

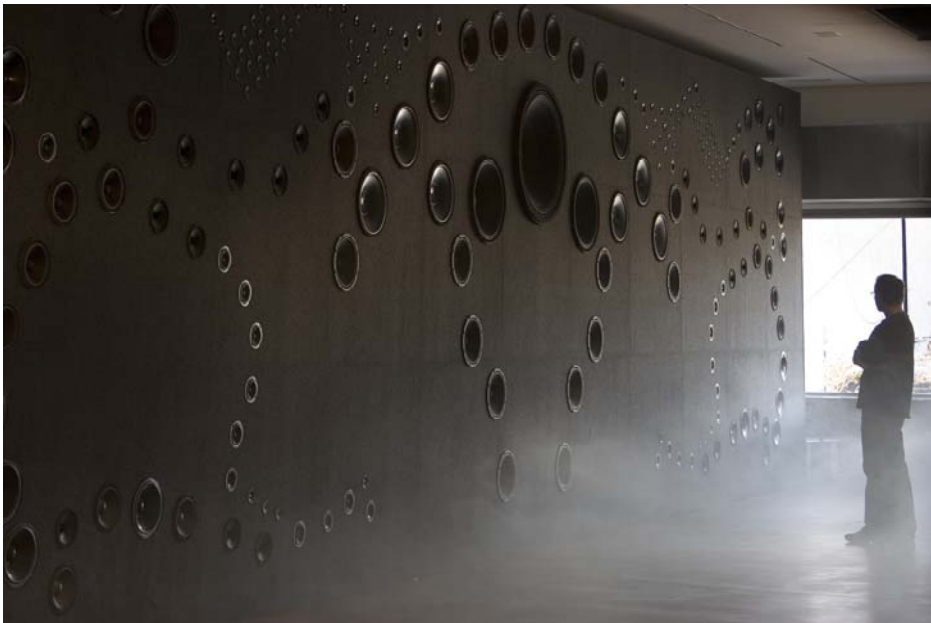
STUDIO MUSEUM HARLEM

For Immediate Release

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Nadine Robinson: alles grau

On view: July 19 through October 22, 2006



Nadine Robinson, *alles grau in grau malen*, 2005. Courtesy of the artist and Grand Arts, Kansas City, MO.

NEW YORK, NY, June 21, 2006 - The Studio Museum in Harlem is proud to present *Nadine Robinson: alles grau*, featuring a sculptural sound-painting by the former Studio Museum artist-in-residence (2000-2001). On view from July 19 to October 22, 2006 and organized by Associate Curator Christine Y. Kim, the exhibition includes a multi-sensory sculpture entitled *alles grau in grau malen* (2005), a German phrase meaning "to paint everything grey or black, or pessimistically." Measuring over eleven by forty-five feet, the sound-painting is installed into a wall and accompanied by dense fog that swirls through the exhibition space. Hundreds of speakers built into the piece play

an assortment of popular dramatic soundtracks, each derived from a different vernacular for the end of time. The pounding and chanting tracks from the climax scenes in *Rosemary's Baby* (1968), *The Omen* (1976) and *The Matrix* (1999), Catholic funerary chants and special effects specific to Jamaican sound systems converge to create Robinson's own soundtrack for the end of time.

Formally, the speakers in *alles grau in grau malen* mirror the figural arrangement of Michelangelo's fresco, *The Last Judgment* (c 1536-41), painted in the Sistine Chapel at the Vatican in Rome. Robinson draws on the fresco's central, horizontal band of figures to arrange undulating speakers, mimicking the saints' twisting, contorting bodies.

Focusing on apocalyptic narratives from different eras and cultures, Robinson has culled and remixed a mélange of personal memories, fairy tales, Rastafarianism and Hollywood films. In particular, Robinson draws inspiration from the prophecies of doom found in religious doctrines, such as the Bible's Book of Revelation, to create a unique and kaleidoscopic language that communicates notions about the end of the world and the ultimate finality of human existence. By combining minimalist and abstract elements with intelligible, familiar sounds, Robinson encourages the viewer to experience the world as revealed and discovered rather than innate and internal. Through *alles grau in grau malen*, Robinson challenges essential Modernist theory to ask if language can be abstract, minimal and non-objective while still communicating successfully.

The presentation of *Nadine Robinson: alles grau* at The Studio Museum in Harlem is made possible in part by Deutsche Bank and Nicolas Fries. *alles grau in grau malen* was created on the occasion of *Nadine Robinson: Conclusion of the System of Things* (2005) at Grand Arts, Kansas City.

EDUCATION & PUBLIC PROGRAMS

In conjunction with the summer 2006 season of exhibitions and projects, The Studio Museum in Harlem's Department of Education and Public Programs offers a range of programs, activities and events that will incorporate artists, scholars, and critics into thought-provoking discussions on a wide variety of issues central to the works on view in the exhibition. For more information on public programs, please visit www.studiomuseum.org, or call 212-864-4500 (ext. 264).

ABOUT THE STUDIO MUSEUM IN HARLEM

The Studio Museum in Harlem is a contemporary art museum that focuses on the work of artists of African descent locally, nationally and globally, as well as work that has been inspired and influenced by African-American culture, through its exhibitions, Artists-in-Residence program, education and public programming, permanent collection, archival and research facilities.

The Studio Museum in Harlem is committed to serving as a unique resource in its local community and in national and international arenas by making art works and exhibitions concrete and personal for each viewer and providing a context within which to address the contemporary and historical issues presented through art created by artists of African descent.

Since opening in a rented loft at Fifth Avenue and 125th Street in 1968, The Studio Museum has earned recognition for its catalytic role in promoting the works of artists of African descent. The Museum's Artists-In-Residence program has supported over 90 graduates who have gone on to establish highly regarded careers. A wide variety of Education and Public Programs have brought the African American experience alive for the public by means of lectures, dialogues, panel discussions, and performances, as well as interpretive programs both on-site and off-site for students and teachers. The Exhibitions program has also expanded the scope of art historical literature through the production of scholarly catalogues, brochures and pamphlets.



Photo: Ray A. Llanos

The Studio Museum's Permanent Collection contains over 1,600 works, including drawings, pastels, prints, photographs, mixed media works, and installations. It is comprised of works created by artists during their residency, as well as pieces given to the Museum to create an art historical framework for artists of African descent. Featured in the collection are Terry Adkins, Romare Bearden, Skunder Boghossian, Robert Colescott, Melvin Edwards, Richard Hunt, Hector Hyppolite, Serge Jolimeau, Lois Mailou Jones, Jacob Lawrence, Norman Lewis, Philome Obin, Betye Saar, Nari Ward, and Hale Woodruff among others. The Museum also is the custodian of an extensive archive of the work of photographer James VanDerZee, the quintessential chronicler of the Harlem community from 1906 to 1984.

Operation of the Studio Museum in Harlem is supported with public funds provided by The New York City Department of Cultural Affairs; the New York State Council on the Arts, a state agency; and the New York State Office of Parks, Recreation & Historic Preservation through the office of Sen. David A. Paterson. Major funding is also provided by The Peter Jay Sharp Foundation and The Carnegie Corporation of New York, with additional support from The Horace W. Goldsmith Foundation, JPMorgan Chase, LEF Foundation, The Scherman Foundation, Inc., Goldman, Sachs & Co., Credit Suisse First Boston, The New York Times Company Foundation, American Express Company, Altria Group Inc., New York Stock Exchange Foundation, Pfizer, Inc., The Norman and Rosita Winston Foundation, Inc., The Cowles Charitable Trust, Lord & Taylor, Pierre and Maria-Gaetana Matisse Foundation, The Moody's Foundation, Morgan Stanley and The Young & Rubicam Foundation.

ADDRESS

The Studio Museum in Harlem is located at 144 West 125th Street, between Adam Clayton Powell Boulevard and Lenox Avenue. Subway: A, B, C, D, 2, 3, 4, 5 or 6 to 125th Street. Bus: M-2, M-7, M-10, M-100, M-101, M-102 or BX-15.

ADMISSION

Suggested donation: \$7 for adults, \$3 for students (with valid id) and seniors. Free for children 12 and under. The first Saturday of every month is free for everyone.

HOURS

The museum is open Wednesday through Friday, and Sunday from 12 – 6, and from 10 – 6 on Saturdays. The Museum is closed on Monday, Tuesday and major holidays.

Phone: 212 864 4500/ fax: 212 864- 4800/ Web site: www.studiomuseum.org.

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