



111 Front Street, Gallery 214
Brooklyn, NY 11201-1007

347-731-6559
www.centralbookingnyc.com

Contact: **Anica Archip**
 Anica.nyc@gmail.com
 917-862-8710

Central Booking presents
‘Anthropology: Revisited, Reinvented, Reinterpreted’
(November 19, 2009 – January 17, 2010)

An exhibition where Art explores Science
Opening Reception: Thursday November 19, 2009, 6 – 9 pm

New York, NY, November 15, 2009 - **Central Booking** gallery presents, **Anthropology: Revisited, Reinvented, Reinterpreted**, an exhibition where artists explore the great cultural landscape of past and present, and take a look at cultures from the inside, the outside, and through the passage of time. Myth and religion are examined and turned inside out. Human events are placed within an historical context that may have happened, could have happened and the most fantastical ones that actually did.

Anthropology is Central Booking's second exhibition from their series where art meets science; curated by Maddy Rosenberg (artist/curator) and Jon Coffelt (artist/curator) this group show features the work of 29 international artists. The participating artists are:

Pinky Bass, Sang-ah Choi, Paul Clay, Béatrice Coron, Mitchell Gaudet, Laura Gilbert, Janet Goldner, Karen Graffeo, Kelly Grider, Mona Hatoum, Christina Hope, Lee Isaacs, Kahn & Selesnick, Janice Kluge, Eunkang Koh, Chris Lawson & Leng Seckon, Max Carlos Martinez, Dana Matthews, Avery McCarthy, Antjuan Oden, Omar Olivera, Lothar Osterburg, Joel Seah, The Chadwicks (J. Blachly and L. Shaw), Elisabeth Wöerndl, Emna Zghal.

As you explore **Anthropology**, you will come across the installation of artists **Kahn & Selesnick** whose work provides a context for the impressive hypothetically “found” artist’s book, *The Circular River*, which is meant to document through text and panoramic photographs a Russian expedition of a century ago. Jimbo Blachly and Lytle Shaw assure us that they take their role as keepers of the flame for **The Chadwicks**, an historical New York family, quite seriously, albeit with wit. **Béatrice Coron**, creates a life-size cut paper human maze for us to wander through while **Janet Goldner**, influenced by her yearly ventures in Mali, gives us a sequence of metal gates with text and image that are meant to be read as we pass through them.

From the years of studying the Roma of Italy, **Karen Graffeo** allows us to understand the unique culture of an otherwise private people, and the addition of books made by the Roma children gives us further insight into what their culture means to them as a clan. **Chris**

Lawson's collages made with Buddhist Monk **Leng Seckon** in Cambodia become a cultural record while transcending mere documentation. **Lee Isaacs** brings us "The Day Of The Dead" series that asks us to understand how culture expresses itself through the loss of loved ones. **Paul Clay**, who studied anthropology and therefore sees his work within that context, in his photographic and video work examines with the same rigor whether it be foreign cultures or ones closer to home. **Mitchell Gaudet** uses cast and slumped glass as a vehicle to explore our perceptions of specific religious practice and idolatry while **Laura Gilbert** explores the family unit and asks us to understand how we react to each other as a culture and as individuals.

Mona Hatoum breaks down barriers to understand the domestic and how it is a microcosm of what we understand on a global level. **Janice Kluge** in her ceramics works within the confines of what many understand as domestic but turns these ideas on their head. **Max Carlos Martinez** remains haunted by the myths of the American west that his childhood was steeped in. German born **Lothar Osterburg** explores the myth of his adopted country with his photographs of staged sets of his own making that evoke the romance of the American Great Plains. **Sang-ah Choi** uses the pop-up book form in her own unique way, as a commentary on her life in America seen from the point of view of the outsider and **Eunkang Koh** externalizes her internal memories, conflating her past culture with her present in her oversized book worlds.

Emna Zghal responds in her suite of prints to a little known poetic record of a 9th century repressed African slave uprising in her native Iraq that through failure still found success in changing the course of that nation's history. **Antjuan Oden's** approach is an organic one, adding pieces of his own culture to his work with found objects. The Austrian artist **Elisabeth Wöerndl** gives us a video of her response to her time spent in Chicago that becomes a musical integration of humans on the move. **Avery McCarthy** looks back upon certain photographs that carry with them resonances of high points in western cultural history.

Pinky Bass explores cultural mores as they refer to the feminine mystique in contemporary American culture and its relationship to other cultures around the world while **Dana Matthews** creates a large accordion book seeing the female as an iconic one. **Kelly Grider's** archetypal and sometimes mythic work utilizes photography and delicate darkroom techniques. **Christina Hope** uses underwater photography towards an interest in a variety of archetypes as she personally conveys ideals of inclusiveness. **Joel Seah** through "The Hanky Code," utilizes a sexual position charting system which harks back to the 1960s and early 1970s, humorously playing upon the old archetypes of gay culture.

About Central Booking

Central Booking is a unique international art space specifically dedicated to the entire breadth and scope of "the book" as art (anything from a pamphlet done inexpensively on a copy machine, to a letterpress codex bound book integrating words and images, to a sculptural piece that is an object itself). The gallery was conceived by artist/curator **Maddy Rosenberg**, its objective is to create a distinctive space where the virtually infinite forms and range of book art and prints can be seen in one place while simultaneously providing both established and emerging practitioners of the genres with an outlet for their work.

Central Booking's layout combines the informality of a store with the selectivity and installation of a gallery; the physical layout is arranged into two distinct but integrated spaces: **Gallery I** is dedicated to book art and prints, while **Gallery II** is reserved for thematic exhibitions. These exhibitions showcase an unusually broad variety of genres while always integrating the participation/work of at least one book artist.

###