

## KAVI GUPTA GALLERY

ARTISTS EXHIBITIONS VIEWING ROOMS CONTACT



## PAST EXHIBITIONS

**Justin Lieberman****Kurt Russell : RE-GENESIS***A Topographic Exhibition Exploring The Mechanics of Cult Iconology*

I began the first of the works in the exhibition KURT RUSSELL : REGENESIS well before his re-genesis actually occurred in Quentin Tarantino's film Death Proof. Up to that point Kurt Russell as an actor and a public persona was in a sort of limbo. The roles he was best noted for were best remembered by a select few video store clerks with an ironic appreciation for iron-jawed icons of American manhood. Russell played wise-cracking action heroes like Snake Pliskin in *Escape From New York*, Jack Burton in *Big Trouble in Little China*, and Gabriel Cash in *Tango and Cash*, the cop team-up movie that quite possibly defined the genre. But those roles came and went and Kurt Russell's place in film-land was taken over by younger actors like The Rock, Vin Diesel, and Brendan Fraser. He never quite attained the status of his contemporaries, Sylvester Stallone and Arnold Schwarzenegger, having never had a movie as successful and career-defining as *Rocky* or *The Terminator*.

Never having played a defining role in a series of successful films, Russell was kept from parlaying his on-camera identity into an iconic public image, in the way that William Shatner or John Travolta has managed. I am deliberately omitting actors more commonly referred to as cult icons here, such as Cary Grant or Marilyn Monroe. In general, the phenomena of the cult icon is one that stems primarily from gay culture and its tradition of camp. A cult iconology of the ultra-masculine has something perverse about it to begin with, because the very notion of the cult icon is inherently tied to the aesthetics of camp, and its subtle reversals of gender-roles. In a way, the idea of the cult icon has its roots in the idea of the gay icon, a role for which Kurt Russell seems to be ill-suited. To my knowledge, it would seem that Quentin Tarantino alone practices this sort of cult-revival in mainstream film, although a similar casting occurred in Matthew Barney's *Cremaster 3* where the sculptor Richard Serra is treated as a sort of hyper-masculine cult icon.

## ART FAIRS

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- Volta Show: Basel  
June 11 - June 17, 2007
- Art Chicago: Chicago, IL  
April 26 - April 30, 2007
- NADA Art Fair: Miami, FL  
December 06 - December 10, 2006
- Art Forum: Berlin  
October 29 - October 04, 2006

## FUTURE EXHIBITIONS

## PAST EXHIBITIONS

## 2007

- June 29 - August 11, 2007  
**Danielle Gustafson-Sundell**  
*it's midnight and i'm lonely*
- June 29 - August 11, 2007  
**Justin Lieberman**  
*Kurt Russell : RE-GENESIS*  
*A Topographic Exhibition Exploring The Mechanics of Cult Iconology*
- May 04 - June 16, 2007  
**Zak Smith**  
*Half the Artist's Proceeds from This Show Will Go to Benefit the Victims of God and Capitalism*
- March 23 - April 28, 2007  
**Garth Weiser**  
*Paintings From 2007*

## FEATURED GROUP EXHIBITIONS

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- March 22 - April 27, 2002  
*Divine the Grid*  
Andreas Gursky, Lucinda Devlin, Doug Hall, Candida Hofer, Mischa Kuball, Joerg Lohse, Gordan Matta-Clark, Rika Noguchi, Thomas Ruff, Hiroshi Sugimoto, Frank Thiel, Massimo Vitali, Erwin Wurm
- July 26 - August 31, 2002  
*USE YOUR ILLUSION*  
Jay Heikes, Yoshua Okon, Melanie Schiff, Benji Whalen
- March 21 - April 26, 2003  
*Telling Stories*  
Danielle Gustafson-Sundell, Teresa Hubbard / Alexander Birchler, Ann Lislegaard, Sharon Lockhart, James Rielly, Matthew Ronay, Nedko Solakov, Ed van der Elsken
- June 20 - August 16, 2003  
*Rough Topography*  
Hillary Bleecker, Angelina Gualdoni, Shane Huffman,

The exhibition itself is composed of 10 "paintings" and one sculpture. In the paintings, I took movie posters from various Kurt Russell films as a starting point and added to and elaborated upon them, using what I knew of the films for the ones I had seen and the information and visual motifs of the posters themselves for the ones I had not. The installation of the works creates a kind of three-dimensional bar graph, with the paintings most closely related to Russell's newly established status as a cult icon projecting the furthest out from the wall towards the central sculpture. The sculpture consists of a pair of model cars which I have customized to match those in the movie Death-Proof, as well as a collection of commercial and promotional items related to the movie. This sculpture represents Russell's "re-genesis" : his re-birth as a cult icon, and the paintings depict the winding celluloid road that lead him there.

Justin Lieberman, Artist

Justin Lieberman was born in 1977 in Gainesville, FL and lives and works in Brooklyn, NY. Lieberman has had solo exhibitions at Zach Feuer Gallery, NY; Sutton Lane, London; McCaffrey Fine Art, NY; Locust Projects, Miami; and Allston Skirt Gallery, Boston. Selected group exhibitions include Galerie Lisa Ruyter, Vienna; Galerie Ghislaine Hussenot, Paris; The Rotunda Gallery, Brooklyn, NY; and John Connelly Presents, New York, NY. Justin Lieberman's book titled Hopi Basket Weaving was recently published by Zach Feuer Gallery and is distributed by D.A.P.

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James Ireland, Justin Lieberman, Tim Lokiec, David Noonan, Chris Oliveria, Anna Shteynsleyger