

MEDIA RELEASE

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Marianne Vitale
TRYST AT URN STYE

May 17th - July 4th, 2008

Opening Reception: Saturday, May 17th, 6:00 to 9:00 PM

Deborah Colton Gallery is pleased to present *Tryst at Urn Stye*, new works by Marianne Vitale. The exhibition opens Saturday, May 17, 2008 with a reception with the artist from 6:00 to 9:00 PM, and continues through July 4, 2008.

The exhibition features a collection of Vitale's works comprised of several elements. The narrative of the show is elusive, yet gives poetic insight into Vitale's practice of installation-as-theatre. The centerpiece of the show is a duo of copper-colored Sentries frozen in dialogue, set by a water filled urn and organic mass, including tobacco leaves and cotton. The figures' stances mirror the power of the collaged triptych panels facing them. The panels are covered with intricate illustrations and phrases like "Over Easy Opulence" in graffiti like text. The exhibition's invitation is a blow-up from Vitale's unedited scrawling in notebooks. It reads: "and so the Sentries perfectly still demonstrate unfruitfulness - yet to no end supply pipe. Stockade, the carpus! Keep away from the fire! Bleed freely to remove poison." Vitale's self-portrait overlooks the landscape from afar, a photo beneath charcoaled text. On either side of her portrait are works from two different series. One set is from her series, *Crude Oil on Silk*. At the Deborah Colton Gallery's exhibition *Chemical City*, Dusti Rhodes of the *Houston Press* (10/11/07) writes about her *Crude Oil On Silk* series... "Vitale sneaked into a refinery to steal crude oil... we're not sure if this puts Vitale on a terror watch list, but it does make for some of the best toxic art we've seen this year...". Several of the works from the series are on display. The other series is three paperworks entitled *Tryst at Urn Stye*. The drawings portray sparsely detailed figures and environments that seem as if they are shifting constantly.

On view in the projection room is a 2007 video entitled *That Brute Beasts Make Use of Reason*. It is a six-minute rant delivered by Vitale. filmed hand-held, along the FDR Drive of Manhattan. The video's review in *Frieze Magazine* after its premier at White Columns (NYC) stated: "...obsession fuelled... Plutarch-inspired patter full of ridiculous affirmations and keys to success... edited with élan and wit, the video worked because of Vitale's go-for-broke delivery, done straight, giddily risking the excesses of true madness". The artist "tapped into complex and compelling forms of man-less power: the authority of nuance, the dangerous bravura of ambiguity."

Marianne Vitale (1973) is a NYC artist, filmmaker, and poet. Vitale was debuted in Texas at Deborah Colton Gallery's *Chemical City* exhibition last September. Upcoming projects include exhibitions with IBID Projects (London), James Fuentes LLC (NYC) and with CHOP SHOP collaborator Agathe Snow, Vitale is currently editing their road-movie odyssey "*Chinatown*", to be screened in LA (2008). Prior to this, the installation and performance *OK KO. Broodies in the Nesting* was held at White Columns/Performa, 2007. Vitale's films, including "*(Title Bound in Customs)*", co-directed with M. Portnoy, were featured at Miami Beach Cinematheque (during Art Basel. '07). The *Missing Book of Spurs*, a solo show of drawings, architecture, video and literature, was held at Tensta Konsthall, Stockholm, Sweden, 2007 (catalogue available). Vitale's artwork is included in The Rubell Family Collection, among others.

Deborah Colton Gallery is founded on being an innovative showcase for ongoing presentation and promotion of strong historical and visionary contemporary artists world-wide, whose diverse practices include painting, works on paper, sculpture, video, photography, and conceptual and future media installations.