

Art Sales & Services LLC

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## **ORCHARD**

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### **Painters Without Paintings & Paintings Without Painters**

December 10, 2005 – January 15, 2006

Opening Dec. 10, 6-8pm

Organized by Gareth James

Artists:

BANK	Nicolás Guagnini	Blake Rayne
Simon Bedwell	Jutta Koether	John Russell
J. St. Bernard	Michael Krebber	Reena Spaulings
Daniel Buren	Lucy McKenzie	Cheyney Thompson
Merlin Carpenter	R.H. Quaytman	

Like the son of William Tell, standing there nervously with an apple perched on his head, caught between The State and its brutal enforcement of the Law (metonymically represented by a hat on a pole) and the distended individualism of his father, Orchard makes an attempt at a painting exhibition.

Perhaps now more than any other period in recent memory, the presumption of an immaculate self-identity between the objects that go by the name "painting" and the subjects given the name "painter" goes unquestioned. While we might welcome the new readiness to allow the practice of painting to generate its own historical and contemporary concerns, the new accord runs the risk of unreasonably delimiting the kinds of questions which may be posed in its name. Famously for Debord, the question was not whether filmmaker, writer, theoretician, anarchist was the better name to describe his practice, but how to refuse that nomination itself.

Painters Without Paintings & Paintings Without Painters brings together the production of 14 artists and collaborative groups for whom facile identifications remain questionable, preferring instead to proliferate complex and sometimes affective modes of disidentification within identity.

Orchard is a collectively organized exhibition and event space in New York's Lower East Side. The gallery's twelve partners are artists, filmmakers, critics, and art historians and curators - though several of them combine these practices. The members of Orchard come from disparate backgrounds associated with the New York experimental film and video scenes, late 80s and early 90s institutional critique practices, 90s non-yBa in the UK, and the South American political conceptualist tradition. The group does not have a univocal position in terms of their working methods or views on art. In fact, their exhibition program is intended to put the diversity of its members' practices into discursive motion. The production of a social relation is central to Orchard's project, and is posed against the forms of separation explicit and implicit to the conventions of commercial galleries. To this end the program eschews solo exhibitions in favor of group exhibitions, is defiantly transgenerational mixing established artists with lesser known artists, and its values or economy are directed towards the reproduction of overlooked historical practices in order to re-insert them into contemporary discourses, as well as facilitating the production of new work.

Since opening in May 2005, Orchard has restaged or produced unrealized projects by Michael Asher, Andrea Fraser with Allan McCollum, Dan Graham, and Lawrence Weiner. Amongst others, historical works by Luis Camnitzer, Juan Downey, and Martha Rosler have been exhibited and new works by Merlin Carpenter, Nicolás Guagnini, Jutta Koether, Lucy McKenzie, Jeff Preiss, Blake Rayne, Stephan Pascher, Jeff Preiss, R.H. Quaytman, and Karin Schneider have been produced.