

A. I. R.

G A L L E R Y

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LIGHT & STEEL

ANN LEDY

Wall and Floor Drawings

June 23 - July 11, 1998

Gallery Hours: Tuesday - Saturday, 11 A.M. - 6 P.M.

This show brings to the public a number of works in steel which parallel the same concerns that Ledy has exhibited most recently in Germany and Korea. What interests her beyond the obvious material differences between steel and rice paper is the dichotomy between their surface qualities. The irregularity and simultaneous consistency of both rice paper and rusted steel provokes a challenge. The process of making rice paper introduces foreign materials; untreated steel undergoes changes with time. In both there is an element of chance. Ledy seeks a harmony among the elements she chooses including the viewer's perceptual experience. This harmony is explored through opposites.

In particular, Ledy's work is about line. She uses line as a descriptive vehicle. It does not address volume or mass, but is intent upon creating voids. In her drawings, line describes an idea of space. In the case of the steel pieces, line describes physical space. The challenge of the later, is how to make the drawn line quality function in material that is physically mass and volume. These steel pieces depend upon light and the viewer's vantage point. In turn, the mass and volume of the physical materials are transformed into the descriptive quality of a drawn line.

This particular exhibition is conceived as an installation. The exhibition space is essentially a drawing. Three walls of the room define the perimeter of the piece. The viewer stands at the edge of the piece viewing in and down. Both steel pieces play with the viewer's perception. The front edge of the steel creates a linear rhythm as light dances off each surface, juxtaposing line and shadow. Each piece shifts with the viewer. The piece is dependent on all these elements relating as a whole.

Similarly, the three diptychs found on the wall opposite the installation rely on the viewer. Each piece is about what happens "between" the frames. The work comes to life as the viewer looks back and forth. The overlay of screening creates variations of pattern which shift with the viewer's vantage point. Not unlike the steel and earlier rice paper pieces, the interior life of the work provokes a question about time.

FOR FURTHER INFORMATION, PLEASE CONTACT: Alissa Schoenfeld, Director