

CASEY KAPLAN
525 WEST 21ST STREET
NEW YORK NY 10011
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 travelling 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 fLaR fLaP -- and STAN KLR.

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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 Castellón County Council, Spain and will show at the Museo de Bellas Artes de Castellón, Castellón, Spain next year.