

# LAUREL GITLEN

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## Corin Hewitt *The Third Station*

MARCH 23–MAY 11, 2014

OPENING RECEPTION AND BOOK LAUNCH SUNDAY, MARCH 23, 6–8PM

Over the past several years, Corin Hewitt has employed cycles of photography, video, performance, and sculpture in an ongoing investigation of image and object making systems, attempting to reconcile an object's beginning with its end. Through a visual and illusionistic compression of space and time, his work explores transience, reproduction, and origins. In *The Third Station*—Hewitt's second exhibition with the gallery and his most ambitious project to date—the physical space of an immersive installation becomes an uncanny theater, one more psychological than symbolic.

In this exhibition, the viewer is confronted by two architectural structures that resemble anonymous and dilapidated storefronts marked only by stock "Police" signs. Positioned one after the other, they both reduce to an impossibly thin interior space, a three-dimensional stutter of architectural façades. In recessed window displays, surveillance monitors reveal the invisible internal space, and an array of peculiar items extrude from the floor behind the glass. Although apparently contracted, the structures have both fronts and backs, and behind each is a small field of dirt, concrete, and rubble strewn with a collection of half-buried objects: cast resin pancakes, rag rugs, and painted Post-Its; sculpted and actual cosmetic containers; found and cast rubber gloves and protective masks. These items exist between things and an image-theater, their skins spawned from the laptop, the scanner, the mold, or the camera.

Hewitt's complex object-vocabulary lends itself to an absurd and hermetic free association, as if part of an internal monologue. In cataloging the material effects in the work, it becomes evident that the names for things have collapsed onto the things themselves in a concrete and physical poetry: Flat as a pancake, liquid foundation, the pat down, police blotter, live feed, the compact ... This idiosyncratic taxonomy of originals, duplicates and fakes keeps both the beginning and the end at bay. Hewitt perpetuates a state of productive anxiety and temporal arrest in this work, where the live feed, the littered backyard, and the stations themselves are part of a vast archive moving like a ticking clock toward an eventual horizontality.

Corin Hewitt lives and works in Richmond, Virginia and East Corinth, Vermont. Recent one-person exhibitions include *The Hedge*, Cleveland Museum of Contemporary Art (2013)

and *Seed Stage*, Whitney Museum of American Art (2008-2009). In conjunction with the opening of *The Third Station*, we are pleased to announce the release of *Seven Performances*, the first extensive monograph on Corin Hewitt, produced by MOCA Cleveland and Mousse Publishing. This book brings together the documentation of seven installations, produced from 2007 to 2013, with texts by the artist and David Norr, Judith Rodenbeck, Tina Kukielski, and Rose Bouthillier.