Go in, look around, explore. Ricci Albenda's environments are built for this. Let your eyes be fooled by his trompe l'oeil tricks; they look more like paintings. Thus, it might be argued that Albenda's whorled structural punctuations—his whorled architectural designs—amuse us, but to defamiliarize us, to separate what we know from what we imagine. In the end, though, Albenda's subject is not to confuse, confound, trick, or amuse us, but to defamiliarize us, to separate what we know (see, feel, etc.) from what we can never hope to figure out.

Three-dimensional cover: Ricci Albenda

acknowledgments

Grateful acknowledgments are due to Andrew Kreps of the Andrew Kreps Gallery, New York; Tom Lendvai; Maud Cassaignau, Lawrence Bowne, George Sivulka, Allan Smith, and Tim McManus, of the Museum's carpentry and exhibition design departments; Steve and Joe, the Museum's technical shop, and the Centre Georges Pompidou in Paris and P.S.1 Contemporary Art Center in New York (both 2000), among many others.

biography

Born in Brooklyn where he presently resides, Ricci Albenda has participated in a number of solo and group exhibitions in museums and galleries in the U.S. and abroad. Within the last few years his work has been featured in solo exhibitions at the Andrew Kreps Gallery in New York (2001, 1999) and at Van Leersum Contemporary Art in Antwerp, Belgium (2000, 1999), as well as in group exhibitions at the Barbican Art Gallery in London and the Stedelijk Museum voor Actuele Kunst (S.M.A.K.) in Ghent, Belgium (both 2001), and at the Centre Georges Pompidou in Paris and P.S.1 Contemporary Art Center in New York (both 2000)—among many others.

If a work is successful, it has the strange power of self-teaching.

—Maurice Merleau-Ponty from “Cézanne’s Doubt.”

Three-Dimensional Paper Structure as folded by the artist.

Photos: James Kuo
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