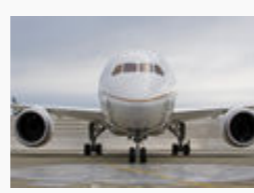
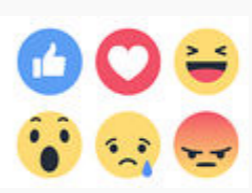



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New York's Galerie Perrotin Exhibits Artists Kate Ericson and Mel Ziegler's Work

A show honoring the work of the "social practice" duo begins in July



PARTNERS IN ART | The public artwork Camouflaged History COURTESY OF KATE ERICSON AND MEL ZIEGLER AND GALERIE PERROTIN

By CAROL KINO

0 COMMENTS

June 20, 2014 3:29 p.m. ET



Ziegler and Ericson in their Houston, Texas, studio in 1979 COURTESY OF KATE ERICSON AND MEL ZIEGLER AND GALERIE PERROTIN

For a single decade starting in 1985, Kate Ericson and Mel Ziegler were ardent pioneers of the art now known as "social practice." Based in New York City, and partners in life and in work, they specialized in interactive projects that shone the spotlight on community participants, in contrast to the market-dominated art of the era. In 1986, they collected broken gardening tools from workers in New York's Central Park, transformed them into \$100 artworks and donated a portion of the proceeds back to the park. Some years later, they created an American flag with jars of baby food labeled with phonetic spellings of baby sounds contributed by parents. The couple's collaboration ended tragically in 1995, when Ericson died of brain cancer at 39. Ziegler, now 58, was forced to reinvent himself as a solo act and is currently head of the art department at Nashville's Vanderbilt University. "When Kate died, I also lost my career," says Ziegler. "It was a double slap in the face." In the years since, their ephemeral work virtually disappeared from view. But this July, their first solo show in New York in more than 20 years opens at Galerie Perrotin (through August 22). "I feel it's very important to do this show," says gallery owner Emmanuel Perrotin, who exhibited the duo in his Paris gallery in 1992. "In only 10 years they did so much. Imagine if social networking had existed then—they would be huge." On view at Perrotin will be several sculptural works and drawings, many unseen since Ericson's death. They include documentation for site-specific projects such as *Camouflaged History* (1991), a controversial collaboration between the artists and a homeowner in Charleston, South Carolina, who let them paint his house in a camouflage pattern, using colors approved by the local historic preservation board. Also on view will be the couple's final piece, *From the Making of a House* (1995), an assemblage made from scraps of leftover wood donated by a neighbor who was building a new home. Ziegler says he is especially looking forward to seeing their collaborative drawings, which Ericson catalogued and stored. "I'm always excited to see the work," he says. "It's a piece of history that can't be repeated."



A work on paper documenting Camouflaged History COURTESY OF KATE ERICSON AND MEL ZIEGLER AND GALERIE PERROTIN

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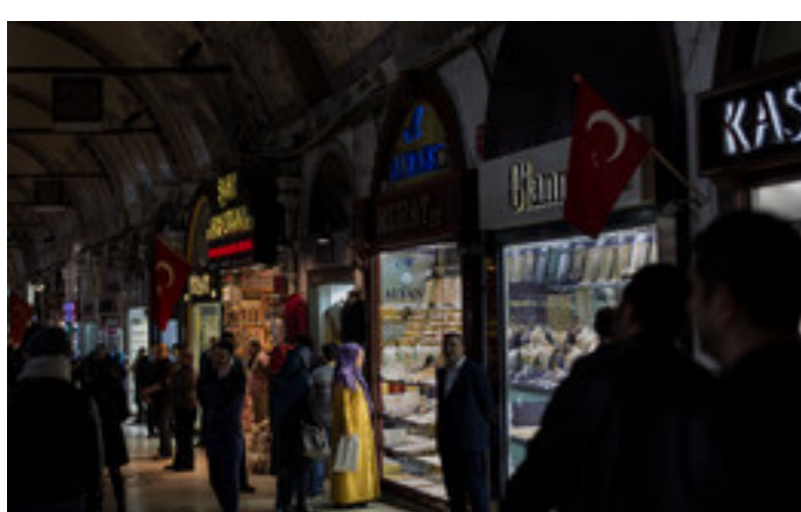
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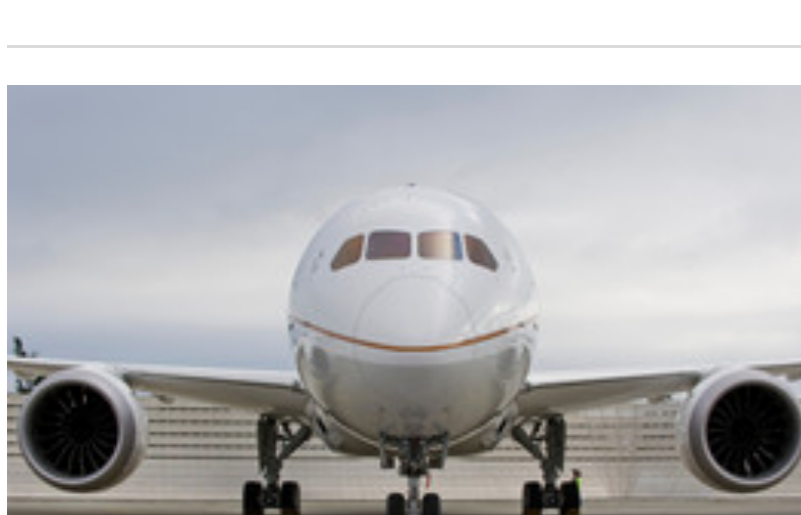
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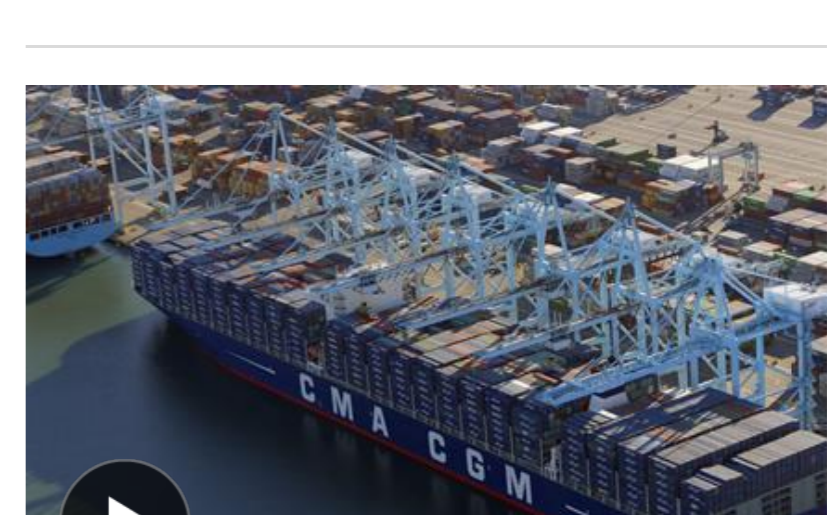
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