

For Immediate Release

**THE DAVID IRELAND HOUSE PRESENTS
*THE DISAGREEABLE OBJECT***

February 3 – April 29, 2017

Featuring *A Decade Document, Withcomet, Andcomet, Andstool* on Loan from SFMOMA



**The 500 Capp Street Foundation
Launches the Visiting Artist Series and Opens The Garage**

San Francisco, CA, January 23, 2017 — The 500 Capp Street Foundation announces the opening of *The Disagreeable Object* (February 3 through April 29, 2017) at the David Ireland House. The opening of *The Disagreeable Object* will also mark the launch of The Foundation’s new Visiting Artist Series, featuring site-specific work in the exhibition by inaugural visiting artist, Virginia Overton, as well as the opening of The Garage, a new permanent free rotating exhibition space located in the home’s former carport.

The exhibition, *The Disagreeable Object*, takes its title from Alberto Giacometti’s surrealist sculpture, *The Disagreeable Object*, 1931. A defying sculptural attempt against artistic categorization, poised between movement and rest, between art and non-art, *The Disagreeable Object* is a rebellious and humorously unappealing object. Its vulgar shape is embodied in a form that may be disturbingly incomprehensible, but nevertheless sculpturally perfect. “The 500 Capp Street exhibition, *The Disagreeable Object*,” notes co-curator Diego Villalobos, “hinges on alternative definitions of “good taste,” situating

sculpture in the realm of attitude, beyond its material constraints.”

During a lecture given at the San Francisco Art Institute in 1987, David Ireland alluded to his own similar sculptural concerns, comparing his work with that of Giacometti’s sculpture and he asked, “How does one develop a form that evades categorization?” David’s inquiry prompted him to further develop an artistic process that engaged with non-traditional materials and situated work in unusual artistic contexts.

Notes, Bob Linder, co-curator, “The exhibition uses Giacometti’s surrealist sculpture as a point of conversation between specific David Ireland artworks from The 500 Capp Street Foundation’s collection and features a quintessential Ireland sculpture, on loan from SFMOMA, *A Decade Document, Withcomet, Andcomet, Andstool, 1980-1990.*” The work is reliquary cabinet of a decade of accumulated empty toilet paper rolls, with two cans of house-cleaning product and a stool beneath it, of which the title playfully alludes. The cabinet engages in a tongue-in-cheek way with Joseph Beuys’ ideas of social sculpture and the dematerialization of the art object. In addition, the exhibition pays attention to Ireland’s *Torpedoes* (late 1970s), *Sundaes* (1980s), *Earrings* (1980s), and *Chair Maquettes* (1998), which share a similarity in their dysfunctional development as sculptures. Ireland’s crudely made *Earrings* and *Torpedoes* intersect between the organic shape of dung and that of an abstract form. These abstract forms are seen repeatedly throughout Ireland’s 500 Capp Street House. *Sundaes*, sculptures Ireland created by pouring concrete into an ice cream dish and inserting a spoon before the material dried, play with the relationship between the real and its artificial representation. With the *Chair Maquettes*, or architectural models, Ireland intentionally avoided working with one-to-one scale, instead using the size of the maquettes to alter a viewer’s perception of the form. The artworks featured in *The Disagreeable Object* exhibition, relate to objects we recognize or desire, but which have been abstracted both psychologically and formally. These works are humorous, strange, and meant to challenge our idea of traditional sculpture.

New Programming at 500 Capp Street

Coinciding with the opening of *The Disagreeable Object* is The 500 Capp Street Foundation’s launch of two new programming initiatives, the **Visiting Artist Series** and **The Garage**. Continuing to build upon The Foundation’s mission to perpetuate the legacy of late conceptual artist David Ireland, the Visiting Artist Series will coincide with the Foundation’s quarterly exhibition schedule and establish a dialog between the David Ireland House, The 500 Capp Street Foundation’s archive of Ireland’s artwork and ephemera, and the Visiting Artist. Extending The 500 Capp Street Foundation’s community impact, The Garage will present a rotating exhibition and program series in the home’s former carport, open to the public, free of charge, every Saturday from 12–5pm.

Visiting Artist Series

In conjunction with *The Disagreeable Object*, The 500 Capp Street Foundation is pleased to announce the launch of a new exhibition-focused programming initiative, the Visiting Artist Series, beginning with New York-based artist Virginia Overton, February 3 through April 29, 2017. This new exhibition related program builds a direct relationship between the Visiting Artist and the David Ireland House, as each Visiting Artist creates new works of art to be displayed alongside Ireland’s artworks in the coinciding exhibition. In addition to participating in the Foundation’s quarterly exhibition program, the Visiting Artists will engage in public programs, including conversations and special events at the David Ireland House. Overseen by The 500 Capp Street Foundation’s curatorial team, the Visiting Artists for the 2017 exhibition schedule include Virginia Overton (Winter), work by Felix Gonzalez-Torres (Spring), Bethan Huws (Summer) and Michael E. Smith (Fall).

Virginia Overton

Virginia Overton's work comprises installation, sculpture and photography, often beginning intuitively as a direct response to her physical presence in a particular space. Through a trial and error process, she creates sculptures that are performative, sometimes obstructing, bisecting, dividing or joining the architecture of a space with works that are dramatic and minimal in feel.

Similar to David Ireland, Virginia Overton's practice is infused with an ethos of economy. Often using building materials commonly associated with architecture or construction sites: metal, plexi-glass, fluorescent lighting found or scavenged from resource sites or wood from her family farm in Tennessee, these materials are often transformed from their immediate use and into something new. Bent, folded, cut and/or suspended in space these materials are subject to change. Raw materials arranged into phenomenological configurations, unafraid to show their experience, history or defects. Balancing, leaning or ratcheted down, the bold adjustments of the work are always countered by a feeling of grace.

Virginia Overton was born in Tennessee. Her solo exhibitions include the Whitney Museum of American Art, New York (2016 and 2017); The Aldrich Museum of Contemporary Art, Ridgefield, CT (2016-7); White Cube, London (2015 and 2016); All Rise, Seattle (2015); Storm King Art Center, Mountainville, NY (2014); Museum of Contemporary Art, North Miami (2014); Westfälischer Kunstverein, Münster, Germany (2013-4); Kunsthalle Bern, Switzerland (2013); and The Power Station, Dallas (2013). Recent group exhibitions and projects include Institute of Contemporary Art, Philadelphia (2016); Parcours, Art Basel (2016); *99 Objects*, Whitney Museum of American Art, New York (2015); *Pier 54*, High Line Art, New York (2014); High Line Art, New York (2012-3); and MoMA PS1 (2010). Overton has been written about in *Art in America*, *Flash Art*, the *New York Times*, *Vogue*, and the *Wall Street Journal*, among others. Her first monograph (2016) was co-published by JRP/Ringier and Kunsthalle Bern. Overton lives and works in Brooklyn.

The Garage

Beginning in February, The 500 Capp Street Foundation will open the doors to The Garage and launch a new, free rotating exhibition and program series. Starting on February 4th with Tanya Zimbardo, Assistant Curator of Media Arts at San Francisco Museum of Modern Art, The Garage will feature ***Organic Logic: Howard Fried, John Roloff, Mark Thompson***. Overseen by The 500 Capp Street Foundation's curatorial team, following Zimbardo in February and March, The Garage will host Isabel Nuño de Buen, Braunschweig-based Mexican artist in April, and New York-based artists Patricia Lennox Boyd in June and Nayland Blake beginning in late-July.

Organic Logic: Howard Fried, John Roloff, Mark Thompson **February 3 – March 18, 2017**

Organic Logic: Howard Fried, John Roloff, Mark Thompson, the first project in The Garage at 500 Capp Street, takes its point of departure from John Roloff's concept of "organic logic." Roloff first arrived at the phrase preparing for a 1996 talk in Germany, encompassing the work of fellow Bay Area artists Howard Fried and Mark Thompson. The presentation in The Garage gallery, located in the home's former carport on 20th Street, brings together select work by these three prominent contemporaries of Ireland.

Guest organized by Tanya Zimbardo, *Organic Logic* will feature key, but rarely seen pieces associated with the artists' performance or event-based installations from the 1970s and 1980s including: Fried's early public and private actions with multiple participants, Roloff's outdoor site-generated kiln projects, and Thompson's relational work with honeybees in the urban environment. Through their distinct approaches, all three metaphorically addressed communication systems and investigated materials in relation to site. Roloff described organic logic as an intrinsic feature of certain Bay Area artistic practices in particular, an approach that "embraces complex, systemic, intuitive and process-oriented aesthetics and methodologies." He further investigated this idea through guest co-editing, with critical theorist Mark Bartlett, the Fall/Winter 2000, "Organic Logic" issue of *New Observations*, a contemporary arts journal. From the base of Fried and Thompson's artist sections, the expanded scope of the publication highlighted an array of local contributors across disciplines: visual and performing arts, earth sciences, and open source technology, foregrounding the role of artists' research, writing, diagrammatic studies, and conversation. Three evenings of *Organic Logic* artist-focused public programs at 500 Capp Street will bring several of those contributors together – Amy Balkin, Sharon Daniel, Bernie Lubell, Jim Melchert, Stephanie Syjuco, Pamela Z, among others.

Related Public Programs and Upcoming Events

All of the public programs will take place in the Accordion Shop at 500 Capp Street.

Organic Logic: Jim Melchert, John Roloff, Stephanie Syjuco

Thursday, February 16, 2017

7:30 PM to 9 PM, doors open at 7 PM

Organic Logic: Amy Balkin, Sharon Daniel and Ann Wettrich

Thursday, March 2, 2017

7:30 PM to 9 PM, doors open at 7 PM

Organic Logic: Terry Berlier, Bernie Lubell and Pamela Z

Thursday, March 16, 2017

7:30 PM to 9 PM, doors open at 7 PM

For more information and tickets, visit 500cappstreet.org

General Tour Information

The David Ireland House offers tours daily on Wednesday, Thursday, Friday, and Saturday and an additional evening event on the last Thursday of every month. Tours are \$20 general (\$15 for students and seniors), accommodate a maximum of 8 people, and are led by trained guides from the Bay Area's thriving community of art students. Advance booking is required. For more information and tickets, visit 500cappstreet.org.

About David Ireland

David Ireland (1930-2009) is internationally admired for a diverse and prolific body of work concerned with the beauty inherent in everyday things and the making of art as a part of daily life. His hybrid practice blends sculpture, architecture, painting, and performance, and often draws on ordinary materials such as dirt, concrete, wood, or wire he collected over time. His work is featured in collections of prominent institutions, including The Museum of Modern Art, New York; the Smithsonian; the San Francisco Museum of Modern Art; and the Los Angeles Museum of Contemporary Art. Ireland's work is influenced heavily by his travels in Africa and his studies in printmaking and industrial arts at Oakland's California College of Arts and Crafts (now California College of the Arts). In 2004, the Oakland Museum of California organized the first full-scale traveling retrospective of Ireland's work, which included objects and ephemera related to 500 Capp Street.

Ireland is best known for his home at 500 Capp Street, which he embedded with art and slowly transformed into a site-specific installation now regarded as the inspiration, source of materials, and repository for some of his most important work. Following a meticulous two-year restoration effort, visitors to the David Ireland House will be able to experience the late artist's enigmatic home and immerse themselves in a 360-degree portrait of one of the West Coast's most influential conceptual artists.

About The 500 Capp Street Foundation

The 500 Capp Street Foundation carries on the legacy of late conceptual artist David Ireland by affording a broad audience the opportunity to experience his home and masterpiece as well as his extant body of work. In the spirit of Ireland, the Foundation conducts public tours and events, maintains a permanent archive of personal papers, photographs, and publications, and will host a residency program, launching in 2017.



The renovation of 500 Capp Street is supported by a generous grant from San Francisco Heritage's Alice Ross Carey Preservation Fund.

Photography Credits: [left to right]

David Ireland, *A Decade Document, Withcomet, Andcomet, Andstool*, 1980-1990; Wood, paper, Comet, and paint; 86". x 40 3/4". x 20"; Loan courtesy of San Francisco Museum of Modern Art, Purchase through a gift of Valerie Maslak and the Accessions Committee Fund: gift of Evelyn and Walter Haas, Jr., Mimi and Peter Haas, Helen and Charles Schwab, and Mr. and Mrs. Brooks Walker, Jr.

David Ireland; *Figure with Harmless Torpedo*, 1973; Tempera and crayon on paper; 25" x 19"; Collection of The 500 Capp Street Foundation; Photography: Jay Jones

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