



FOR IMMEDIATE RELEASE:

Claire Oliver Special Exhibition at Art Miami 2010

The Art Miami Pavilion (*The Miami Midtown Arts District*) - Claire Oliver Gallery built its present five thousand square foot ground floor location at 513 W. 26th street NYC in 2005. Our program balances conceptual concern with a commitment to physical process and an intensity of detail. This emphasis is seen clearly in the innovative work of Judith Schaechter, recent Guggenheim Fellow and USA Artist Rockefeller Fellowship recipient, as well as AES+F's large scale digital photographs which are manipulated pixel by pixel, taking well over one year's time to complete; they have been featured in 7 important Biennale's in the past four years, including the Venice Biennale.

We are committed to showing new media works, such as in the projects of Norbert Brunner, whose digital photo installation "Imagine This Could Be Reality" is permanently installed in the Museumsquartier, Vienna, and Nezaket Ekici whose performance work "Permanent Words" opened the prestigious Liste Art Fair in Basel this year.

Three Gallery represented artists were included in the 53rd Venice Biennale: Bernardi Roig, AES+F and Gosha Ostretsov, whose exhibition in Claire Oliver Gallery was a continuation of the artist's concept realized in the Russian Pavilion in Venice.

The Gallery is committed to long term relationships with serious international artists, growing their careers and helping to promote their fascinating and important projects. Claire Oliver Gallery's artists are represented in the permanent collections of many major museums including the Metropolitan Museum of Art, the Tate Modern and the Smithsonian Institution.

As a site specific installation for Art Miami 2010, Claire Oliver Gallery brings a two person exhibition of new works by Norbert Brunner and Beth Cavener Stichter. The questions posed in the reflected works of Brunner will probe further the conflicted sexuality and insecurity of Cavener Stichter's sculptures. By juxtaposing Brunner's confident, bold mirror statements with Cavener Stichter's sexy insecurity, each viewer has the opportunity to stand between the two, bringing to the work their own views and baggage to engage in the conversation.

Beth Cavener Stichter addresses controversial, potentially embarrassing subject matter head on and in direct opposition to the reputation of her chosen medium. The artist questions tradition, history, and symbolism, she does not embrace it. By employing a classical genre, executed in clay, Cavener Stichter intentionally provokes art-world prejudices; the artist tempers the provocative while adding to the deliberate contradictions in her work. Cavener Stichter explores child abuse, pornography, self loathing, and insecurity. The artist cajoles the viewer into looking at the darker side of the human condition by cloaking it in animal skin; she explores frank discussions with her viewer through her anthropological sculpture and a dispassionate objectification of her subjects. What is revealed in the artist's work it is not an indicator of openness but of vulnerability.

She is cognoscente of the danger that the realism of her creatures and her deliberate choice of Martha Stewart color palette can encourage: the worst kind of sentimentality. Those people likely to write off these works easily are the very ones the artist strives to touch. The artist hopes that by inducing the viewer to acknowledge his own uncomfortable darker side, she can inspire a greater understanding of those disparities that divide contemporary societies.

Cavener Stichter will create four new full scale works for the stand.

Brunner's mirror objects reflect not only the viewer in the space, but superimpose messages across all in their path, insisting we become an interactive part of the installation. The artist forces the viewer squarely into the center of the work itself, thus asking that he formulate his own interpretation of reality. A Swarovski crystal mirror states emphatically "You Are A Revolutionary"; its reflection includes a life-size photo object of a hip-hop street vendor who holds another crystal embedded mirror which states "I Am Ready". Brunner's digitally manipulated photographs seem to be breaking up pixel by pixel; they call into question our interpretation of a "portrait".

Neither a mirror nor a photograph can capture what is reality; we see only an interpretation of that which is captured in the confines of glass. Brunner's crystal messages are only fully visible when the viewer is standing directly in front of the object, confronting the words head on. From the side view, the crystals sparkle and shimmer and the words fall away. A mirror is not an exact reflection of reality, but a distorted conveyance which readily offers back to the viewer an interface with his own preconceived prejudices, strengths, hopes and experiences. Brunner has created six new mirror objects that correspond and contradict the sculptures of Cavener Stichter.

Brunner encourages confrontation in a positive way; Cavener Stichter forces it upon the viewer. Both want the viewer to come away from the work empowered to create change, resisting outside pressures and transcending the prevailing environment rather than "coping" with it.

Brunner has public projects Kobe, Japan; Vienna, Austria; Edmonton, Canada and Birmingham, UK. His work has been exhibited throughout the world including Beijing, China; Sydney, Australia; London, UK; Moscow, Russia; Berlin, Germany and Paris, France. Cavener Stichter's work is the subject of an upcoming article in Sculpture Magazine. She is in the permanent collections of The Smithsonian Institution of American Art, Washington DC, Northwest Museum of Art, WA, 21C Museum, KY and other museums throughout the United States.

Contact:

Claire Oliver, Director
Claire Oliver Gallery
(212) 929-5949
Claire@ClaireOliver.com