

# GAGOSIAN GALLERY

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## **PRESS RELEASE**

GAGOSIAN GALLERY  
555 WEST 24TH STREET  
NEW YORK NY 10011  
GALLERY HOURS:

T. 212.741.1111  
F. 212.741.9611  
Tuesday – Saturday: 10:00am–6:00pm



## **RICHARD SERRA: *Rolled and Forged***

Saturday, May 6 – Friday, August 11, 2006

Opening reception for the artist: Friday, May 5th, from 6 – 8pm

Gagosian Gallery is pleased to present five new sculptures by Richard Serra.

### *Amongst Elevations, 2006*

Weatherproof steel

4 plates, each: 5' x 30'6" x 6"; 4 plates, each: 4'6" x 30'6" x 6"

4 plates, each: 4' x 30'6" x 6"; 4 plates, each: 3'6" x 30'6" x 6"

### *Round, 1997*

Forged weatherproof steel

5'5" height x 7'4" diameter

### *Equal Weights and Measures, 2006*

Forged weatherproof steel

Each: 4'3" x 5'3" x 6'3"

### *No Relief, 2006*

Weatherproof steel

1 plate: 6' x 59'8" x 6"; 1 plate: 4'9" x 59'8" x 6"

### *Elevational Mass, 2006*

Hot rolled steel

3 plates, each: 4' x 7' x 8"; 3 plates, each: 4'6" x 7' x 8"

3 plates, each: 5' x 7' x 8"

*Weight is a value for me, not that it is any more compelling than lightness, but I simply know more about weight than lightness and therefore I have more to say about it, more to say about the balancing of weight, the diminishing of weight, the addition and subtraction of weight, the concentration of weight, the rigging of weight, the propping of weight, the placement of weight, the locking of weight, the psychological effects of weight, the disorientation of weight, the disequilibrium of weight, the rotation of weight, the movement of weight, the directionality of weight, the shape of weight. I have more to say about the perpetual and meticulous adjustments of weight, more to say about the pleasure derived from the exactitude of the laws of gravity. I have more to say about the processing of the weight of steel, more to say about the forge, the rolling mill, and the open hearth. (Richard Serra, 1988)*

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Serra's rolled, planar works are concerned with division, elevation and passage, whereas the forged works deal primarily with weight, density, and mass. Serra's desire to involve the viewer with his work parallels his desire to create works that respond to a specific site. His large indoor installations are built within the context of the architecture, their scale and placement determined by the size and shape of the room and by the limitations of access space and weight load. The massive steel structures alter and reshape one's perception of space. As only parts of these works can be seen from any one vantage point, they require that time be spent walking, looking, anticipating, and remembering. Moving in, around and through them, they change configuration with every step. Their meaning unfolds through one's constantly changing physical experience of them and the space that they occupy.

Richard Serra was born in San Francisco in 1939 and received his B.F.A. and M.F.A. at Yale University. He has exhibited extensively in major museums and exhibitions throughout the world, and has created site-specific sculptures for both public and private venues in North America and Europe. His most recent projects include an exhibition at the Museo Archeologico and Piazza del Plebiscito in Naples (2004), and an eight-part permanent installation *The Matter of Time* at the Guggenheim Bilbao, which was inaugurated in 2005. A survey exhibition of his work, opening in Spring 2007, is currently being prepared at The Museum of Modern Art.

Please contact the gallery for more information.