Kate Gilmore

Kate Gilmore's video, sculpture, performance and installation work is shown internationally, including solo exhibitions at The Aldrich Contemporary Art Museum; Museum of Contemporary Art Cleveland; Parasol Unit, London; Institute of Contemporary Art, Philadelphia; and the Palais de Tokyo. Other exhibitions include The 2010 Whitney Biennial and exhibitions at MoMA PS1, New York, and the J. Paul Getty Museum, Los Angeles, among others. Her work is in the collections of The Museum of Modern Art, New York, Brooklyn Museum; Museum of Contemporary Art, Chicago; and San Francisco Museum of Modern Art. Gilmore holds an MFA from the School of Visual Arts, New York, and is currently Associate Professor of Art and Design at SUNY Purchase College.

Paul W. Zuccaire Gallery

Paul W. Zuccaire Gallery, Staller Center for the Arts, Stony Brook University, Stony Brook, NY 11794-5425

Gallery Hours: Tues - Fri 12-4pm, Sat 7-9 pm. Closed Sun, Mon and Holidays. Free admission. Also open during intermission and one hour prior to most Staller Center season performances.

Information: 631.632.7240
ZuccaireGallery@stonybrook.edu
http://ZuccaireGallery.stonybrook.edu

The 2014-2015 Paul W. Zuccaire Gallery schedule is made possible by a generous grant from the Paul W. Zuccaire Foundation. Additional funding is provided by the County of Suffolk and the Friends of Staller Center.
Through her videos, performances, sculpture, and installation work, Kate Gilmore explores themes related to the construction of identity and the shaping of power structures and-barriers. She constructs large-scale sculptural structures that transform and divide walls into x-shaped patterns. These installations visually narrate stories of physical and psychological obstacles that force the viewer to look at both the interior and exterior worlds of space and self. Gilmore’s work is site-specific and often reflects her own personal experiences. Each installation is a physical act of overcoming a hurdle that she herself has placed in her way. Sometimes she wins, or falls flat, often something gets broken. But in the end, unshattered and triumphant, she triumphs, creating work that is both visually striking and conceptually compelling.

Kate Gilmore doesn’t walk, or even climb, to the top. She clutters. She pushes, punches, stomps, crashes, bangs and shows her way there. With eachショップ step, she encounters a hurdle that she herself has placed in her way. Sometimes she wins, or falls flat, or even gets broken. But in the end, unshattered and triumphant, she triumphs, creating work that is both visually striking and conceptually compelling.

Kate Gilmore: Clambering to the Top

“A Tisket, A Tasket” performance at the Museum of Modern Art

Between a Hard Place,
Break of Day,
2010, archival digital print
2010, video still

KATE GILMORE: CLAMBERING TO THE TOP

decidedly a woman, fiercely working her way up
Wearing a dress or skirt, Gilmore’s protagonist is
Expressionist predecessors.

Kate Gilmore uses her body to test limits and push
Like other performance-based artists before her,
Gilmore’s work, there is also quite a bit of
humor. She has cited Buster Keaton, Lucille Ball
and the external discomfort of being the object
of observation. The Kate Gilmore narratives that they are holding up the wall, imbuing them
with no audience, unrehearsed, and shot in one
presentation; and more recently, Marina
Gilmore’s historic comedians made

In addition to her private, videotaped
performances. In
Top Drawer’s

UK, or for that matter, any country that is more
than simply a country, but a society, a community,
and a gallery with no audience, presents Gilmore
along with more than forty ten-inch-square cast
works, combines sculpture, installation,
and video artists of the 1970s, including Martha
Buster (2011) recall the

For the current exhibition, Gilmore created a
new interactive piece. As her other works
continue to sculpt, instalations, sculpture
and video, Kate Gilmore’s work consists of a structure reminiscent of an
institutions, with drawings that are large, open
and free. Her performance continues to
express power, and is about not just Gilmore, but
on video monitors or projected onto screens in
museums and galleries, alongside her sculptures,
which is, in the end, the most important place
where her work is seen. She now covers in splattered paint,
broken ceramics, splintered wood, and other
random objects. In her most recent performance,
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