



Installation View: Streaming Live from a Private New York Collection

A project by Jennifer and Kevin McCoy

November 17, 2011–January 14, 2012

Installation View: Streaming Live from a Private New York Collection is a curatorial project by US-based artists Jennifer and Kevin McCoy that explores “the private lives of artworks.” For their investigation, the artist/curators have gained access to an extensive private contemporary art collection, and have selected works by William Eggleston, Fischli & Weiss, Susan Hamburger, Louise Lawler, Abelardo Morell, Gabriel Orozco, Richard Serra, Stephen Shore, Thomas Struth, Hiroshi Sugimoto, and Jeff Wall.

Rather than bring the actual artworks to the exhibition space, the McCoys stream live images from the original locations where the pieces are currently being displayed (or stored) to screens in the gallery. The artists reference Louise Lawler’s ongoing practice of capturing art behind the scenes by observing the selected artworks “in their natural habitats”—some in the collector’s home, others in the living room and the garden of his country house, in a storage facility, guesthouse, or artist studio.

The McCoys’ curatorial intervention questions the presumed primacy of direct visual experience in art, and invites viewers to challenge the way they are trained to view artworks or visit curated exhibitions. An artwork itself in thin disguise, this exhibition explores the notion of “display” both in its content and its own structure. Some of the works included in the show are images or representations of a *display* while others are presented to highlight the act of *display*.

Installation View has been initiated at 601Artspace in New York City before being shown simultaneously at Collectorspace in Istanbul, and uses two different display formats to bring the views of the artworks from their private locations to exhibition spaces in two different time zones. Live images of the artworks can be viewed 24/7 from the street in front of the Collectorspace location.

In conjunction with this exhibition, a video interview with the collector whose collection houses the artworks that the McCoys bring to the public is presented in the resource library of Collectorspace.

Jennifer McCoy (b. 1968) and Kevin McCoy (b. 1967) have been artistic collaborators since 1990. The McCoys completed their MFAs in Electronic Art at Rensselaer Polytechnic Institute, Troy, New York in 1994. Jennifer McCoy currently works as a Professor of Art at Brooklyn College, and Kevin McCoy is an Associate Professor of Art at New York University. Their work has been part of numerous exhibitions, including SITE Santa Fe Biennial—*The Dissolve*, Santa Fe, NM (2010); *Automatic Update*, Museum of Modern Art, New York (2007); and *Soft Rains*, FACT Liverpool, UK (2003). Solo exhibitions include *Abu Dhabi Is Love Forever, one step past the airport*, Postmasters Gallery, New York (2011); *Soft Rains #6: Suburban Horrors*, Royal Ontario Museum, Toronto Film Festival, Toronto, Canada (2010); *Constant World*, Beall Center for Art + Technology, University of California, Irvine, CA (2008); *Tiny, Funny, Big and Sad*, British Film Institute Galleries Southbank, London, UK (2007). The McCoys live and work in New York.

601Artspace is a New York-based nonprofit organization that partners with artists, curators and other not-for-profit organizations to produce unconventional exhibitions, talks, film screenings and special projects within a non-commercial context. Its permanent collection acts as a catalyst for artistic and curatorial encounters. Through these interdisciplinary practices 601Artspace engages and investigates issues in the making, organizing, and reception of contemporary art.

Collectorspace is a New York-based nonprofit organization that makes significant artworks in private collections temporarily public and exhibits them in emerging art markets around the world. Its primary goal is to create reference points for new generations of art collectors and to foster critical discussions on collecting.