.6, p. 291.

ARTFORUM



REVIEWS

Nathan Carter

CASEY KAPLAN GALLERY

Nathan Carter's bright, bustling "ALL CITY," his third solo exhibition at Casey Kaplan Gallery, radiated a joy in formal experimentation that, in its childlike exuberance, paralleled the specifically boyish cast of its familiar thematic preoccupations. Carter World--not unlike the real world--subsists in a cacophony of amateur and pirate radio signals, intersecting vehicular trajectories, multilayered route maps, jargons, codes, and ciphers. In the artist's last show at the gallery, in 2004, this world was imaged as looping wall reliefs of cheerfully painted wood that resemble elaborate homemade board games. A couple of works along the same lines were on show here, but the inclusion of a flotilla of mobiles, drawings, collages, and photographs made "ALL CITY" feel like the start of something new.

Persisting with his use of extended titles that at once clarify and obfuscate--one example, THE CAUTION SIGNALS ON THE GROUND CONTROL ARC DON'T MAKE SENSE AND IT'S A MONKEY'S TEA PARTY UP HERE WITH EVERYTHING GOING ON, would be an apt name for the whole show--Carter here also added his own bite-size takes on a few works to the press release. "A loosely affiliated menacing armada of eighteen black and blue dirigibles covered with threatening insignia flying through bad weather in an aggressive formation trying to find a place to land. They're hot under the collar, low on patience, behaving erratically, and looking for trouble," is a typical entry, effectively capturing Carter's verbal wit and his predilection for eccentric narratives spiced with military derring-do.



Nathan Carter,
BLUE AND CREAM
TRAVELING LANGUAGE
MACHINE (detail),
2006. Styrofoam,
resin, steel, wood,
wire, acrylic paint,
8' 7" x 14' 1/4" x 8'.

and spindly, antennae-like protrusions--two large fans of which are tipped with the letters of the alphabet and the numbers zero to nine (imagine an exploded typewriter)--the work has an insectlike appearance that irresistibly recalls early-twentieth-century biomorphic abstraction, and an intense cerulean color scheme that makes good use of some leftover Yves Klein blue. Fortunately, far from being merely a winking homage, it is an enormously entertaining work in itself.

While TRAVELING LANGUAGE MACHINE and other large three-dimensional works such as GREEN CONSTELLATION R.I.P. RAINBOW WARRIOR IN DAVY JONES LOCKER may have grabbed the most attention here, two large color photographs depicting scattered collections of what might be called contextual material were canny lower-key inclusions. The objects pictured in THE GET SET UP FOR METROPOLITAN MANEUVERS AND TURBULENCE include safety pins, a "TUBE WORKERS AGAINST THE WAR" badge, a pound coin, a guitar pick, a penknife, and--presumably in homage to Le Tigre--a MetroCard swathed in a piece of cardboard with "MY MY METROCARD" scrawled across it. The rambunctious, ramshackle energy of the titular song finds a visual equivalent in Carter's planes, trains, automobiles, gizmos, circuits, clusters.

The latter description applies to a thirteen-part sculpture in Styrofoam, resin, acrylic paint, and wood that represents the airships in question as rough-cut scale models suspended from the ceiling in a meandering formation. Emblazoned with stenciled skulls, checks, and lightning bolts, the swarm of miniature vessels has the precarious charm of a slightly over-ambitious school project but is shadowed by an unsettling edge of incipient violence. SINGLE EVIL (all works 2006) is similar--an elongated form resembling the fuselage of a plane that was hung above the front desk like a hovering vulture.

Arguably, the show's centerpiece was BLUE AND CREAM TRAVELING LANGUAGE MACHINE, a large free-standing construction that, along with the likes of the wall relief SAVOIRE FAIRE IS EVERYWHERE, seemed convincing evidence that Carter is inspired fairly directly by Joan Miro, Jean Arp, Alexander Calder, and Yves Tanguy. A riot of fins, coils, platforms,

-Michael Wilson

CASEY KAPLAN
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INFO@CASEYKAPLANGALLERY.COM

Paul Elliman & Cay Sophie Rabinowitz, eds., Nathan Carter: The Gale Force Precision Dirigible Flying Faction In Action. Berlin: Esther Schipper, 2006

Nathan Carter's Nonverbal Never Mind the Bollocks

Cay Sophie Rabinowitz

During a recent studio visit, Nathan Carter showed a selection of found-reference slides. No single image that he presented is the basis for a single work. Rather, the series of seemingly disparate images establishes, as a whole, a basis for the artist's approach to his work as "an envelope of abstraction." While I remain intrigued by the entire slide sequence and the works he was constructing, one image stands out: a photograph of Johnny Rotten displaying with both hands the two-fingered V sign while dancing on the sidewalk around a well-dressed man holding his briefcase. The man, whom Carter identified to be the Sex Pistols' lawyer, Stephen Fisher, appears exasperated yet disarmed. This situation in action arguably exemplifies the artist's fundamental interest in nonverbal communication. Specifically, in the most recent assemblage wall reliefs, sculptures, and drawings, Carter celebrates forms of provocation that appear harmless and have the potential to disarm.

While the rhetoric of Johnny Rotten's V sign may only subtly be implicated in Carter's exhibition *THE GALE FORCE PRECISION DIRIGIBLE FLYING FACTION IN ACTION*, at Esther Schipper in Berlin, one finds in the installed works numerous examples of similarly nonverbal yet conventionally codified modes of communication. Flags, radio waves, air traffic control signals, branch diagrams, flares, and semaphores have been imported and incorporated repeatedly.

In the larger of two wall reliefs, titled *THE WHIRLWIND BUZZ AERIAL SHA-BANG IS OFF TO A WILD START OVER THE DISPUTED HILLS OF THE BOWLING GREEN*, a series of black U-shaped branches establishes the dominant structure. Dispersed and layered

wooden shapes display painted abstract patterns of mostly primary colors that could be based on marine code flags, sports team jerseys, family crests, or corporate logos. The stripes and colors of several shapes that form a row along the top portion recall the designs of national flags, though the reference to any specific country is not clearly expressed. The fact that so many nations share color schemes and can be distinguished only by the orientation or order of stripes makes it impossible to assign just one nation to one flag in the work. Left of two shield forms, a bisected oval in red, white, and green could refer to Italy, Mexico, Madagascar, or Hungary. Moving toward the center, a red, white, and blue half circle could mean France, Yugoslavia, or the Netherlands. Red and white could be Austria, Indonesia, or Poland, but combined with black it could be Yemen.

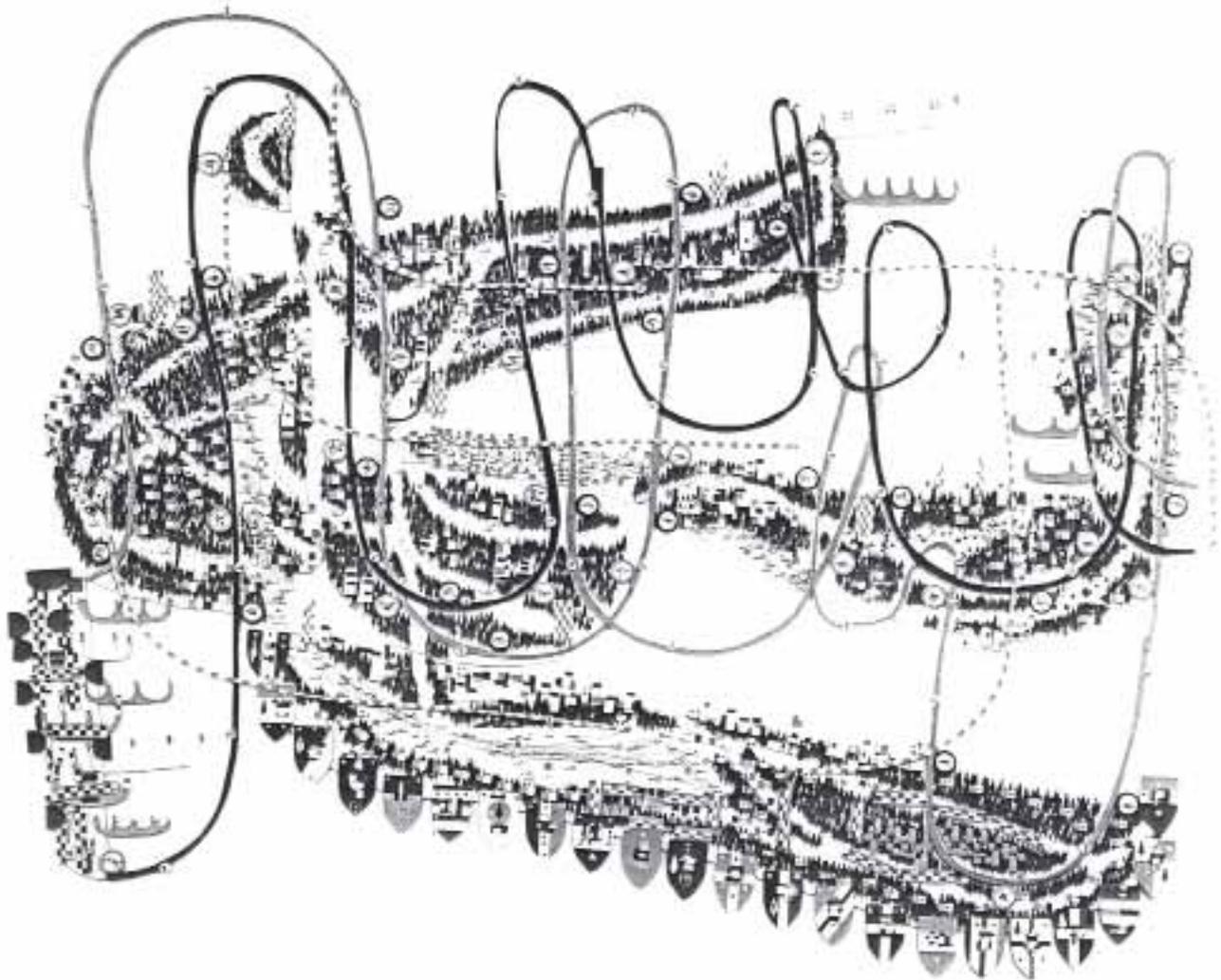
Whatever current events, places, or people motivate Carter's work, or whatever association viewers develop, remain in constant flux, being simultaneously inside and outside the work equally central to its concerns and tangential. For example, if an earlier work by Carter titled *RADIO FREE SARAJEVO IS REPORTING ANTI-CYCLONIC GLOOM 6 BECOMING GALE 9 VISIBILITY MODERATE* brings to mind the 1984 Winter Olympics, or a once prosperous, multi-ethnic capital city of the Yugoslav republic, or the civil war that eradicated any possibility of a multi-ethnic population, these associations are not illustrated by or in the work. The work has a life of its own as a landscape of sprawling snowcovered trees and collaged cutouts painted with rudimentary patterns that are not part of any codified symbol system. Like the

flags in Carter's most recent works, this could be, but is not just, *about* Sarajevo. If, by chance, the work points to a specific location or event, it will likely also stray from it, making all associations a product of each viewer's imagination.

Returning to the most recent exhibition, one could imagine hypothetically that the flags in Carter's large wall relief *THE WHIRLWIND BUZZ AERIAL ...* do refer to national flags, and that it would seem fitting to consider the black, yellow, and red curved shape in the upper left section to represent Belgium. Thinking more about



1984 Olympic Games, Sarajevo, Yugoslavia



RADIO FREE SARAJEVO IS REPORTING ANTICYCLONIC GLOOM 6 BECOMING GALE 9 VISIBILITY MODERATE, 2003. Collection Ann and Marshall Webb.

communication than national identity transforms this top section into a Babylonian crisis of language, within which Belgium is set apart for being so vigorously divided by its simultaneous and segregated native tongues. Incidentally, Belgium's colonial influence spread its languages far beyond Europe's borders to places in Africa, for example, where native and tribal language divisions fuel civil conflict into which the UN struggles helplessly to intervene.

Onto the surface of his own virtual metropolis, Carter scatters an occasional symbol into the collections of colors and shapes: red boomerangs, blue ellipses, diagonally divided pink and black, green and orange shields, a kickboard with two white and one blue diagonal stripes, commas, pointers, and so on. The whole scene appears to be oscillating, but the most intense features hover near the black branches. Four multi-colored skeletal cone shapes ascend from the lowest rungs like searchlight beams or loudspeaker sounds. Arching, thin, red-and-white-checked pathways roam the surface as if to seek or trace a point of entry. If conceived as an aerial mass, this composition seems like



A pirate radio broadcast by Welsh Nationalist sympathizers from a town in South Wales, 1964



PSYOPS airdrop leaflet, Falkland Islands conflict, 1982



Water blockade, divided city of Berlin, 1948

the whirlwinded debris of a natural disaster. But otherwise conceived to be a crisis of culture, the encapsulated social groups or clusters seem to be caught up in something more ominous and man-made. While activity abounds, no sounds, shapes, or symbols traverse beyond the entrenched row of international flags grazing along the top edge. These are stationed like a border patrol, but they don't interfere, converse, or effect measurable change.

A smaller wall relief, THE SNOW COLD WIND AND BLINDING VISIBILITY IN THE SKIES OVER THE GREY TOWER BLOCKS OF MURMANSK GAVE THE OCCUPANTS OF THE SMALL PLANE A CHILLY DETERMINATION AS THEY CHECKED PARACHUTES AND SYNCHRONIZED WATCHES, is likewise defined by a row of flags that graze the top edge. In a manner that is characteristically less

abstract (more literal) than the larger relief, here Carter has rendered his urban scene as if from an aerial view. Thin white, blue, and occasionally red solid lines denote helicopter or airplane flight patterns. Red boats are moored at random points in areas densely populated with buildings that have been partly obscured by a blanket of fresh white snow. The aerial perspective and scale of this work are remarkable. One enjoys seeing on the wall, but as if from above, a situation in its entirety--a scene that would otherwise be larger than life and incomprehensible.

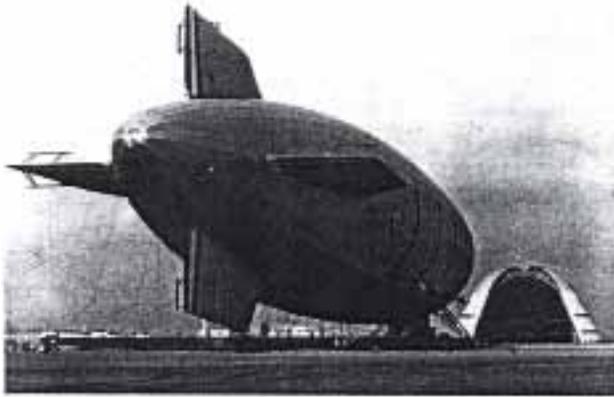
Another work, hanging diagonally from the ceiling in a row that connects the two galleries, is *THE GALE FORCE PRECISION DIRIGIBLE FLYING FACTION IN ACTION*, a sequence of eleven wildly decorated airships. This is a motley group, some menacing, others playful. If one ship appears to be a fighter plane, another looks to be a flying fish. Absurdly joined head to tail, these dirigibles are caught in a formation that will permit no hope of a safe landing--in fair or foul weather. Small flags attached like windswept antennae suggest a means to transmit information. At first, the bold patterns and resemblance to balloons, buoys, or kites make these airships seem like benign playthings. But if these dirigibles are zeppelins, surveillance vehicles of a failed utopian campaign, the carefree and colorful coats of armor would serve to disguise a powerful agenda.

At the end of the row of airships stands a cacophonous sculpture of diverse media, *THE ALL CITY CROSSTOWN STREET LEVEL GYRATION MANEUVER*, which looks to be the result of an urban explosion, with its various parts projected in many directions. The vertical positioning of its clay rainbows on wooden pedestals, cut-out wooden flags on coiled wires, and pink, orange, and blue buoys mounted on poles distinguish this work from the others. It is mounted on, and emerges from, the ground up, whereas the others hang on the wall or from the ceiling.



Air traffic control radio tower, Shropshire, England, 1955

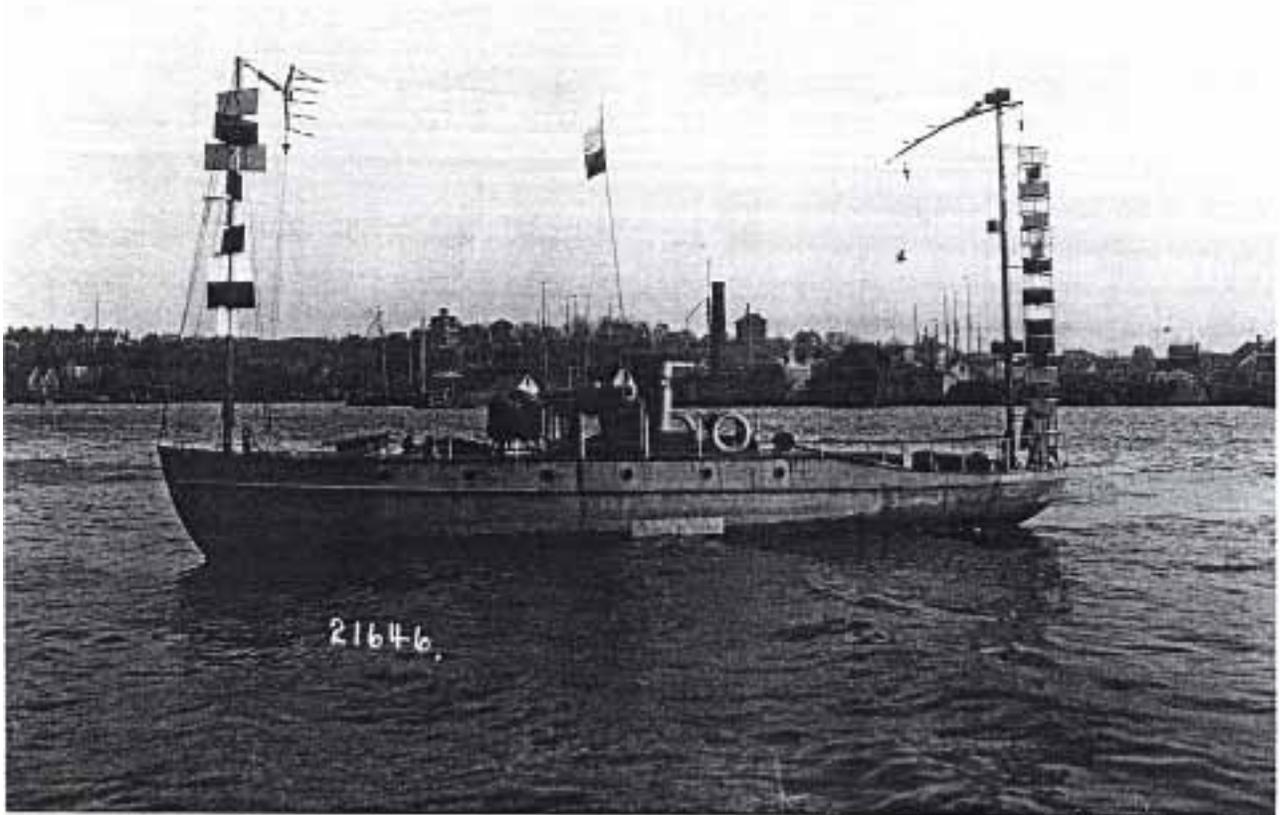
However, this sculpture might also be considered another version of the situation rendered in the larger wall relief, titled *THE WHIRLWIND BUZZ AERIAL....* As an exploded version of the previously discussed wall work, the sculpture's wireformed cones become radio signals or searchlight beams, and the ruling nations take the form of two Styrofoam guards--one red, white, and green, the other red and white--standing on alternate sides of the raised platform, intently staring in opposite directions. Alarms, radio waves, marine flags, Morse codes, and flares--all signals--seem to be sounding off simultaneously, creating an oversaturated atmosphere of colliding cross-purposes and interference. In the details of this work, Carter seems committed to



Dirigible and hangar at the NASA Ames Research Center, Moffett Field, California

visualizing the invisible. One could say that his images are based on the way sounds are heard or air moves. His chaos becomes a cacophony of all the signals sounding off at once, none able to communicate a clear message.

Viewers approaching Nathan Carter's work might remain untouched by nations, surveyors, distress signals, or any manner of sociopolitical engagement. This may well represent the most provocative way his work can operate. A viewer who is drawn to the attractive shapes, teasing antics, and irreverent gestures might more openly confront other agendas, be these real or imaginary, prescribed or produced. If this work, like Johnny Rotten's two-fingered V sign, becomes a nonverbal expression that disarms, well then, Never Mind the Bollocks.



Pirate radio boat Alvarie hiding off the coast of Bremerhaven, Germany, 1968

CASEY KAPLAN

121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM

FOR IMMEDIATE RELEASE

NATHAN CARTER: ALL-CITY

EXHIBITION DATES: NOVEMBER 16 – DECEMBER 22, 2006

OPENING: THURSDAY, NOVEMBER 16, 6 – 8 PM

GALLERY HOURS: TUESDAY – SATURDAY, 10 – 6 PM

Nathan Carter presents sculpture, photographs, mobiles, wall relief sculptures, videos, drawings and collages in “ALL CITY,” his third solo show at Casey Kaplan Gallery, New York.

These works attempt to visualize the chaotic intersection of communications, overlapping networks of transportation, and unfolding geopolitical events.

High-density color patterns, lines, letters, and graphic diagrams represent modes of communication such as faxes, Morse code, cell phone signals, pirate radio, ship-to-shore frequencies, air traffic control transmissions, and text messages written on the go. These symbols are intermingled with representations of airplanes, dirigibles, helicopters, subways, large- and small-scale vehicles, communication towers, train diagrams, signage, contrails, and flight patterns. Irreverent texts and menacing abstract shapes add to the sense of disorder, leading to the question: What happens when lines of communication break down?

A partial list of works described in the artist’s own words:

One giant traveling blue and Bavarian cream language machine that uses its alphabet set-up and selection of antennae to send out heavy musical broadcasts, propaganda, and urgent text messages about foul weather and geopolitical schisms.

A loosely affiliated menacing armada of eighteen black and blue dirigibles covered with threatening insignia flying through bad weather in an aggressive formation trying to find a place to land. They’re hot under the collar, low on patience, behaving erratically, and looking for trouble.

Six green weather balloon stations sponsored by well-meaning humanitarian/scientific research groups perched on a red landing platform. Greenpeace Rainbow Warrior R.I.P. in Davy Jones’s Locker.

One 747 “Heavy Big Bird” stacked to the rafters with American Youth of university age drinking and self-medicating to dramatic excess while weathering air pockets on a bumpy trans-Atlantic flight piloted by an astronaut and a well-known and much missed literary figure.

A triptych of Harry Beck inspired way-finding subway map diagrams representing New York, London, and Paris.

Three photographs of object collections that tell stories illustrating the answers to the questions: “Hey buster, what’s in your pocket?” “How are we going to get the message through to the front if all we have is this old transistor radio?” and “Where did you learn the protocol for Moscow Rules, on the Farm?”

A magnified handy hanging Morse code educational/learning instrument.

Two strange amorphous floating shapes with high visibility symbols and incident recording sensors.

A full set of blue and red text messages warning wandering malcontents, merchant marine types, wayfarers, and information merchants to STAN BAC -- adjust attitude -- fLaP yoUr fLaiR fLApS -- and STAN KLR.

(CONTINUED)

Nathan Carter has recently been featured in group exhibitions including "Level 5: The View from Here: Acquisitions since 2000," Tate Modern, London, UK and "Greater New York 2005," PS1, Long Island City, NY. The artist had a solo exhibition at Galerie Esther Schipper, Berlin, Germany in 2006 and organized "Fearless Vampire Killers," Casey Kaplan, New York, 2005. In 2007, Nathan Carter will have a solo exhibition at Da2 Center for Contemporary Art, Salamanca, Spain and at Pilar Parra, Madrid, Spain where he will simultaneously organize a group exhibition. The Final Runnings' "Hella Mega," will tour Paris, San Antonio and one other location TBA. The artist has recently been short listed for the 2006 International Painting Prize of the of the Castellón County Council, Spain and will show at the Museo de Bellas Artes de Castellón, Castellón, Spain next year.

FOR FURTHER EXHIBITION INFORMATION PLEASE CONTACT THE GALLERY.

NEXT GALLERY EXHIBITION: GALLERY I: MILES COOLIDGE
GALLERY II: PAMELA FRASER
JANUARY 12- FEBRUARY 10, 2007

JEFF BURTON, NATHAN CARTER, MILES COOLIDGE, JASON DODGE, TRISHA DONNELLY, PAMELA FRASER, LIAM GIL-
LICK, ANNIKA VON HAUSWOLFF, CARSTEN HÖLLER, BRIAN JUNGEN, JONATHAN MONK, DIEGO PERRONE, JULIA
SCHMIDT, SIMON STARLING, GABRIEL VORMSTEIN, JOHANNES WOHNSEIFER

CASEY KAPLAN
121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM

ESTHER SCHIPPER
LINIENSTRASSE 85
D-10119 BERLIN
TEL: +49 (0)30 28390139
FAX: +49 (0)30 28390140
WWW.ESTHERSCHIPPER.COM
OFFICE@ESTHERSCHIPPER.COM

NATHAN CARTER
THE GALE FORCE PRECISION DIRIGIBLE FLYING FACTION IN ACTION
17.2.2006 - 25.3.2006

Nathan Carter's second solo exhibition in the gallery presents a wide range of new works including wall reliefs, freestanding sculptures, mobiles, and works on paper - all of them made in 2006. The exhibition encompasses Carter's characteristic myriad of visual pathways, constantly oscillating between narration and abstraction.

The visual language of the large-scale sculptural wall relief *THE WHIRL WIND BUZZ AERIAL SHA-BANG IS OFF TO A WILD START OVER THE DISPUTED HILLS OF THE BOWLING GREEN* is familiar from Carter's previous wooden reliefs, however this new work is more abstract in comparison. The underlying structure consists of a wide blossoming of vertical black stems, that connect, branch, and bridge various multi-coloured clusters of activity that form episodic points of interest. It might be read as a map, but it's unclear whether it's an aerial or an aquatic arena. Tiny colourful bits are reminiscent of existing or fictive flags, and radio signals connect the different continents, however any topographical decoding remains ambiguous.

The title of the show, *THE GALE FORCE PRECISION DIRIGIBLE FLYING FACTION IN ACTION*, refers to a group of eleven airships flying diagonally through the main gallery space. This dangerous and absurd procession, attempting to fly in a formation while travelling through a storm, can be seen as enlarged micro-moments of aerial activity from the wall reliefs, rendered in three dimensions. Visually they echo elements of antiquated flying machine illustrations and Japanese carp kites, using signal flags for air traffic control.

A sculpture entitled *THE ALL CITY CROSSTOWN STREETLEVEL GYRATION MANEUVER* is a fictional structure that alludes to a chaotic metropolis consisting of whirligigs, floating biospheres, radio towers, a field of poppies, high visibility danger signals and symbols.

On occasion of the exhibition, a catalogue will be published by the end of March with an introduction by Cay Sophie Rabinowitz and an essay by Paul Elliman.

For further information and images please contact the gallery.

CASEY KAPLAN
121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM

Review

December 13, 2006

Nathan Carter: *ALL CITY*

Casey Kaplan Gallery, New York Now through December 22



Nathan Carter's rickety mobiles and wall-relief sculptures -- accentuated by symbols, numbers, and directional words -- chart the convoluted ways people communicate, travel, and disseminate information. This exhibition bursts from all directions with overstimulated, cartoonish energy. The freestanding *BLUE AND CREAM TRAVELING LANGUAGE MACHINE* is a wiry structure resembling melting scaffolds from which futuristic antennas jut out, spewing a frenetic mix of coded signals. The wall-piece *ALL-CITY 5 BOROUGHES ON MY NY METROCARD 1239 ACE 7 F 456* employs the schematic form of subway maps, embellished by the obsessive placement of MTA icons, while suspended from the ceiling, *SINGLE EVIL*, a snake-like object decorated with blue-and-black racing stripes and skull-and-crossbones motifs, exudes a sense of playful pessimism.

-JC

<http://artkrush.com/70253>

CASEY KAPLAN
121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM

Skye Sherwin, "Radio Ga Ga: Nathan Carter," Art Review, Issue 05, November 2006, p. 43.

Art Review:



RADIO GA GA: NATHAN CARTER

Nathan Carter is known for his bright, bold reliefs that depict swirly lines over splurging landmass. Realised in the red, white and blue (plus green) of nursery days and national flags, they look something like a crazed Scalectrix or a Miró-esque candy-coloured circuit board. The sense of confusion is compacted by titles like KLM FLIGHT 923 DID NOT READ YOUR LAST SOUND SYSTEM BANGER APPROACHING GLASGOW CASUALS (2003-4) evoking a world of mixed signals and misheard transmissions. As Carter explains: "I've been making shapes that look like my idea of what a radio communication might be... a mash-up of Jamaican Dub radio broadcast mixed with air traffic control and a coded message."

It's an idea that crackles with retro sensibility. Inspired by the DIY ethos of the punk and hardcore bands he grew up with, his art remains a hand-crafted, made-from-scratch affair, with titles that conjure up the ghosts of pirate radio alongside the antiquated manner of BBC Radio Four's shipping news. For his third solo show at Casey Kaplan however, Carter is springing some surprises. While the thematic backbone--problematic transportation and communication--remains the same, he's expanding his media to include video, sound and hanging dirigibles

amongst other things.

There will be a giant writing machine for example, that he says looks like "an animated, turned-inside-out typewriter", issuing foul weather warnings and news of geopolitical conflicts. Aiming for a more dynamic realization of the cat's cradle of miscommunication, an atmospheric soundtrack for the whole new show is being composed of "creepy distant radio sounds, the stuff that might show up in the back of a Joy Division song".

The signature palette is changing too, with a photo collage composed of Xeroxed black-and-white pictures of "disaffected American youth" getting a skinfull in a three-meter-long, wall-mounted sculpture of a Boeing 747. The plane will be piloted by a notorious, dastardly macho writer, a must-read for undergrads everywhere, and a fitting Pied-Piper for our age. As Carter remarks, "the whole thing may look like fun, but it's tragic at the same time. Flying these days would drive anyone to drink." That said, while his vision of a world gone haywire may have us all plunging headlong into anarchy, it promises to be a place of exuberant creativity. Skye Sherwin

NATHAN CARTER 16 NOVEMBER - 22 DECEMBER, CASEY KAPLAN, NEW YORK WWW.CASEYKAPLANGALLERY.COM



CASEY KAPLAN

121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM

FOR IMMEDIATE RELEASE

NATHAN CARTER: "SHROPSHIRE TO SPEEDBIRD OUTBOUND: WHAT'S YOUR ACTUAL?"

OPENING: FRIDAY, JANUARY 16TH, 6 – 8 PM
EXHIBITION DATES: JANUARY 16 – FEBRUARY 21, 2004
GALLERY HOURS: TUESDAY – SATURDAY 10 – 6 PM

Somewhere between narration and abstraction, the visual language of Nathan Carter's work emerges from a synthesis of fictional geographic references and abstract fragments that allude to the transmission of radio, wireless, and telephonic information, to borders, and to accelerated movement.

Carter's second solo exhibition in New York consists of eight wall-based wooden relief maps. Elements of the sculptures visualize the complexity of a multi-layered experience -- the sense of hearing the crackle of a CB conversation overlapping the sound of a radio tuned to an offshore pirate station. Interacting shapes evoke the mixing and crossing of wireless-transmitted data, the coded language of air traffic control conversations, and ship-to-shore weather reports.

Colors and forms recall sports uniforms, nautical flag design, military regalia, and high visibility symbols indicating obstacles such as antennas. The topographical structure of the maps are further defined by icons of national identity -- flags of fictional countries, seals of fictional cities, and colors of fictional conflicting militias.

The maps narrate a simultaneously told story in which abstract and literal elements represent parallel events -- trajectories of vehicles emitting broadcasts enroute, marine and air-flight movement, threatened borders, and tragic multinational conflicts.

Nathan Carter has recently participated in group exhibitions at the Palais de Tokyo, Paris; Frankfurter Kunstverein, Frankfurt; Musee d'Art Moderne de Ville (ARC), Paris; and PS1, Long Island City. In 2002 Carter exhibited at Art Statements, Art Basel, Switzerland. Recent solo exhibitions include Galerie Schipper und Krome, Berlin.

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NEXT EXHIBITION: SIMON STARLING, FEBRUARY 27 – APRIL 3, 2004

AMY ADLER, JEFF BURTON, NATHAN CARTER, MILES COOLIDGE, JASON DODGE, TRISHA DONNELLY, CEAL FLOYER, PAMELA FRASER, ANNA GASKELL, LIAM GILLICK, ANNIKA VON HAUSSWOLFF, CARSTEN HÖLLER, JONATHAN MONK, DIEGO PERRONE, SIMON STARLING, ANNIKA STRÖM, JOHANNES WOHNSEIFER

CASEY KAPLAN
121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM

NEW YORKER

GOINGS ON ABOUT TOWN

ART

February 10, 2004

NATHAN CARTER

These wall-mounted sculptures, crafted out of wood and painted to look like aerial views of a toy-train village, refer to the jargon of C.B. and pirate radios, air-traffic-control communications, and ship-to-shore weather reports. “Shropshire Tower to Echo Lima Kilo 69er 6 Reporting Exceptionally Violent Actual Over” is dotted with little pine trees and emblems based on Swiss canton flags. “Murmansk Calling Radio Zagreb Stop Carrying Out Your Intentions and Wait for My Signals” is a stark, commanding red and white. Through Feb. 21. (Casey Kaplan, 416 W. 14th St. 212-645-7335.)

CASEY KAPLAN

121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM

ISSUE 82 APRIL 2004

Nathan Carter

Casey Kaplan, New York

It is surely no accident that the title of Nathan Carter's second solo exhibition at Casey Kaplan, 'Shropshire to Speedbird Outbound: What's Your Actual?', has a whizz-bang but slightly old-fashioned air. Like Kraftwerk, forever Dusseldorf-bound on the Trans-Europe Express, Carter seems to reside not in the present, but rather in a technologi-

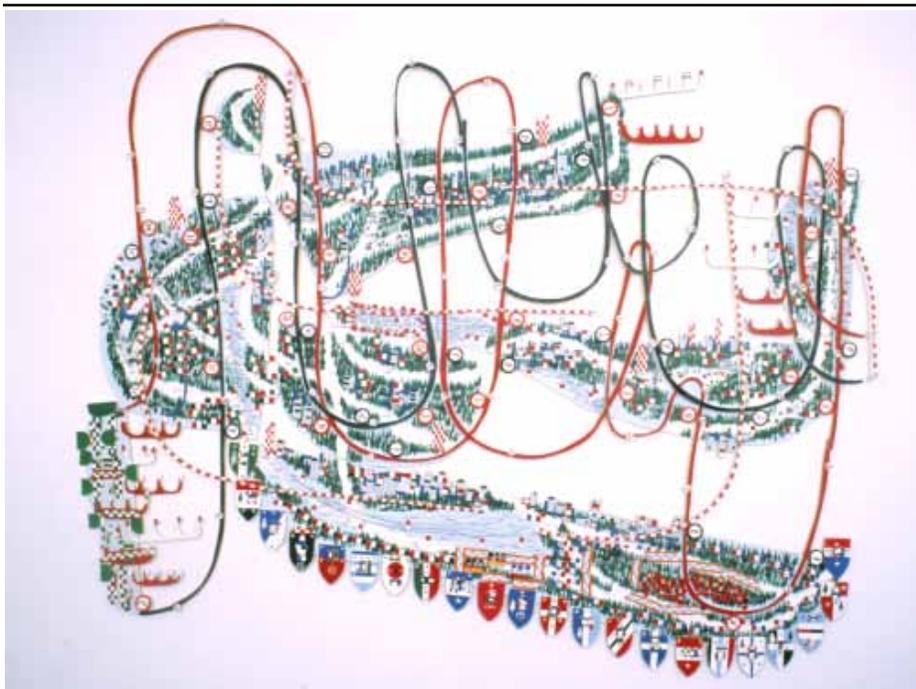
cally forward-looking version of the recent past. Uninspired by mobile phones and text messaging, he pines for the obsolete thrills of CB and pirate radio. In Carter's world there are no clear channels; all is interference and static, crossed lines and garbled code. It is a place that is, by his own admission, unmappable. But that doesn't stop him trying.

The artist continues to indulge a predilection for convoluted titles in the names chosen for the show's individual works, eight glued, screwed and painted plywood reliefs that image routes

through and conflicts between a cluster of fictional territories. BRAVO DELTA TANGO OUTBOUND DUBLIN TOWER DID YOU ROGER THAT? WUN AIT DAYSEEMAL 9ER TREE (2003-4) (try reading it aloud) is a typical example, a chaotic network of paths weaving through, around, behind and over a land mass of unspecified scale and location. Red, white, blue and chequered strips tilt upwards like raised security barriers, allowing the safe passage of some vital delivery. Beneath them, a bustling field of smaller components suggest buildings and signs, entrances and exits.

Some of these display tiny iconographic pencil sketches of telegraph poles, wires, gates and fences. The effect is of a conceptually sophisticated but identifiably home-made puzzle or board game, something like a cross between Risk and Mousetrap.

The title of KLM FLIGHT 923 DID NOT READ YOUR LASTSOUND SYSTEM BANGER APPROACHING GLASGOW CASUALS (2003-4) presents a curious set of references for an artist born in Dallas and based in New York, but the dash of urban funk it add to the mix is



Nathan Carter
RADIO FREE
SARAJEVO IS RE-
PORTING ANTICY-
CLONIC
GLOOM 6 BECOMING
GALE 9 VISIBILITY
MODERATE
2003
Plywood, pencil, ink,
acrylic paint
267 x 330 x 4cm

but the dash of urban funk it adds to the mix is intriguing. However, where we might have been expecting a Situationist-style cut-and-paste détournement of some inner-city labyrinth, Carter gives us a harbour scene that verges on the picturesque. Here his anonymous but apparently much contested cargo is transported by ship to and from a port pieced together from biomorphic shapes familiar from the paintings and sculptures of Joan Miró, Jean Arp and Alexander Calder.

In SHROPSHIRE TOWER TO ECHO

LIMA KILO 6 9ER REPORTING EXCEPTIONALLY VIOLENT ACTUAL OVER (2003) Carter shifts the scene to what looks like a besieged ski resort. A series of blue points - which may represent people or simply positions - are connected by pencil lines along snowy white paths bordered by generic fir trees, stamped out potato-print style in primary green acrylic. These are interrupted every so often by the splatter of an explosion and a plume of grey smoke. A set of heraldic shields ranged along the bottom of the work hint that

the conflict may have originated in some sort of familial rivalry, but the details and outcome of the attack remain a mystery.

Writing about Carter's last solo outing at Casey Kaplan in 2001, Roberta Smith wrote that his cheerful, hobbyist aesthetic was 'seemingly bent on parodying masculine excess', and her characterization remains accurate. It is difficult indeed to remain Serra-faced in front of something that looks like a prototype for a new Scalextric racetrack designed by Dr Seuss, entitled FAEROES SOUTHEAST ICELAND GALE 8 OCCASION-

ALLY SEVERE GALE 9 EPIC PROBLEM ON RADIO 4 (2003-4). Perhaps the contrast between Carter and the rest of the gallery's stable, most of whom tend to be more visually restrained and less technically hands-on, is a contributing factor, but no such context is required in order to enjoy getting tied up in Carter's exuberant loops and whorls. More useful might be a familiarity with Spaghetti Junction or the Tokyo underground system, the Tour de France or the Le Mans 24-Hour Race.

The apparent structural precariousness of works such as RADIO FREE SARAJEVO IS REPORTING ANTICYCLONIC GLOOM 6 BECOMING GALE 9 VISIBILITY MODERATE (2003) makes their sense of rapid movement that much more convincing. It is as if we are constantly on the verge of being derailed or skidding off a mountain pass. Yet there is a strong sense of design on display here too, which allows the artist to keep his compositions under control even when the layers of information and pseudo-information that they contain are stacked up like crates on a barge. Carter's world may be overrun by warring neighbours, criss-crossed by bad lines and fraught with danger, but that doesn't make it somewhere to avoid.

Michael Wilson

CASEY KAPLAN

121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM

NATHAN CARTER - 5 OCEAN BOATS WITH RADIO

30.5. - 30.7.

Schipper + Krome, Linienstr. 85, 10119 Berlin Germany

In his first solo exhibition in Europe, Nathan Carter extends the range of his drawings and wooden wall pictures to include three-dimensional work.

“The five sculptures represent vaguely seaworthy wooden ocean boats dangerously listing and pitching to and fro like damaged racecars. Most ocean boats are equipped with a high powered ship to shore radio for sending and receiving VHF communications (and insults) that create an ambiguous network of perceived audio forms somewhere in the North Atlantic Sea.”

Between narration and abstraction, Carter formulates an original language whose references range from the barbarian to English bank robbery holdups and the ensuing scenarios that take place when the robbers are on the run up to radio communication processes. He is interested in “mapping the unmappable” - urban infrastructures against the background of invisible lines of movement, invisible communications structures, or mobility structures in general, which emerge in a worldview that is almost childlike in its compression and which are placed in the space.

“Contained within the superstructures are disorienting diagrams of fast paced activity. Cross section graphics chart the chaotic inner-workings and reenactments of nautical maneuvers performed with ludicrous bravado.”

Carter formulates questions about the uncertain and permeable crossing of borders, or rather boundaries, and speculates on new contexts, which are suggested by his transnational cartographies. As instable representatives of attempts to want to see things in their entirety or at least in a certain context, these “fragile frigates” stand for that which comprises the postromantic focus on world contexts, topography, and iconographic texture.

“Precise symbols of national identity have broken down to reveal an eclectic armada of saber rattling pirates whose dubious behavior competes with the other ocean boats piloted by hyper-nationalist ruffians and misplaced meteorologists. The close proximity of the ocean boats current position requires frantic attempts to gauge the temperature and perimeters of international waters to avoid ill-advised maritime interaction and tangled antennas.”

In addition to this solo exhibition, works by Nathan Carter can also be seen in the exhibition “NATION” at the Frankfurter Kunstverein (until 3 August 2003) as well as in “GNS” at the Palais de Tokyo in Paris (opening on 5 June 2003).

CASEY KAPLAN

121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM

Locust Projects is please to present:

Nathan Carter: Delta Echo Triple One Upper

In the project room: Nick Relph & Oliver Payne: Gentlemen

Exhibition dates: November 15th - December 22nd

Sometimes, deep in the night, when you're struggling to stay up and alert but sleep has the better part of you, apocryphal messages come in over the CB radio. They're merely snippets, like pieces of a shipwrecked vessel that the current is dragging in, but they're so robust with possibility, with something narrative:

UNREGULATED LIGHTNING BOLT SHOWS
ODD SIZMOMETER READINGS
CHINESE POP MUSIC FROM A TOYOTA 4 RUNNER IN KABUL
PUT HORATIO ON THE HORN
MANIC WARSAW CONVENTION LECTURE
THE ELECTRIC CITY
ALPHA TANGO BRAVO DELTA NOVEMBER PAPA

Teetering between meaning and its opposite, bouncing off the dark walls of your room, what choice do you have, the mind as exalted as it is groggy, but to weave an intricate puzzle out of these enigmatic transmissions? What can you do but unfold these encrypted tidbits into equally encrypted landscapes and give physical form to the disembodied language at the edges of our airwaves? Pure information becomes territory, distilled pattern becomes geography.

For his show at LOCUST PROJECTS, *Delta Echo Triple One Upper*, Nathan Carter will construct a series of wall relief sculptures on site. Hybrids of maps, circuit boards, ATC Radar displays, and landscape models, Carter's sculptures are diagrammatical flows of information where nautical maneuvers and communications, topographical qualities, icons of national and organizational identities are distilled into ambiguous scenarios and narratives.

In the project room, Nick Relph and Oliver Payne will present their new video, *Gentlemen*. Ostensibly an essay on public restrooms in London, the video is really about how things are going to shit, how cities are no longer interesting, how it is next to impossible to keep homespun styles alive, and how we yearn for all the beautiful things that have been taken from us. *Gentlemen* is a biting song of apathy and disillusionment and, perhaps unwittingly, of resistance.

Locust Projects is located at 105 NW 23rd Street, Miami, Florida 33127
Tel. 305.576.8570, www.locustprojects.org

For further exhibition information please contact Casey Kaplan gallery at:
Tel. 2126457335 Fax. 2126457835 E-MAIL. info@caseykaplangallery.com

CASEY KAPLAN
121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM

GNS

GLOBAL NAVIGATION SYSTEM

PALAIS DE TOKYO
SITE DE CRÉATION CONTEMPORAINE

ÉDITIONS CERCLE D'ART

Nathan Carter

Nathan Carter est né en 1978 à Dallas, aux États-Unis. Il vit et travaille à New York.
Nathan Carter was born in 1978 in Dallas, USA. He lives and works in New York.

Nathan Carter (left some messages)

This is, the first part of a two part text. In sync with the nature of the recent discussions, the content of the text is completed elsewhere. Layered ideas seem to be slipping past each other with no particular timescale or resolution in mind. Nathan reports some things and some things are reported back. And then there is the work. Depending on the circumstances, it makes perfect resolved sense, or shatters back into a new combination of idea components that now consist of many crucial particles. A sequence of composites formed from residual fragments.

Many sources are shared. That reporter from National Public Radio who was sent to the hills in north eastern Cambodia to find out what was happening in an unresolved situation and how he had a hard time coming to terms with the lack of clarity and the future implications via satellite tele-mobile-star-jet-communication.

And there have been times when it was necessary to describe alternative situations Melding Afghanistan, M.I.T and The Associated Press. A particular story involving several robots bleeping and whizzing around the hills outside the Shojikush Sot-tush Prefecture. Small mechanical mobile structures that have been programmed to ask questions in Pashtoon while taking digital pictures. They are modelled after the Mars Explorer. But up to now most of the pictures feature Taliban regulars urinating on the robot's camera lenses from the back of their Toyota Hi-Lux 4-wheel drive trucks. They then speed off to the sound of nothing at all played at top volume. At least that's how the message sounded through the fragmentary glitches. And now Toyota have asked people to stop referring to them directly. How do you map these things?

There is no completion of narrative here but a sequence of leads that trail off in multiple directions, usually away from the location of the discourse.

Most of the scenarios describe complex and opaque situations where a summation of the event sequence evades precise description, as was the case with the NPR journalist in Khmer-territory (or last night's dinner for that matter). Visualizations of complex scenarios that contain super-described fragments of more precise ideologies than the relativism that has lulled some of us.

Interception and corruption. Away of viewing everything as melted into itself so that it leaves evidence of a post-collapse state. Everything is identifiable this way. Not through its original state but its transformation state. Drawing parallels across from one stream of information to another. Mapping the unmappable but without using any known system. Referring to some formalist histories but not in a way that makes them functional.

Messages are sent and received most days. They don't create a base but they provide the centre of the work. You could argue that the art itself circles around like a fragmentary off-cut. Its elements coming together to provide a nebulous swathe of barely connected reference points in which the hidden linking strings reveal a crucial topography of the hard to accept.

He says that it is hard to answer the given questions, but that they are not bad questions. He seems to imply that sometimes the work has an internal logic that is evasive and provides precision simultaneously. If you read through the swirling logic you might be able to find traces of the future embedded in a corruption of the present and past. Disguise in this case is a use of art as a tool to transcend the relativism of reportage and undercut the didacticism of documentation.

Liam Gillick* and Nathan Carter

CASEY KAPLAN
121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM

Flash Art International May - June 2003

SCULPTURE FOREVER

CONTEMPORARY SCULPTURE (PART I)

"The terms 'sculpture' and 'installation' function as a sort of catch-all category for my work." E. V. Day's statement (see page 114) aptly describes the current status of sculpture today. As one of the oldest media in art practice, and yet one of the most subjected to interpretation, sculpture has undergone massive changes in the recent history of contemporary art, generating other categories such as readymade, installation, body art, social sculpture, and video installation. Following our special issues dedicated to

painting and video, Flash Art presents an analysis of the current definitions and directions of sculpture with "Sculpture Forever." In this issue Lee Trimming interviews Jim Lambie; Adrian Dannatt speaks to Rachel Feinstein; Olafur Eliasson reveals to Angela Rosenberg the philosophical underpinnings of his environmental installations; Rodrigo Moura waxes poetic on the new Brazilian sculpture scene; Shamim M. Momin investigates three different approaches to sculptural practice in discussions with E. V. Day, Teresita Fernan-

dez, and Tom Friedman; Jens Hoffmann explores the world of Andreas Slominski; and Jacob Fabricius introduces the work of new Scottish star Martin Boyce. We round out our coverage with the following survey of over 30 exceptional sculptors. Look for the second part of "Sculpture Forever" in our July-September issue.

(Research by Samuele Menin and Valentina Sansone)

NATHAN CARTER

Dallas. 1970. Lives and works in New York. The sculpture and drawings of Nathan Carter are abstractions of graphic diagrams that allude to motion, activity, and travel at a frantic and disorderly high-speed pace. The subjects of these diagrams are complex structures such as self-contained ports of call teeming with life. The brightly contrasting colors recall sports uniforms, nautical flag design, and military regalia. High-visibility color patterns and communication towers signal warnings and ambiguous directions to traveling vehicles of all shapes and sizes. The differences in size set up a dramatic scale relationship between the small "encampments" and a much larger base or architectural context. (Casey Kaplan. 2002)

Represented by: Casey Kaplan. New York.



Strictly Demonic Rules and Top Shelf Saber Rattling, 2002. Plywood, wire, ink, vinyl, acrylic paint. 183 x 241 cm.

CASEY KAPLAN

121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM

contemporary

no 55

2003

PARIS

NATASHA EDWARDS

There's wanderlust in the air with the onset of the summer holidays. First a trip to Jota Castro's Love Hotel: a neon hotel sign at the end of the endless concrete corridor of a council housing block in redeveloped northeast Paris (this in itself is something of an art world journey-- the new Haxton anyone?) beckons one into Galerie Maison-neuve, converted for the summer by the Peruvian artist into a scarlet love nest. And Amour is clearly red hot: scarlet walls and carpet, a circular, red love bed scattered with pink love-cushions, some kinky sort of sexual apparatus hanging from the ceiling (or is it just gym equipment?), a TV, videos, and a selection of art magazines, erotic art books and literature sit waiting for guests. Castro has taken the idea from the Japanese love-hotel (not so much in the decor as in the eroticism) but where it differs most in emphasis from, say, the highly developed aesthetic and atmosphere of Martine Aballea's hotel installations is the emphasis on commerce. After the gallery closes at 5pm, individuals or, rather, couples can rent the room for the night for 230 euros and live out their fantasies. 'Guests' receive a certificate and are invited to have a record in writing or on tape of their visit. So far, I was told by the gallery assistant, clients have mainly been men wanting to give a present to their girlfriends. I wonder...

Meanwhile, Sarah Morris went to Miami for the recent paintings and film shown at Air de Paris. Here the swimming pool forms the basis for Morris's usual grid-style, glossy abstract paintings, as the ultimate symbol of the Florida lifestyle and

the acceptable visible face for tourism in a city where glamour cohabits with vice and drug dealing.

There is a different sort of trip in Global Navigation System (GNS) at the Palais de Tokyo. It takes the idea of mapping as both a recurrent element in contemporary art and a key to its understanding. Curator Nicolas Bourriaud argues that today artists process maps, satellite images, statistics, and sociological studies as a way of representing the world in a post-ideological age that is ripe for the concept of artist as 'topocritic'. Fortunately, GNS is not the geography textbook it might appear and, even though the layout seems to lack logic, it is an absorbing exhibition with plenty to read and decode. Given the recent omnipresence of maps and charts of Iraq, surprisingly few works refer to the war in the Gulf, apart from Mark Lombardi's Banco Nazionale del Lavoro, Reagan, Bush, Thatcher and the Arming of Iraq, c. 1979-1990, a work dotting from 1995 in which a pencil diagram of complex economic networks and arms trafficking resembles astrono-

mers' sky charts, and Peter Fend's Ocean Earth project Operation Waterflow, which draws parallels between the ecological dimension of the battle for water in the Persian Gulf and California. More pieces are to do with implied social networks and economic power structures. Henrik Olsen catalogues the age of consent and sodomy laws (or the absence thereof) in different countries to build a mental picture of sexual liberties and mores (in the Phillipines the age of consent is 12, for UK homosexuals it is 16). Thomas Hirschhorn's personal map Plan-Moi plots out an individual's personal network of books read, friends and political allegiances. Simon Starling's suspended motorised bicycles, used on a voyage between two of Le Corbusier's Unites d'Habitation-- near identical buildings six days' journey apart -- recall both the mental maps of Art & Language and the walks of Richard Long. There's something particularly appealing about Nathan Carter's wood block reliefs. Visually they play on maps and the motifs of abstract painting (touches of Arp) in complex

diagrams that look as if there's some serious commentary on transportation and the role of communications in geo-politics, until the titles -- I Think We're in Northern Beijing, Where's the Binoculars? or The Border Patrol Never Let us Across in this State... Let's Stop Here and Have Another 1664 - suddenly place him more as the lost backpacker.

How far does the visual understanding of a map, or indeed our ability to perceive a place, come from language? I came out of the show with Aleksandra Mir's poster map of Tokyo. Mir has given western names to the normally impenetrable Japanese street map. Districts are named after artists, curators, writers (Annika, Claude, Delia, Gareth, Henrik, Nicolas, etc.) who each provided a list of names (parts of the train, cars, Forbes 500 fortunes, Italian swear words, etc.) for the streets. She hopes that guidebooks and map printers will adopt them. Is this far-fetched, anarchic, or not so different to naming Parisian streets after Russian battles?



above: Nathan Carter, I Think We're in Northern Beijing...Where's the Binoculars? 2003. Courtesy of the artist and Casey Kaplan Gallery, New York

CASEY KAPLAN
121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM

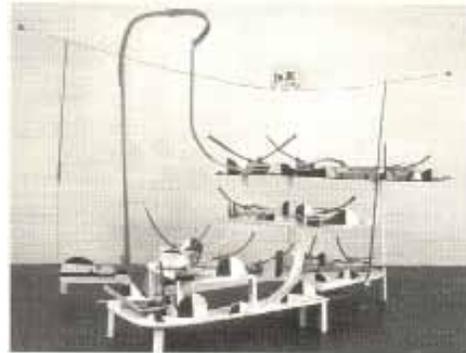
PS.1 MOMA

Fall 2002

Building Structures

Building Structures is a group exhibition of local and international artists who re-stage the context and principles of architectural techniques. While some artists fabricate new manifestations of space and urban planning, others re-adapt and merge the concepts, ideas, and language of architecture. The artists employ a wide range of resources, including fabric, wood, cardboard, plastic, plywood, plaster,

and pre-fabricated materials. Artists include Francis Cape, Nathan Carter, Wade Guyton, Rachel Harrison, Ian Kiaer, Ross Knight, Rita McBride, Patrick Maegher, Manfred Pernice John Powers, Karlis Rekevics, Lara Schnitger, Daniel Simmons, Chris Hanson and Hendrika Sonnenberg, Shirley Tse, and Lawrence Weiner.



Nathan Carter. CRASH BANG BOOM WE LAND DIRECT AT BARBICAN. Mixed media on paper 74" x 66" x 35" 2002. Courtesy of the artist and Casey Kaplan 10-6, NY

Nathan Carter

In Nathan Carter's Crash Bang Boom. We Land Direct at Barbican (2002), three-dimensional abstractions of graphic diagrams and signage in vibrant colors form an architectural context for an urban infrastructure. The interplay of large and small-scale abstracted vehicles, communication towers, and billboards, combined with large red arrows pointing in various directions, suggests a feeling of imminent dynamic movement temporarily frozen in time. Crash Bang Boom. We Land Direct at Barbican juxtaposes materials, shapes, colors, and sensibilities commonly found in children's toys to suggest advanced plans of an elevated highway, temporarily frozen in time.

CASEY KAPLAN
121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM

FOCUS PAINTING

PART II

CONTEMPORARY PAINTING TODAY

It's a given that in the narrative of art history, painting dies and is reborn cyclically. Judging from the number of fresh young artists tackling and redefining the medium, and the prevalence of blockbuster painting exhibitions popping up in institutions around the world, all signs point to yes that painting is currently being resurrected as a medium of choice. Flash Art brings you the second half of "Focus Painting," our special feature supplement examining the state of painting today. Our panel dis-

cussion with three eminent painting curators: the Walker Art Center's Douglas Fogle, Artists Space's Lauri Firstenberg, and Kunsthalle Basel's Peter Pakesch, indicates the renewed institutional interest in this medium today. Alison M. Gingeras tries to get to the bottom of Neo Rauch's paintings and the source of their visual language; Lauri Firstenberg interviews New York-based painters Julie Mehretu. Matthew Ritchie, and Barnaby Furnas; Giancarlo Politi speaks with old friend Frafrancesco Clemente

about his new watercolors; and Jorge Pardo, an artist known for dipping into various media, addresses the relationship between a painter and a dealer (his LA. gallerist Brian Butler, to be precise) with Jan Tumlir. We round up our coverage with the following survey of around fifty exceptional contemporary painters, demonstrating that painting is still alive and kicking, and producing interesting images worth our consideration.

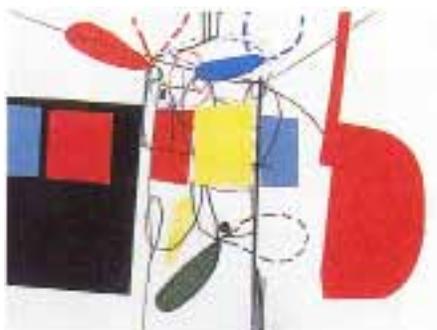
(Edited by Priya Bhatnagar, Samuele Menin,

NATHAN CARTER

Dallas, 1970. Lives and works in New York. Nathan Carter's works are bright and cheerful in tone, modest in scale, casually pieced together from wood, fabric, and wire and seemingly bent on parodying masculine excess. Decked out in flags or maybe logos, they resemble toys, tiny stadiums and boats, suggesting Alexander Calder, Richard Tuttle and Gabriel Orozco as inspiration. Their titles are havoc-laden, run-on sentences describing different contests or confrontations, including pirate battles, pie fights and drinking bouts. (Roberta Smith, The New York Times, March 16, 2001).

Represented by: Casey Kaplan, New York.

Clemens is from Texas which explains his talent and behavior, 2001. Collage, Plexiglas, wood, 61 x 97 cm.



CASEY KAPLAN

121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM

KAPLAN Hall/Stand 2.1./F5

Stand Phone +41/61-699 50 59 | Mobile +1/9174 15 64 09

Casey Kaplan
USA-New York, NY 10014 | 416 West 14th Street
Phone +1/212-645 73 35 | Fax +1/212-645 78 35
caseykaplan@aol.com
Director Casey Kaplan

One person show | Artist Information

Nathan Carter

*1970, Forth Worth, TX, USA
Lives and works in New York, NY, USA

Recent Selected Exhibitions:

- 2002 *Urgent Painting*, Musée d'Art
Moderne de la Ville de Paris, Paris,
France, curated by Hans Ulrich Obrist
- 2001 *The Dedalic Convention*, MAK Museum,
Vienna, Austria, curated by Liam Gillick
- Nathan Carter: The Best Pirate Boat
Race Ever from A to Z...*,
Casey Kaplan 10-6, New York

Gallery Information | The gallery was founded in March 1995

Artists of the gallery:

Amy Adler
Jeff Burton
Nathan Carter
Miles Coolidge
Jason Dodge
Trisha Donnelly
Ceal Floyer
Pamela Fraser
Anna Gaskell
Liam Gillick
Annika von Hausswolff
Carsten Höller
Jonathan Monk
Diego Perrone
Simon Starling
Annika Ström
James White & Tim Sheward

This project explores the character of contrasting fictional doomed countries and their potentially uncertain scenarios. The sculptural maps are wall-reliefs populated by hundreds of small, colorful painted wood constructions that create a chaotic arrangement of emergency-icon structures. These countries have fallen victim to hyper-nationalistic rhetoric, rising ethnic tensions and faltering international relations. The clash between the local and the regional armed militias is signified by tangled groups of banners made of painted wire and fabric where specific colors and their design represent an allegiance to a particular iconography and system. The abstraction formed by the play of visual information evokes dystopian realities.

Contained within the sculptures are wire structure 'drawings' that represent unseen audio communication such as distress signals and insults broadcasting from antennas or radar dishes. These drawings capture the urgency of fax machines and cellular telephones sending messages to resolve or compound conflicts between countries.

Dieses Projekt setzt sich mit den Eigenarten von gegensätzlichen, dem Untergang geweihten fiktionalen Ländern und den daraus resultierenden, potentiell instabilen Szenarien auseinander. Bei den plastischen Landkarten handelt es sich um Wandreliefs, auf denen Hunderte von kleinen, bunt bemalten Holzkonstruktionen angebracht sind, die zusammen eine chaotische Ansammlung von Notrufsymbolen ergeben. Diese Länder sind Opfer hypernationalistischer Rhetorik, wachsender ethnischer Spannungen und zusammenbrechender internationaler Beziehungen. Der Zusammenstoß lokaler und regionaler bewaffneter Milizen wird durch ein Gewirr von Fahnen aus bemaltem Draht und Stoff dargestellt, wobei bestimmte Farben und Muster Zugehörigkeit zu einer bestimmten Ikonographie oder einem System ausdrücken. Die Abstraktion, die durch das Zusammenspiel visueller Informationen zustande kommt, verweist auf real existierende Krisengebiete.

In den Plastiken befinden sich dreidimensionale Drahtgebilde, die die unsichtbaren Funksignale - etwa Notrufe oder Beschimpfungen - darstellen, welche mittels Antenne oder Radarschüssel übermittelt werden. Diese Zeichnungen spielen auf die wichtige Rolle von Faxgeräten und Funktelefonen an, mit denen Botschaften zur Lösung oder Zuspitzung von Konflikten versandt werden.

Nathan Carter

Le Corbusier Buildings that
serve as Surface Stations 101
Underground Trains, 2001
Enamel paint, wood, pencil
and wire, 60,9x91.4x5cm

Art | 33 | Basel | 12-17 | 6 | 02

CASEY KAPLAN

121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM

FOR IMMEDIATE RELEASE

EXHIBITION: NATHAN CARTER

“The Best Pirate Boat Race Ever From A to Z Featuring; Ruffy & Tuffy, Polite Hippopotamus, and the Terrible Dragon”

or

“The Time Ranking Winston Called the Big Round Happy Thing a Blood Clot While On the Go, Fulham Road, London”

EXHIBITION DATES: FEBRUARY 16, 2000 - MARCH 17, 2001

OPENING: FRIDAY FEBRUARY 16TH 6 - 8 PM

GALLERY HOURS: TUESDAY - SATURDAY 10 - 6 PM

EXHIBITION DESCRIPTION:

This exhibition is the first solo show for the artist Nathan Carter. The exhibition will consist of six sculptures and six drawings. Each work commemorates a fiasco, such as a football match between England and Holland or “The Best Pirate Boat Race Ever.” The sculptures and the drawings are further inspired by chocolate and cigarette smugglers off the coast of Croatia, stock car racers running illegal whiskey near Talladega, Alabama, Ferdinand the Bull, the Sex Pistols, and instances of organized rotten behavior. Drawings in pencil and construction paper combine line structures populated by multicolored shapes and encampments of communication-detecting equipment. Sculptures integrate metal, fabric, and hardwoods painted with brightly colored enamel.

FOR FURTHER EXHIBITION INFORMATION PLEASE CONTACT THE GALLERY AT
TEL. 212 645 7335 FAX. 212 645 7835 E-MAIL. caseykaplan@aol.com

NEXT EXHIBITION: G3NY13 MARCH 23 - APRIL 21, 2000

AMY ADLER, JEFF BURTON, NATHAN CARTER, MILES COOLIDGE, JASON DODGE,
TRISHA DONNELLY, CEAL FLOYER, PAMELA FRASER, ANNA GASKELL, LIAM GILLICK,
ANNIKA VON HAUSSWOLFF, CARSTEN HOLLER, JONATHAN MONK, ANNIKA STROM,
JAMES WHITE & TIM SHEWARD, KAREN YASINSKY

CASEY KAPLAN
121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM

THE NEW YORK TIMES, FRIDAY, MARCH 16, 2001

ART IN REVIEW

Casey Kaplan
416 West 14th Street, West Village
Through tomorrow

In Nathan Carter's first solo show, his sculptures and collages meet several boys-just-wanna-have-fun criteria. They are bright and cheerful in tone, modest in scale, casually pieced together from wood, fabric and wire and seemingly bent on parodying masculine excess.

Decked out in flags or maybe logos, they resemble toys, tiny stadiums and boats, suggesting Alexander Calder, Richard Tuttle and Gabriel Orozco as inspiration. Their titles are havoc-laden, run-on sentences describing different contests or confrontations, including pirate battles, pie fights and drinking bouts. One begins, "It Was a Cold and Rainy Sunday Afternoon When England Gave Holland a Good Clogging 5-Nil," and that's only one-fourth of it.

Mr. Carter clearly has a way with words and with materials. That they are not quite in sync with one another or clear in their meanings comes across in this buoyant show as a detail that he will untangle later. ROBERTA SMITH