stanleypickergallery:

7.9 Cubic Metres

A gallery within a gallery

Press Release

A temporary exhibition space, an architectural insert, a sculptural work, a collaborative document - James Carrigan's *7.9 Cubic Metres* is a curious coalescence of many forms.

7.9 Cubic Metres, as it currently is, is a free-standing structure which operates as an artist-initiated micro-gallery within Stanley Picker Gallery. The structure comprises a 'white cube' and a curator's office appended to its exterior, measuring an approximate 3 x 2 metres in total. As an autonomous and transitional project space curated by Eliza Tan, the *7.9 Cubic Metres* white cube is programmed via a public call for submissions and serves as an open platform for emerging British talent and international artists.

7.9 Cubic Metres will showcase a series of 12 exhibitions, featuring 12 artists responding to 4 different themes over the course of 1 year. The exhibition program concludes with the beginning of the project's second life; the structure and its exhibition archive will be returned to the artist as a fully-formed artwork in and of itself in June 2010.

7.9 Cubic Metres by no means claims to be a historical first: André Malraux's *Museum without Walls* (1965), Yve Klein's *Le Vide* (1959), or Maurizo Cattelan's *Wrong Gallery* (2002) provide just some examples of how artists have contested the nature and situation of an artwork and the function of the gallery. The project explores the gallery as a culturally charged and symbolically loaded site. It queries the process whereby cultural material acquires a given object status when it is validated, received and consumed within a white cube. The shifting, and at times, reversible roles which artists, curators, institutions and their audiences play in defining the nature, positioning and value of art within and beyond the gallery walls come under scrutiny throughout *7.9 Cubic Metres*' operations.

The convergence of various artistic agencies and creative subjectivities culminating in the realization and multiple-authorship of the *7.9 Cubic Metres* project postulate a shift in practices of collaborative cultural production. The project attempts to destabilize existing systems of signification in order to recontextualise art's meaning and social value by demonstrating the work of art as a dematerialized process and engaging notions of both an end and the beginning of objecthood in art. *7.9 Cubic Metres* provides a reflexive paradigm by which to consider the restructure-able conditions of art, exhibition-making as well as the inclusionary or exclusionary choices implicated in the process of aesthetic viewership and selection. Referring to strains of already historicized narratives of recent contemporary art and its institutionalized discourse, *7.9 Cubic Metres* proposes a re-calibration of our perceptions of such, collapsing past and present into a live vision of the multi-faceted and fragmented moment of the here and now outside the box.