



## **Craig Kalpakjian - Press Folder**

1. Biography and Exhibitions

Biography

Solo-Exhibitions (Selection)

Group-Exhibitions (selection)

Works in Museums and Public Collections (Selection)

2. Bibliography (Selection)

3. Press Release of the Exhibition  
"Craig Kalpakjian – Frequencies"  
at the Baukunst Galerie  
21 June – 24 August 2007

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opening hours:  
Tue-Fri 10 a.m.-6.30 p.m.  
Sat 10 a.m.-2 p.m.  
and by appointment



## **BIOGRAPHY**

[www.kalpakjian.com](http://www.kalpakjian.com)

1961            born in Huntington, New York  
1979-83        "Bachelor of Arts" in Art History  
                  at the University of Pennsylvania, Philadelphia

Craig Kalpakjian lives and works in New York City.

## **SOLO-EXHIBITIONS (SELECTION)**

- 2007            „Frequencies“, Baukunst Galerie, Cologne
- 2004            Galerie Edward Mitterand, Geneva
- “If You See Something, Say Something”, Gallery 2 /  
                  Andrea Rosen Gallery, New York
- M-Projects, Paris
- 2002            Andrea Rosen Gallery, New York
- 2000            Robert Miller Gallery, New York
- 1999            Galerie Nelson, Paris Photo, Paris
- 1998            Robert Miller Gallery, New York
- 1997            Galerie Nelson, Paris
- 1995            Galerie Analix - B & L Polla, Geneva
- 1990            “Magnascanner 3000”, Project Room, Paula Allen Gallery, New York

## **GROUP-EXHIBITIONS (SELECTION)**

- 2007            “The Happiness of Objects”, The Sculpture Center, New York  
                  “Bring The War Home” (organized by Drew Heitzer), Elizabeth Dee Gallery,  
                  New York and QED, Los Angeles



- 2006 “Slow Burn” (curated by Jonah Freeman), Galerie Edward Mitterand, Geneva  
“Middle Ground Photography from the Whitney Museum of American Art”,  
Miriam & Ira D. Wallach Art Gallery, Columbia University, New York
- 2005 “Vanishing Point”, The Wexner Center For The Arts, Columbus, Ohio  
“The Elated Pedestrian”, Champion Fine Art, Los Angeles  
“Out of Place”, The UBS Art Gallery, New York
- 2004 “Photography Reborn”, Ramapo College, New Jersey  
“Villette Numerique 2004”, Parc De La Villette, Paris
- 2003 “Filme: Sarah Morris, Darren Almond, Paul Morrison, Craig Kalpakjian,  
Haluk Akakçe”, Galerie Max Hetzler, Berlin  
“Nown” (curated by Michele Thursz), Wood Street Galleries, Pittsburgh  
“The Affair is Over: photography by gallery artists”, Andrea Rosen Gallery,  
New York
- 2002 “Visions from America: Photographs from the Whitney Museum of American  
Art, 1940-2001”, Whitney Museum of American Art, New York  
“Out of Site”, The New Museum of Contemporary Art, New York  
“Situated Realities”, Maryland Institute College of Art, Baltimore
- 2001 “Bitstreams”, Whitney Museum of American Art, New York  
“010101: Art In Technological Times”, San Francisco Museum of Modern Art,  
San Francisco
- 2000 “Scanner” (curated by Larry Rinder), CCAC Institute, California College of  
Arts and Crafts, San Francisco  
“Dusk” (curated by David Hunt), I-20 Gallery, New York  
“NYC Projects”, Delfina Gallery, London  
“Architectural Constructs in Contemporary Photography”, Julie Saul Gallery,  
New York
- 2000 “The Constructed Real”, Elias Fine Art, Boston
- 1998 “Architecture & Inside”, Paul Morris Gallery, New York  
“Odyssey”, Greene Naftali Gallery, New York  
“About Painting. Part One”, Robert Miller Gallery, New York
- 1997 “Photography from the Beginning”, Robert Miller Gallery, New York



- 1996 "Space, Mind, Place" (curated by John Connelly and Michelle Reyes),  
Andrea Rosen Gallery, New York  
"Can You Digit?", Postmasters Gallery, New York  
"Urban Structures" (organized by Matthias Held), Culture Unit, Munich
- 1995 "The National Security State" (curated by Max Estinger), Steffany Martz,  
New York  
"Derek Jarman, Craig Kalpakjian, Julia Sher", Andrea Rosen Gallery,  
New York
- 1994 "The Ecstasy of Limits", Gallery 400, School of Art and Design, The  
University of Illinois, Chicago  
"Flesh and Ciphers", HERE Center for the Arts, New York  
"R.A.S." (organized by Gianni Romano), Galerie Analix - B & L Polla, Geneva  
"Susan Etkin, Michael Jenkins, Craig Kalpakjian, Charles Long, Donna  
Moylan" (organized by Alexander Berscheid & Jade Dellinger), Gallery Lok,  
New York
- 1993 "Artists 'Select'", Artists Space, New York  
"Back Room", Natalie Rivera, New York
- 1992 "The Real Thing" (organized by Erik Oppenheim), New York  
"The Rope Show", Artists Space, New York  
"Ecstasy", Dooley Le Cappellaine, New York  
"Beyond Glory: Re-presenting Terrorism", The Maryland Institute College  
of Art, Baltimore, Maryland
- 1991 "Value", Dooley Le Cappellaine, New York  
"Certain Uncertainty" (curated by Kenny Schachter and Sandra Gering),  
The Lobby Gallery, Deutsche Bank, New York  
"Decorous Beliefs" (curated by Kenny Schachter), Natalie Rivera, New York  
"The Third Rail" (curated by Karin Bravin), John Post Lee, Inc., New York  
"Devon Dikeou, Graham Durward, Craig Kalpakjian", Paula Allen Gallery,  
New York  
"Brut 90", White Columns, New York
- 1990 "The New Eccentricity: Sculpture" (curated by Frederieke Taylor),  
Bess Cutler Gallery, New York  
"Societal Images", White Columns, New York
- 1989 American Fine Arts, Co., Colin De Land Fine Art, New York



## WORKS IN PUBLIC COLLECTIONS (SELECTION)

The Art Institute of Chicago  
Stafford Broumand, New York  
La Caisse des dépôts et consignations, Paris  
Century America, Chicago  
Frances Dittmer, New York  
Yvonne Force & Leo Villareal, New York  
Tom Ford & Richard Buckley, Santa Fe, New Mexico  
Jane Furse & John Friedman, New York  
Piervittorio Leopardi, Rome  
Group Lhoist Collection, Limelette, Belgium  
The Metropolitan Museum of Art, New York  
The Whitney Museum of American Art, New York  
The New Museum of Contemporary Art, New York  
Sara Wittenborn Miller, New York  
The Pullman Group, New York  
Olivier Renaud-Clémont, New York  
Andrea Rosen, New York  
Sebastian Sainsbury, London  
The San Francisco Museum of Modern Art  
Kenny Schachter & Ilona Rich, New York  
Hedi Slimane, Paris

## BIBLIOGRAPHY (SELECTION)

- 2004            **Gavlak**, Sarah: "Manifesto", in: *Issue Magazine*, Fall, April 1, 2004, pp. 18-19.
- 2003            *Subjective Realities. Works from the Refco Collection of Contemporary Photography*, ed. by **The Refco Group**, New York and Chicago; pp. 2-3, 148-149.  
**Paul**, Christine: *Digital Art*, London, p. 42.

- 2002 *Visions from America. Photography from the Whitney Museum of American Art 1940-2001*, ed. by **The Whitney Museum of American Art**, Munich / London / New York, p. 207.  
"View", in: *Architecture*, June, 2002, Vol. 91, No. 6; p. 128.  
**Zita**, Carmen: "InSight: 20 Artists On The Rise", in: *Trace*, No. 36, p. 59.  
**Rossi**, Michael: "Shoegazer", in: *Artnet.com magazine*, April 1, 2002, here: Features.  
**Griffin**, Tim: "Space is the place: Craig Kalpakjian finds virtue in virtual reality", in: *Time Out New York*, April 18-25, 2002, issue No. 342, here: Reviews, Art, p. 61.
- 2001 **Ballard**, J. G.: *Super-Cannes*, New York.  
**Betsky**, Aaron: "Fictional Space", in: *Vogue Hommes International*, Fall-Winter, 2001-2002, pp. 140-141.  
**Griffin**, Tim: "Thin Film: translucency and transparency in contemporary art", in: *arText*, August-October, 2001, pp. 66-73.  
**Rugoff**, Ralph: "Virtual corridors of power", in: *Financial Times*, March 31 / April 1, 2001, here: FT Weekend, p. VI.  
"Paris", ed. by Hedi **Slimane** for Dior Homme, in: *Visionaire 34*, 2001.
- 2000 "Secrets" (special issue), in: *The New York Times Magazine*, December 3, 2000, p. 77.  
**Hunt**, David: "Craig Kalpakjian. Robert Miller Gallery. New York", in: *Frieze*, November-December 2000, issue No. 55, p. 105.  
**Oddy**, Jason: "The Disappearance of the Human: Craig Kalpakjian's virtual neo-reality", in: *Modern Painters*, Autumn 2000, Vol. 13, No. 3, pp. 52-53.  
**Moffatt**, Laura: "New York Projects", in: *Art Monthly*, September 2000, No. 239, here: Exhibitions, pp. 48-49.  
**Betsky**, Aaron: "Urbane Sprawl", in: *Tate. The Art Magazine*; Summer 2000, issue No. 22, pp. 30-35.  
**Boucher**, Brian: "Trompe l'oeil for the Twenty-First Century: Craig Kalpakjian at Robert Miller", in: *thing.reviews*, ed. by The Thing, 6/8/2000.  
**Griffin**, Tim: "Craig Kalpakjian", in: *Time Out New York*, June 1-8, 2000, issue No. 245, here: Reviews, Art, p. 91.



- 1998      **Grand**, David: *Louse*, New York.  
"Light", ed. by Tom **Ford** for Gucci, in: *Visionaire 24*, 1998.  
"Adjoining Rooms: Craig Kalpakjian and Richard Barnes", in: *Twice. Visual/Culture/Document*, Vol. 1/2: Interiors, pp. 36-45.  
**Ludin**, Diane: "Craig Kalpakjian at Robert Miller Gallery", in: *thing.reviews*, ed. by The Thing, 4/5/98.  
**Arning**, Bill: "Craig Kalpakjian", in: *Time Out New York*, March 26-April 2, 1998, issue No. 131, here: Reviews, Art, p. 45.  
"Short List", in: *The Village Voice*, March 24, 1998, Vol. XLII, No. 12.
- 1997      "200 Images Leisurely Chatting", in: *The New York Times*, New York, Friday, January 31, 1997, Vol. CXLVI, No. 50 / 689, here: Photography Review, p. C27.
- 1996      **Arning**, Bill: "Space, Mind, Place", in: *Time Out New York*, July 31-August 7, 1996, issue No. 45, here: Reviews, Art, p. 28.
- 1995      *Flash Art*, October 1995, here: Reviews, p. 119.
- 1994      *Violent Persuasions: The Politics and Imagery of Terrorism*, ed. by David J. **Brown** and Robert **Merrill**, Seattle, p. 69.
- 1993      **Romano**, Gianni: "In and out Liquid Architectures (through a few objects)", in: *temporale RIVISTA D'ARTE E DI CULTURA*, No. 31-1993, p. 36.  
"Investigations", in: *Zoom*, September / October 1993, p. 10.
- 1992      "New York in Review", in: *Arts Magazine*, February, 1992.
- 1991      "Choices", in: *The Village Voice*, July 9, 1991, Vol. XXXVI, No. 28.  
"Choices", in: *The Village Voice*, July 2, 1991, Vol. XXXVI, No. 27.
- 1990      "Goings on About Town", in: *The New Yorker*, February 5, 1990.



The Baukunst Galerie opens on Wednesday, the 20st of June from 7 p.m. to 10 p.m., a great solo-exhibition with works of the artist Craig Kalpakjian, who lives and works in New York City. "Frequencies" is the first exhibition of his oeuvre in Germany at all. Beside inkjet prints and an installation of lightboxes, an artist-film will be shown. At the opening Dr. Gregor Jansen, curator at the ZKM in Karlsruhe, will give an introduction in Kalpakjian's artistic work. Its ambivalent, technological esthetics has already gained great attention in the United States, France, England and Switzerland.

The artist was born in 1961 and completed his "Bachelor of Arts" in Art History at the University of Pennsylvania in 1983. His works are represented in internationally known museums such as the Metropolitan Museum of Art and the Whitney Museum of American Art in New York, and they are part of several public collections in Paris, Rome, London, Chicago and Santa Fé (USA).

In his works Craig Kalpakjian explores perception and psychological impact of space. In the early 90s he created sculptural works of concrete symbols of the bureaucratic-institutional space, for example of elements of security and monitoring systems or belts and posts of personal guiding systems. The works control – as hybrids between sculpture and installation in the tradition of Minimalism and Concept Art – our movement in space and influence its perception.

At that time the artist was already less interested in the objects themselves than in their effects on the surrounding space. Therefore it is just logically consistent that Craig Kalpakjian started to produce his works by the computer-aided design software "Form Z" and "Lightscape" in 1999, which allow him to construct space and lightning itself. Starting with a drawing of a simple model he adds with a great perfection in detail light sources and different qualities of surfaces and tones. The final product is a digital construct, which is described by Jean Baudrillard in his "Agony of the Real" as a Simulacrum – a simulation *without* an appendant original. Although they do not have a counterpart in reality, the digital generated indoor and outdoor spaces seem to be familiar to us from our urban environment. They cite the modern architecture of the "International Style", which is affected by Functionalism and Rationalism. You can see facades of high-rise buildings, corridors and entrance halls with a color scale of black, grey and blue tones, revealing the influence of Ad Reinhardt's monochrome paintings. The reduction directs the attention of the beholder to the reflection and refraction of light on the glossy finish high-tech surfaces. The exhibition-title "Frequencies" relies both on the undulated spreading of light and its conditional optical iteration of mirrored items. Transparency and reflection build up a tension, that merges the boundaries between looking at and looking through, between inside and outside, between subject and mirror image. The virtual space seems to be endless because of its prismatic subdivision – an effect which is supported by mirrored sights of the sky. The artist subverts this infinity by holes and cracks in the surfaces, baring nothing than black vacuousness. Thus the constructed virtual world is revealed as mere surface without depth.

Albeit Craig Kalpakjian's examples of architecture appear as buildings designed and inhabited by human beings, the human body is entirely absent. It is neither present as a subject, nor as a shadow or a mirrored shape. Just the cinematographic point of view adopts the character of frames and adds a narrative dimension, which is intensified by the associative titles. Empty settings – where an overturned chair and bullet-size holes remind of human violence – turn the spectator into the subject of the image, who fills in the void with his imagination. Moreover the perspective is chosen in a way, that precludes to determine the point of view and the dimensions of the pictured space. This disorientation enforces the psychological impact of the digital photos on the beholder. The same formal principle is pursued in the artist-film "Frequency" from 2007, which is loosely based on the structural movie „Wavelength“ of Michael Snow. By a singular camera shot of a long, uniform corridor slightly moving towards an elevator, Kalpakjian generates a psychological tension, that reminds us of films by Stanley Kubrick and opens up a broaden projection screen for the fantasy of the spectator.

Craig Kalpakjian creates in his works digital "non-places", whose sterile perfection and monotony become metaphors of the artificiality of our modern environment: the most surfaces surrounding us are products of technological processes; human services are more and more substituted by machines; since many years industrial products and entire buildings are computer-aided designed; thereby economic considerations eliminate all unessential details. Craig Kalpakjian's works reveal the terms and conditions of the prevalent modern principles of effectiveness, rationalism and functionalism.