

The Kitchen

Luke Stettner: *this single monument*

January 23–March 1, 2014

Opening reception: January 23, 6–8 p.m.

An installation comprising sculpture, photography and works on paper is assembled under the title *this single monument*, a phrase taken from a 1962 John Ashbery poem. Stettner makes frequent use of Platonic, serial forms that add up to a contiguous narrative or image, as in a series of circular drawings made with red clay slip on a potter's wheel. In another work, Stettner displays a letter in 19 parts, composed from excerpts of over 50 years of correspondences by the poet William Carlos Williams that combine banal quotidian observations with ruminations about life and death. In editing together a seemingly linear and harmonious sequence of sentences, Stettner creates a fictitious cadence and flattening of time while preserving the fear, doubt and self-reflexivity Williams consistently disclosed throughout his life. Stettner's own writing practice is shared in a pair of letterpress prints that act as linguistic interlocutors to his established visual vocabulary.

An austere finish of minimalism veils the deeply personal and emotional underpinnings of Stettner's work, tempering any overt sentimentality; for example, Stettner returns to materials such as his father's funerary urn, now ground into a fine marble powder, in spare sculptural configurations, removed from their immediate recognizable impact. Other objects, large and small, crude and precise, exist in different states marking the inexhaustible passage of time. This is Stettner's first institutional solo exhibition.

This exhibition is curated by Lumi Tan. A concurrent solo exhibition by Boru O'Brien O'Connell will also be on view from January 23–March 1. Exhibition hours are Tuesday–Friday, 12–6 p.m. and Saturday, 11 a.m.–6p.m.

About the artist

Luke Stettner was born in Alpine, NJ in 1979. He received his BFA from the University of Arizona in 2002 and his MFA from the School of Visual Arts in New York in 2005. Stettner attended the Skowhegan School of Painting and Sculpture in 2010 and was a recipient of the 2013 Lower Manhattan Cultural Council *Workplace* residency program.

Stettner held his first solo exhibition, *The Fold*, at Stene Projects in Stockholm, Sweden (2010), followed by *Eyes That Are Like Two Suns*, Kate Werble Gallery, New York, NY (2011), and *No Whiteness (Lost) is So White as the Memory of Whiteness*, Stene Projects, Stockholm (2012). He will present a solo exhibition at Kate Werble in Spring 2014.

His work has been exhibited at galleries and institutions such as Massachusetts Museum of Contemporary Art, North Adams, MA; Decordova Sculpture Park and Museum, Lincoln, MA; Exit Art, New York, NY; Hilary Crisp Gallery, London, UK; 179 Canal, New York, NY; Workplace, Los Angeles, CA; Museum of Contemporary Art, Tucson, AZ; Wolfsonian Museum, Miami, FL; The Elizabeth Foundation for the Arts, New York, NY; and Vogt Gallery, New York, NY.

Stettner has received reviews in publications such as *Artforum*, *ArtReview*, *Mousse Contemporary Art Magazine*, *Aperture*, and *The Boston Globe*. He is the co-founder and an editor of the online arts publication *The Highlights*.

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About The Kitchen

The Kitchen is one of New York City's most forward-looking nonprofit spaces, showing innovative work by emerging and established artists across disciplines. Our programs range from dance, music, performance, and theater to video, film, and art, in addition to literary events, artists' talks, and lecture series. Since its inception in 1971, The Kitchen has been a powerful force in shaping the cultural landscape of this country, and has helped launch the careers of many artists who have gone on to worldwide prominence.

The Kitchen is also supported by public funds from New York City Department of Cultural Affairs in partnership with the City Council; New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature; New York State Office of Emergency Management; and National Endowment for the Arts.



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