

Cupola Bobber

Curated by Goat Island

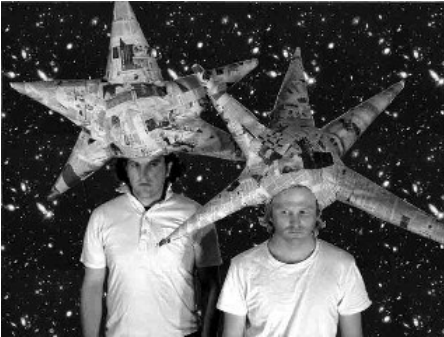
February 1 – March 10, 2007
(Opening Thursday, February 1, 6-8pm)

With performances of *The Man Who Pictured Space From His Apartment*
Friday, Feb. 2 at 8:00pm and Saturday, Feb. 3 at 6:00pm

“They carry their home, their universe, on their backs –
a cosmology part *kaijin**, part Buster Keaton, part agoraphobic dread –
like turtles, like immeasurable space folded into a matchbox.”
— Goat Island

Mixing basic materials with homespun engineering, and bumbling wit, Chicago-based experimental performance group, Cupola Bobber (artists Tyler Myers and Stephen Fiehn), thoughtfully tinker with reality by creating imagery that hangs between staged theatrics and the utterly familiar. Their playful, poignant, physically-demanding performances often depict life as a series of quotidian exercises, interspersed with a desire for joy and connection to other beings, which ultimately leads to an eternal void. Searching for meaning in their conceived world, they try to construct some sort of comfortable existence from the few odds and ends they've provided themselves.

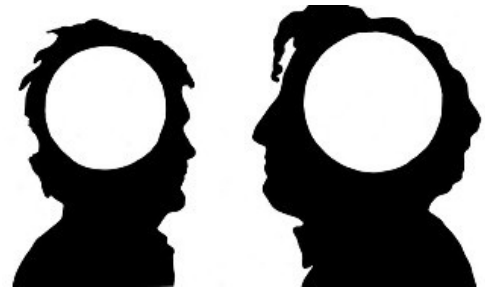
Cupola Bobber, Study for the performance
*The Man Who Pictured Space From His
Apartment*, 2007
Photo Credit: Jennifer Korff.



In homage to the irrepressible American desire to conquer distance, and with a nod towards the comic delights of vaudeville, the technological feat of the transcontinental railroad, and the inventive lens of Buster Keaton, Cupola Bobber's premier performance of *The Man Who Pictured Space From His Apartment* at CUE will chronicle the duo's struggle to imagine a railroad to the sky, while investigating the stars, the railroad, and the meaning in that parallax. In an effort to further convey the experience of pinpointing massive space through examinations of scale, distance, and discovery, Cupola Bobber will transform aspects of their performance set into a stand-alone installation at CUE.

As part of their exhibition, Myers and Fiehn will convert a portion of the gallery's interior into a transition point for witnessing a star-filled universe through deceptively simple low-tech means, by creating a room defined by a cardboard ceiling and floor, in forced perspective, and occupied by a used drill, a ladder, and some toy cardboard bricks. Upon climbing the ladder, and placing an eye to the small hole cut into the cardboard ceiling, the viewer will see a very dim, starry night projected onto the inside surface of a box placed on top of the ceiling. This exhibition installment will be accompanied by a framed and wall-mounted, extremely lengthy letter written in very small handwriting by the occupant of the room, and addressed to the astronomers at the Mt. Wilson Observatory.

Also growing out of a sequence within the performance, a series of approximately 200, two inch by two inch black-profiled silhouette heads (study pictured) will be installed as a horizon line along three gallery walls. When viewed up close, drawings of symbols placed within the empty space of the heads will form an elaborate show and tell of a conversation absurdly failing to create mutual understanding, thus chronicling how the incomprehensible may instantly feel profound, yet ultimately proves illusory.



Cupola Bobber, Study for the performance
*The Man Who Pictured Space From His
Apartment*, 2007

*literally mysterious person, this Japanese special effects film term connotes a humanoid monster.

(Cont.)

Choosing small signatures of larger objects and settings, the suggestions ask viewers to let their minds complete the images by actively engaging in their free associations. Rife with humorous and intelligent underpinnings, the works and performance on view are conceived to question rather than declare, thus allowing for the mapping of chosen words, images, and contexts as threads of thought to linger, seep in, and give cause for reflection.

Catalogue available.

ARTIST'S BIO:

Cupola Bobber is a collaboration between Stephen Fiehn and Tyler Myers. Founded in 1999, they have created three evening-length performances; 2001's *Subterfuge*, 2004's *Petitmal*, and 2007's premiere of *The Man Who Pictured Space From His Apartment*. They have performed at the PAC/edge festival, The Spareroom, and Links Hall in Chicago and Performance Works Northwest in Portland, OR. They also performed a durational work, *Light Curve*, in Chicago's Millennium Park as part of the Great Performers of Illinois festival, in a curated durational event titled *Intimate and Epic*. In 2002, they made a video installation, *Study For a Performance*, in the salt flats just east of Wendover, UT. Published writing includes *A Conversation in 50 Jumps Using a Trampoline and a Cliff* in *JUMP*, an anthology on jumping, and *Internal Monologue for One Performer Taking One Step Slowly* in *SLOW*. They have served as visiting artists for SAIC's First Year Program and for Goat Island's Summer School. *Petitmal* received a Best of PAC/edge award, and they won a pair of Nelson Raymond Fellowships from The School of the Art Institute with their BFA's in 2001. Stephen Fiehn also plays in the band *Fessenden*. Tyler also makes work with the Chicago art collective *Lucky Pierre*.

ABOUT CUE:

CUE Art Foundation, a 501 (c)(3) non-profit arts organization, is dedicated to providing a comprehensive creative forum for contemporary art by supporting under-recognized artists via a multi-faceted mission spanning the realms of gallery exhibitions, public programming, professional development programs and arts-in-education.

CUE Art Foundation was established in June of 2002 with the aim of providing educational programs for young artists and aspiring art professionals in New York and from around the country. These programs draw on the unique community of artists, critics, and educators brought together by the Foundation's season of exhibitions, public lectures, workshops, and its studio residency program: all are designed to be of lasting practical benefit to aspiring and under-recognized artists. The entire CUE identity is characterized by artistic quality, independent judgment and the discovery of genuine talent, and provides long-term benefits both for creative individuals associated with CUE and the larger art marketplace. Located in New York's Chelsea gallery district, CUE's 4,500 square feet of gallery, studio and office space serves as the nexus for educational programs and exhibitions conducted by CUE.

CUE Art Foundation's operations and programs are made possible with the generous support of foundations, corporations, government agencies, individuals and its membership. Programming assistance is provided by: Accademia Charitable Foundation, Ltd., American Express Company, Milton & Sally Avery Arts Foundation, The Sam & Adele Golden Foundation for the Arts, Inc., The Greenwall Foundation, Holland & Knight Charitable Foundation, Inc., Joan Mitchell Foundation, Viking Foundation, The Andy Warhol Foundation for the Visual Arts, and with public funds from New York City Department of Cultural Affairs and New York State Council on the Arts.

For additional information, please contact Kara Smith, Programs Assistant, CUE Art Foundation, 212-206-3583, or email kara.smith@cueartfoundation.org. Gallery hours: Tues.-Sat., 10am-6pm.