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Exhibition of animated video and sculpture installations by artist Joshua Mosley to premiere at Indianapolis Museum of Art in March 2010

Joshua Mosley: *American International* will feature the premiere of *International*,
Mosley's first new work since the 2007 Venice Biennale

INDIANAPOLIS, IN, February 11, 2010—The Indianapolis Museum of Art announced today that it will present *Joshua Mosley: American International*, opening March 12, 2010. The exhibition will bring together two animated video and sculpture installations by Philadelphia-based artist Joshua Mosley: *A Vue* (2004) and the premiere of his newest work, *International* (2010). The exhibition will be on view in the Carmen & Mark Holeman Video Gallery and the adjacent Livia & Steve Russell Gallery through August 29, 2010. This exhibition is made possible through the generosity of the Chambers Family Foundation.

The works presented in *Joshua Mosley: American International* are composed of mixed-media animations displayed alongside small-scale bronze sculptures of characters that populate the animations. Both *International* and *A Vue* consider the memorialization of prominent individuals whose legacies sound ambivalent reverberations when viewed through the lens of contemporary life. Combining the most current technology with the hand-wrought physicality of modeled objects, Mosley's works explore how the mind can negotiate multiple—often incompatible—points of view, grappling with existence, work and human life.

“Joshua Mosley's installations stand apart as some of the most inventive, challenging and gratifyingly peculiar artwork being made today,” said Sarah Urist Green, associate curator of contemporary art at the IMA. “Over the course of years and with extensive research, craftsmanship and intricate technological execution, Mosley builds highly original compositions that create space for contemplating how individuals interpret and impact the world.”

In the premiere of Mosley's first work since *dread* (2007), which debuted at the 2007 Venice Biennale, the IMA will present *International*, a video and installation work focusing on two figures who had interminable influence on current American industrial infrastructure and economic theory: Austrian free-market economist and philosopher Friedrich Hayek and American builder and philanthropist George R. Brown, former president of Brown & Root, Inc., purchased by the Halliburton Company in 1962.

International is a two-part installation, the first of which is a character study of Brown and Hayek, whose standing figures Mosley hand-sculpted in clay and rendered in bronze. Each approximately 15 inches tall, the sculptures will be displayed alongside a 34-inch long replica of a 1937 International brand truck, which Mosley hand made from wood, metal and resin and then cast in bronze. Mosley then 3D scanned the truck, creating a digital model that he animated and incorporated into *International's* 6-minute high-definition animation. Displayed in an adjacent gallery, the projected video combines 3D computer animation with recent digital photography of sites of pivotal importance in the lives of Brown and Hayek. The animation features the voices of the two men sampled from oral history recordings made between 1968 and 1978, interwoven with a musical score composed of single notes played on a 1938 Haines Brothers piano, matching one that belonged to Brown's family.

While the two men never met, Mosley's imagined conversation between Hayek and Brown will turn a keen eye on how the personal desires and experiences of human beings shape the way they imagine the greater good, even among people living in the same place and the same historical moment. In the artist's words, *International* explores “how the mind can simultaneously hold incompatible ideas,” and how individuals, like Hayek and Brown, can reconcile public theories and actions with more private motivations. At a moment when the U.S. government is trying to stem a systemic financial crisis, *International* will look to the pertinent examples of two men, one of whom was a vocal opponent of government intervening in a free market, and another who accumulated considerable wealth as a result of large-scale government spending.

A second video and sculpture installation, *A Vue* (2004), looks to the legacy of American botanist George Washington Carver. The installation presents a 24-inch bronze sculpture titled *George Washington Carver, 150 ft* and an animation that chronicles its presence as a large-scale monument in one of the national parks dedicated to Carver. The animated video combines digitally photographed stop-motion puppets and environments made with 3D modeling software and ink-wash paintings. The animation's narrative follows Henry, a park ranger whose job it is to tend the small town's 150-foot sculpture of Carver. The viewer sees Henry on his daily task of scaling the monument to polish and clean it, surrounded by the flat, bleached vista of a nondescript Midwestern town. Henry meets Susan, a new employee of the local fiber optic company, and the disparity between the nature of each character's life's work is set in witty and compelling contrast.

With Carver's forward-looking figure presiding over the town, his teachings—sustainability in agriculture, self-sufficiency, humanitarianism—cannot help but be evaluated against this contemporary landscape. Best known for taking the greatest advantage of a series of unlikely opportunities, and eventually developing hundreds of uses for the peanut, Carver helped revolutionize agriculture in the South by offering alternatives to the single-crop cultivation of cotton that had devastated the land. Mosley's memorials in miniature, of Carver as well Brown and Hayek, serve to question how meaning can become fixed in the consideration of the diverse and often conflicted lives of these enigmatic men.

Artist Talk at the IMA

Joshua Mosley will screen and discuss his new animated video and sculpture installation *International* on Thursday, March 11 at 6 p.m. in DeBoest Lecture Hall at the IMA. The event is free, but tickets are required. Visitors may reserve tickets at www.imamuseum.org.

Contemporary Art at the IMA in 2010

Joshua Mosley: American International will be one of several contemporary art exhibitions and installations premiering at the IMA in spring 2010, culminating in the grand opening of 100 Acres: The Virginia B. Fairbanks Art & Nature Park on June 20, 2010. 100 Acres will be the largest contemporary art park in the United States and will open with eight newly commissioned inaugural works by international artists. Other exhibitions of contemporary art at the IMA this spring will include:

- Heather Rowe (February 19–August 1, 2010). New York–based artist Heather Rowe will create a site-specific installation in the Efroymson Family Entrance Pavilion, which will employ fragments of architectural materials to create a self-supporting structure that appears as a succession of cascading frames.
- *Tara Donovan: Untitled* (April 4–August 1, 2010), which will be the first major museum exhibition to present together sculptures and drawings by contemporary American artist Tara Donovan. Donovan dramatically transforms everyday materials—such as pencils, Elmer's glue and electrical cable—into sublime abstract environments.
- *Body Unbound: Contemporary Couture from the IMA's Collection* (April 17, 2010–January 30, 2011) will examine the many ways designers have manipulated, transformed and liberated the female form since 1960. The exhibition will feature iconic pieces of contemporary fashion, many recently added to the IMA's growing collection of Fashion & Textile Arts.
- *Jeppe Hein* (May 7–September 5, 2010), will be a multi-part exhibition of Copenhagen-based artist Jeppe Hein, consisting of a 4,000-square-foot installation in the IMA's Forefront Galleries that will feature Hein's site-specific work *Distance*, and a new outdoor experiential artwork on the museum grounds, titled *Bench Around the Lake*, for the inaugural installations in 100 Acres, opening on June 20, 2010.

About Joshua Mosley

Joshua Mosley is Associate Professor of Fine Arts in the School of Design at the University of Pennsylvania. He received his M.F.A. and B.F.A. from The School of the Art Institute of Chicago and his A.A. from St. Louis Community College. Mosley is a recipient of the Joseph H. Hazen Rome Prize, the Pew Fellowship in the Arts, the Louis Comfort Tiffany Foundation Award and the Pennsylvania Council on the Arts Fellowship. His work has exhibited and screened at the 2007 Venice Biennale, the Museum of Modern Art, NY, the Modern Art Museum of Fort Worth, the Museum für Gegenwartskunst in Basel, Switzerland, the Art Institute of Chicago, the Bruce Museum in Greenwich, CT, the Reina Sofia in Madrid,

the Philadelphia Museum of Art, Donald Young Gallery, the Institute of Contemporary Art in Philadelphia and the Museum of Contemporary Art San Diego.

About the IMA's Contemporary Art Program

The IMA's robust contemporary art program is evolving as a model for encyclopedic museums as they engage the art of our time. With a renewed focus on its contemporary collection, the IMA has been actively seeking out the works of new and emerging artists through both gift and acquisition, and in addition organizing major traveling exhibitions and commissioning site-specific installations. The IMA has received \$15 million in funds supporting its contemporary programming.

About the Indianapolis Museum of Art

Encompassing 152 acres of gardens and grounds, the Indianapolis Museum of Art is among the 10 largest encyclopedic art museums in the United States, and features significant collections of African, American, Asian, European and contemporary art, as well as a newly established collection of design arts. The IMA offers visitors an expansive view of arts and culture through its collection of more than 54,000 works of art that span 5,000 years of history from across the world's continents. The collections include paintings, sculpture, furniture and design objects, prints, drawings and photographs, as well as textiles and costumes.

Recognizing the inherent connections between art, design and nature, the IMA offers visitors experiences at the Museum, in 100 Acres: The Virginia B. Fairbanks Art & Nature Park, which will be the largest contemporary art park in the United States when it opens in June 2010, and at Oldfields—Lilly House & Gardens, an historic Country Place Era estate on the IMA's grounds.

The IMA completed a \$74 million expansion project in May 2005. The construction added 164,000 square feet to the Museum and includes renovation of 90,000 square feet of existing space. In order to present major exhibitions of its own and to accommodate major traveling exhibitions, the expanded Museum was outfitted with new 10,000-plus-square-foot Clowes Special Exhibition Gallery on the Museum's first level. In November 2008, the IMA opened the renovated 600-seat Tobias Theater. Nicknamed, "The Toby," the theater is a venue for talks, performances and films.

Located at 4000 Michigan Road, the IMA and Lilly House are open Tuesday through Saturday, 11 a.m. to 5 p.m.; Thursday and Friday, 11 a.m. to 9 p.m.; and Sunday, noon to 5 p.m. The IMA is closed Mondays and Thanksgiving, Christmas and New Year's days. For more information, call 317-923-1331 or visit www.imamuseum.org.

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