

About Finnish birch plywood & the title of the show:

This product is intended for industrial use as concrete forming board. The manufacturer/distributor will not examine any claims concerning the appearance of the board other than those that would affect its intended usage

-Roberts Plywood, Long Island, New York

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The work arrived for *Concrete Form* in perfectly honed crates. It was as if all of Arne Jacobsen's students had started working at Dietl International— Black, red, green, yellow, blue, they came along with a bin of what looked like production over-cuts. Apparently there is a pack-it-in, pack-it-out policy at the most improbable crating facility in the world.

Each crate was opened to reveal the makings for a color-matched set of pedestals, assembly supplies and all. The works inside were a material perfection of his piece in *Still Life Picture Plane*, which preceded this show at the gallery. Addressing concepts of composition and authorship, his 2 pedestals (*one for a folding chair and another for something else*), 2013 consisted of two small pedestals with instructions for what to set upon them (one specific item and one of the installer's choosing). For *Concrete Forms* he had sent new pedestals, one for an empty spray paint can, a newspaper, a roll of stamps, a work lamp, and a houseplant.

Once the pedestals were placed, and the artist was done, we began the work of rounding up those five objects and then five more as their compliment. A very strange act for people on our side of the equation, because it didn't feel like curating or even organizing, but like making, which of course it wasn't.

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In opposition to the pedestals, in which the industrially painted ply is meant to provide a backdrop for the conceptual play, Kraus has also fabricated the over cuts from this production into optically enigmatic biscuit jointed paintings. The geometric constructions reveal themselves as you walk around the room in full relief (with layers of banded edges) or foreshortened (with woodworking magic). By hanging these remnants on the wall Kraus is now asking us to consider the grain, the shape, and the form in limbo.

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In the back office we have a row of California-shaped-mugs. In the early days these mugs were earned at one of the gallery's favorite meeting spots: the *Bona Vista* lounge, a spinning bar at the top of Bonaventure hotel. The mugs now sit on the gallery bookshelves along with books, mementos, and a fair amount of art. We're often asked if these thickly glazed ceramics are someone's work or sometimes, more simply just: "how much is that?"

The mugs were each chosen by an artist, placed in a gallery by their dealer, and even have a speculative market, but they, in their current state, are not art.

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Jason Kraus: *Concrete Form*
November 9th - December 21st, 2013