



Image of Nicolás Dumit Estévez,
Help Offered, 2005, presented as part of *Cafta*.
photo: Christian Bernard Singer.

Human Resources An Exhibition as part of *Out of Site*

Out of Site **Lower Manhattan Cultural Council's Artist Residency Marks a Decade Downtown**

Curated by Sara Reisman

Artists: *Manuel Acevedo, Jane Benson, Michael Cataldi,
Lishan Chang, Carola Dertnig, Nicolás Dumit Estévez,
Terence Gower, Yoko Inoue, Hoon Kim, Catarina Leitão,
Diane Meyer, Shelly Silver, and Shinique Smith.*

Human Resources takes into account elements of human exchange, which many Lower Manhattan Cultural Council (LMCC) resident artists have explored while working downtown. Works by former LMCC resident artists – Manuel Acevedo, Jane Benson, Michael Cataldi, Lishan Chang, Carola Dertnig, Nicolás Dumit Estévez, Terence Gower, Yoko Inoue, Hoon Kim, Catarina Leitão, Diane Meyer, Shelly Silver, and Shinique Smith – recall David Rockefeller's founding of Lower Manhattan Cultural Council shortly after the Twin Towers were built. The Council's original purpose was to humanize the architecture of the World Trade Center Plaza, which many area workers found intimidating. Each artist in the exhibition provides a service to the downtown community in their own way through the examination of human interaction, material waste and the environment, hierarchies of power, social exchange, internal emotional experiences of being there, scale of architecture, and the commodification of labor. The exhibition includes sculpture, video, performance and installation art.

@SEAPORT! Located at 133 Beekman Street (at Front Street)*

January 8 - February 3, 2008

Hours: Tuesday - Thursday, Sunday 12pm - 5pm

Friday & Saturday 12pm - 7pm

Opening Reception: Thursday, January 10, 2008, 6 - 8pm

At the opening, Diane Meyer's *Professional Confessional* will be open for business.

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Both **Manuel Acevedo** and **Hoon Kim** address how the scale of monumental architecture is experienced by the individual. Working in the World Trade Center in 2000, Kim proposed a light installation – a rainbow – to connect the Twin Towers, as a form of spiritual protection. Acevedo's more recent residency that began in 2006 involved producing drawings and sculptures of possible monuments in Lower Manhattan and elsewhere. As many individuals continue to associate downtown with 9/11, **Yoko Inoue's** performance and installation entitled *Roadside Memorial* (2004) honors loss of life in public spaces. In a nearly comical turn, **Terence Gower** acknowledges the cold nature of modernist public sculpture by posing as the late sculptor Barbara Hepworth whose public work *Single Form* is installed at the United Nations. The new work documents Gower dressed as Hepworth giving out free hugs.

Ongoing projects by **Nicolás Dumit Estévez**, **Michael Cataldi**, and **Lishan Chang** consider the various layers of the labor force. Bridging the gap between artistic labor and manual labor, Dumit Estévez's *Help Offered* (2005) is an offering to local businesses where he works for a period of time as a type of researcher and performer, while Chang documents the traces of his own labor running a moving company. Cataldi's photographic series of service entrances archives the evolution of the architecture of access for those working on the purest level of labor. Going back in time, **Carola Dertnig's** photography and video work documents the empty and abandoned office spaces found in the World Trade Center prior to 9/11. These images eerily capture the melancholy associated with downsizing, the loss of a job, or a company going belly up. Where is Human Resources when you need it most?

Trailing the lives of people outside the office is **Shelly Silver's** *What I'm Looking For* (2004), which began as a personal ad in which the artist wrote that she was "looking for people who would like to be photographed in public revealing something of themselves...". Similarly intimate is **Diane Meyer's** *Professional Confessional* (2002-2003), a portable confessional booth where confessions can be made for a dollar, and in return, the customer receives a 99-cent icon from the confessional store, thus collapsing spiritual redemption and commodity exchange.

Walking through the financial district where skyscrapers contain dense communities of workers, the amount of waste is obvious, and waste management is one of those layers of labor that supports the common good. But what of these excess materials? **Shinique Smith's** sculptures assembled from castoff mass-produced goods suggest recycling as one option. **Catarina Leitão** and **Jane Benson's** artworks suggest other responses for the lack of nature. Temporarily installed in 2002 in the World Financial Center's atrium, Benson's *Happy Faux Flora* (2002-2003) decoratively commented on the artificial representation of nature within a specific corporate sealed environment. Leitão's *Tamed Nature (Natureza Domestificada)* (2002) series investigates the way we relate to nature in urban environments, and captures the desire of a city dweller to be close to nature in complete comfort.

RELATED EVENT

Saturday, January 19, 2008, 4 - 6pm

Out of Site Exhibitions Tour

Led by Erin Donnelly, LMCC Director of Residency and Swing Space

Meet Erin at Cuchifritos on the Lower East Side to kick off the tour with *Imaginary Arsenals*.

Then make your way via J/M/Z to *Human Resources @SEAPORT!*

ABOUT OUT OF SITE

In 1997, the World Trade Center gained a new group of tenants: artists. Over the past 10 years, LMCC's residency program, now called *Workspace* has provided free, temporary studio space in Lower Manhattan to over 250 emerging artists and writers in such locations as the Woolworth Building and the U.S. Custom House. Our mission to place artists in studios just blocks from Wall Street has changed what it means to "work" downtown. Invited curators explored the vast archive of the LMCC residency program and came up with four diverse exhibitions, combining artists from various years, locations and mediums. *Out of Site* is a series of guest curated exhibitions and special events that takes artists' work out of the studio and brings audiences to several locations downtown to explore the program's past and present.

ABOUT LOWER MANHATTAN CULTURAL COUNCIL

Lower Manhattan Cultural Council (LMCC) is the leading voice for arts and culture in downtown New York City, producing cultural events and supporting the arts through grants, services, and advocacy. Find out more at www.LMCC.net.

ABOUT SOUTH STREET SEAPORT AND GENERAL GROWTH PROPERTIES

Located at the tip of Manhattan, South Street Seaport is a slice of timeless New York. Visitors to this historic waterfront pier and cobblestone streets experience a thriving community that includes a world-class maritime museum, award-winning special events, breathtaking views and more than 100 shops, cafes and restaurants. South Street Seaport is owned and managed by General Growth Properties, Inc. For more information, please visit www.southstreetseaport.com and www.ggp.com.

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SUPPORTERS

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