

# ROBERTS & TILTON

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## PRESS RELEASE

February 26, 2010

### Adam Pendleton

EL T D K Los Angeles  
April 10 – May 15, 2010  
Opening Reception Saturday, April 10<sup>th</sup>, 6–8pm

Roberts & Tilton is pleased to announce its second solo exhibition with New York based artist Adam Pendleton. The artist's work plays with conventional notions of history and language, proceeding from the notion that thought does not always determine language, language can also determine thought. EL T D K Los Angeles is a selection of projects from 2007–present that deal directly with the abstraction and instrumentalization of language and image through sculpture and wall- based work.

The code paintings and code sculptures use the dot (circle) and dash (rectangle) of Morse code, introducing a third, untranslatable element, the square. The titles of the works contradict the nature of the works themselves as they do not function as a code, save for the ways in which the viewer chooses to read them. The paintings are one-color silkscreens applied on a ground of bare canvas, and the ceramic sculptures occur in a variety of basic combinations, which shift from work to work.

Two new works from the artist's Reading series present the viewer with text fragments from two distinct sources. One being Amiri Baraka's 1964 poem *Black Dada Nihilisimus* and the other text from a short story in *Best Gay Erotica* of 2007. The reading works follow pre-determined rules of composition, tending to capture a tonal essence of the source from which they are derived. In both cases the words take on new reads, while their placement together also alludes to the historically contentious relationship between the Black Power movement of the 60's and 70's and the gay liberation struggles that ran alongside them. Similar to the Reading pieces are small works on paper that re-arrange and edit a found stanza. Cumulatively these works help articulate the notion that reading is an act of writing and writing is an act of reading.

The earliest works in the exhibition are the artist's *untitled (small black cubes)* 2007–present. Through their aesthetic presentation the cubes invoke and play sleight of hand with minimalist and performance art practices. Pendleton sculpted the original prototype himself, the resulting shape is cube-like, but the rounded sides and corners deliberately shirk off linearity and geometric definition, functioning instead as an abstract, phenomenological meaning-making device.

Adam Pendleton lives and works in upstate New York. His work is currently on view in *Afro Modern: Journeys through the Black Atlantic*, Tate Liverpool, UK; *Desire*, Blanton Museum of Art, Austin; and *From then to Now: Masterworks of Contemporary African American Art*, Museum of Contemporary Art Cleveland. Recent biennials and exhibitions include EL T D K Amsterdam, a three-part collaboration between de Appel and Kunstverein, Amsterdam; *Younger than Jesus*, New Museum, New York; *Manifesta 7*, Trentino– South Tyrol, Italy; *Performa 07*, New York; *Object, The Undeniable Success of Operations*, Stedelijk Museum Bureau, Amsterdam; *Talk Show*, Institute of Contemporary Art, London; *The one hundred and sixty-third floor*: Liam Gillick curates the collection, Museum of Contemporary Art, Chicago; *Freeway Balconies*, Deutsche Guggenheim, Berlin; *Hey Hey Glossolalia*, Creative Time, New York; and *Manifesto Marathon* at the Serpentine, London. Forthcoming exhibitions include a solo exhibition at The Kitchen, New York.

Gallery hours are Tuesday – Saturday 11:00am – 6:00pm.

For additional information, please contact Lauren Kabakoff at [lauren@robertsandtilton.com](mailto:lauren@robertsandtilton.com) or 323.549.0223.