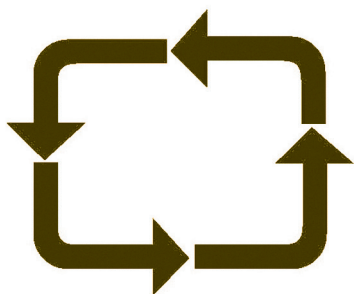




Hands
Work
Labour

ANDRE STITT
FRITZ WELCH
SHIFTwork

7-24th April 2009
'Live' work: 9th-16th April





André Stitt - Fritz Welch
SHIFTwork : Cathedral Of Joy

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SHIFTwork:

Cathedral of Joy

**ANDRE STITT
FRITZ WELCH**

The Lab Gallery

47th Street &

Lexington Avenue

NEW YORK CITY

April 7 – 24, 2009

In collaboration over a period of an extended working week, André Stitt & Fritz Welch worked at The Lab in New York City on a series of paintings. The paintings were made 'live' and were disciplined by a series of 'shifts' that would reflect the working patterns of 'shiftwork' activity in New York City at various times throughout the week. This meant that, in effect, the artists work took place during scheduled periods within a 24hour shift for a period of seven days.

Stitt & Welch investigated perceptions of the artist's method of production as "work" through a collaboration carried out in full view of the public. The means of production allowed for an exposure of the artists work practice viewed continuously through the windows of The Lab at Lexington Avenue & 47th St., New York.

The Lab became a public studio for the exploration of the artist as common worker and an artistic activity that exposed the performance of painting as both labour and cultural production.

The live work took place from the 9th-16th April 2009 with the resulting studio/production residues exhibited as installation from the 17th -24th April 2009.







Nestled deep in enemy territory, surrounded by the glass and steel towers of the world's top multinational corporations, The LAB is confronted with the unique challenge of preaching mostly to the unconverted. While the flow of foot traffic never seems to stop, there is a fascinating mix in the daily audience The LAB receives at its curbside windows. From bankers and lawyers to plumbers, carpenters and tourists, they seem at first perhaps perplexed to find this little box of glassed in chaos smack dab in the middle of America's greatest temple to the regimented, nine-to-five, 40-hour-work-week ethic. And it was exactly because of this zoning paradox –the incongruous existence of an experimental art space wedged amongst the world's most profit-driven companies, that "SHIFTwork" stood out immediately as such a perfect show for the space.

Andre Stitt and Fritz Welch, both wild and wiley artist and thinkers on their own, proposed to join forces for three weeks at The LAB Gallery in an attempt to apply the rigid constraints of a shift-work type environment to the creative and unpredictable process of a painting collaboration. It was a remarkable thing to behold as they set up their raw materials with construction-crew precision. Twelve 4x8 sheets of plywood, an assortment of twenty plastic jars filled with different colored acrylic paints, 18 paint brushes of varying shapes and sizes, cleaning buckets, two wooden stools, an assortment of hand rags, four saw