

Press Release

For Immediate Release:

VECTOR - ISSUE 1

Vector Journal

Editor: Peter Gregorio

Launching: April 10, 2008

OpeningLocation: **Goff and Rosenthal Gallery, New York City**
Reception Date: **Thursday April 10, 2008 6-8:00pm**
On the Internet at: **www.vector.bz**

Vector Journal is a group exhibition in text form. Issue 1 includes artists:

**David Ambrose
Erica Baum
Sarah Chacich
Damien Crisp
Leo De Goede
Cheryl Donegan
Mike Egan
Valerie Garlick
Hadassa Goldvicht
Alisha Kerlin**

**Jason Losh
Drew Lowenstein
Justin Mata
Bertold Mathes
Klaus Merkel
Lars Norgard
Lucio Pozzi
Seth Price
Ted Riederer
Gary Stephan**

Vector - Issue 1 includes essays by 20 artists. They will be stacked in the gallery for people to take for free.

Vector - Issue 1 will also be available for people to download for free at:

www.vector.bz

This site will be launched at the same time as the reception.

The goal is to have 2 Journals a year and compile a collection of written works by artists for anyone to view.

Vector Journal:

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Excerpts:

"A white egg shaped object was observed ascending into a fog bank and descending again at a greater distance before moving away. It had pulsating white or pinkish lights around a rim which look like a flashing theater marquee. Humming." (Erica Baum)

"They used to be windows. Windows until their surfaces got clouded over. Mottled. Speckled. Color falling apart in small little dots placed evenly next to each other. Disintegrating. The surface asserting itself. Or maybe they still are windows. Just that the world seen from those windows is no longer the world paintings used to open onto." (Leo De Goede)

"She heard a breath behind her, in the crack of the door. She turned around and there was an eyeball and a noise, aimed right at her face. She jumped sideways into the door, throwing as much dead weight as she could into the air and against the door, slamming it closed. There was a crunch, and a gurgling scream, and a surprised, panicked flailing as the now distinctly male attacker fell back against the door and lurched back into the apartment." (Mike Egan)

"Both breakings – down are voluntary and self evident. My transparencies reveal my vulnerability. Exhibitionism reveals weaknesses this is all intentional and calculated. Each fetish is mine. Each fetish is linked to destruction? no, is linked to reassuring my existence. Surveillance can validate existence. Self surveillance in an inherent way to prove we are real." (Valerie Garlick)

"When critiquing art in relationship to its commodity status, a common thing we question is the artist's "sincerity." How much did the artist compromise, if at all, in order to make the work more accessible and possibly more sellable? Only the artists can make the final decision regarding what is off-limits." (Justin Mata)

"Back from the terrible OCD cleansing of an completely innocent cloth hanger, had lunch, two pieces of rye bread with a thin layer of cheese. ML called on the phone, on her way home. Hope for a little intimacy later on, a little foot massage might be awarded." (Lars Norgard)

"The art yawn is gauged by that which precedes it and surrounds it. It comes from the current conditions within which art is practiced, conditions that under a veneer of apparent renewal are instead foreseen and unchangeable." (Lucio Pozzi)

"I'm like a person who makes things. You do it one after another, unending. It goes on for such a long time: *something new, and something else, and something something*. Here come a lot of different varieties of strategies and arrangements, all interesting, all interlocking, *mutatis mutandis*. Such a lot of things!" (Seth Price)