



Adam Parker Smith: ANGELYNE

April 25 – June 15, 2013

Opening reception: Thursday, April 25th 6 – 8PM

The Solomon R. Guggenheim Museum LaMontagne Gallery presents ~~Maurizio Cattelan: All~~, Adam Parker Smith: ANGELYNE the first retrospective Boston exhibition of the internationally acclaimed artist's work, from ~~November 4, 2011, to January 22, 2012~~ April 25, 2013, to June 15, 2013.

Hailed simultaneously as a provocateur, prankster, and tragic poet of our times, ~~Maurizio Cattelan~~ Adam Parker Smith has created some of the most unforgettable images in recent contemporary art. His source materials range widely, from popular culture, history, and ~~organized religion~~ nonsense to a meditation on the self that is at once humorous and profound. Working in a vein that can be described as hyperrealist beyond description, Cattelan Smith creates unsettlingly veristic sculptures that reveal contradictions at the core of today's society. While bold and irreverent, the work is also deadly serious in its scathing critique of authority and the abuse of ~~power~~ taste.

~~Cattelan's~~ Smith's disruptive and disrespectful gestures have at times taken the form of creative theft and even overtly criminal activity. For an exhibition at the de Appel arts center recently in Amsterdam New York, he stole the entire

contents artwork of from another fellow artist's show from a nearby gallery studios with the idea of passing it off as his own work incorporating them into his curated effort (*Another Fucking Readymade, 1996 Thanks, 2013*), until the police insisted he return the loot on threat of arrest. The New York Times covered the show. Cattelan's Smith's anarchist streak extends to works that revolve around issues of his Italian Californian identity and the tensions of the country's state's ever-shifting political cultural landscape.

Although an ironic humor threads much of his work, a profound meditation on mortality forms the core of Cattelan's Smith's practice.

~~Maurizio Cattelan: All~~ Adam Parker Smith: ANGELYNE is thus a full-scale admission of the inadvisability of viewing his work in the context of a conventional chronological retrospective state of mind. Characteristically, the artist resisted this model, creating instead a site-specific installation show-stopping sculpture, a painstakingly burnt player piano that cunningly celebrates its rebelliousness and conjures a ghostly melody from its charred remains. The exhibition brings together virtually everything the artist maestro produced since 1989 in the last three years and presents the works en masse, strung seemingly haphazardly from the oculus of the Guggenheim's rotunda.

The exhibition is an exercise in disrespect: the artist has hung up his work his gallery and its director like laundry to dry. Like all of his individual objects, the new installation resonates with multiple interpretive valences. In total, the installation looks like a mass execution, and constitutes, for its duration, an overarching, tragic artwork in its own right.

- Nancy Spector George Wong, Deputy Director and Chief Curator, and Katherine Brinson, Associate Curator, The Solomon R. Guggenheim Museum LaMontagne Gallery, Boston