

ALTMAN SIEGEL

1150 25TH ST. SAN FRANCISCO, CA 94107

tel: 415.576.9300 / fax: 415.373.4471

www.altmansiegel.com

SFMO
MA

“Will Rogan,” SECA Art Award 2002, San Francisco Museum of Modern Art

WILL ROGAN

← *Untitled, from the series
Picture the Earth spinning
in space, 2002–03*
C-print
20 x 30 in. (50.8 x 76.2 cm)
Courtesy of the artist
and Jack Hanley Gallery,
San Francisco

WILL ROGAN'S WORK OPERATES IN AN UNDEFINED TERRITORY THAT LIES somewhere between conceptual activity and sculptural formalism. His recent body of work encompasses photographs that are loosely tied together in a manner reminiscent of the documentary essay. In series comprising ten to twenty mid-scale color photographs, the artist captures seemingly unrelated, unspectacular scenarios in the urban environment. Fleeting impressions gradually coalesce into unforgettable arrangements of form and poetry. In Rogan's first photographic series, *Public Sculpture*, thirteen color prints depict scenes found in the urban landscape: collapsed scaffolding on the side of an apartment building, a plastic shopping bag caught in barbed wire, a bicycle wedged between an open car door and a bus. By calling attention to life's small accidents, he conveys the spontaneity and beauty of chance. Rogan considers these images to be public sculptures, a humbling yet brilliant idea that tests preconceptions of monumental artworks erected in city squares while pushing sculptural practice into the realm of conceptual art.

ALTMAN SIEGEL

1150 25TH ST. SAN FRANCISCO, CA 94107

tel: 415.576.9300 / fax: 415.373.4471

www.altmansiegel.com



Rogan's dual interest in ideas and forms is also manifested in earlier works such as *Things will never be the same again*. For this 2000 piece, the artist cut a hole in the gallery wall, climbed through, and then sealed it, leaving no trace of the action. Rogan "documented" the event by placing a stack of posters near the site, each depicting a dotted circle the exact size of the cut made in the wall. Although it may have struck some onlookers as a fruitless exercise, the action revealed something more metaphoric, encouraging us to reconsider our notions of space and the limits imposed by the physical environment.

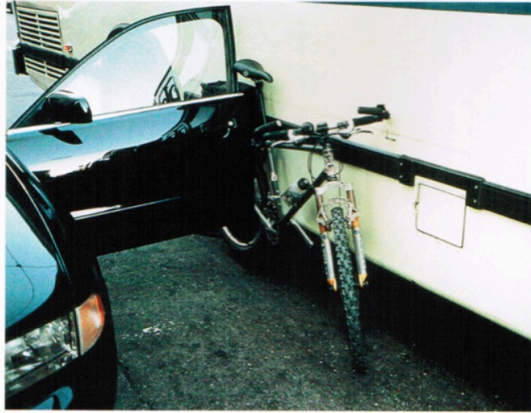
For Rogan, objects and events surpass themselves and take on profound, even transcendent meaning. They have an uncanny tendency to hover in time, free of any sign of human intervention. This elegant sense of timelessness characterizes his second photographic series, *We shall all be reunited*, named after a folk song by Alfred Karnes. Each of the twelve images—an autumn leaf whose silhouette has become part of a freshly painted road divider, finger streaks on a store window, a log suspended in the air from telephone wire—reveals evidence of

ALTMAN SIEGEL

1150 25TH ST. SAN FRANCISCO, CA 94107

tel: 415.576.9300 / fax: 415.373.4471

www.altmansiegel.com



an earlier event or encounter, recording a haunting trace of a lingering presence (or absence). The least ambiguous photograph depicts a clock that advertises the business of a funeral director—an ironic juxtaposition that encapsulates the artist's interest in the slipperiness of time.

For this exhibition, Rogan is preparing a new selection of photographs and accompanying videos—titled, respectively, *Picture the Earth spinning in space* and *Sweeter as the years roll by*—that grapple with the cosmic nature of life itself. As demonstrated by his deadpan picture of conjoined pickle slices, which somehow manages to evoke the mysteries of overlapping universes as well as cells at the moment of division, Rogan succeeds in capturing the uncanniness of everyday objects. ✱ CK

**Untitled photographs from the series
*Public Sculpture, 2001***

C-prints, ed. 1/10

16 x 20 in. (40.6 x 50.8 cm) each

Collection SFMOMA, purchased through a gift of the
Wallace Alexander Gerbode Foundation