

For Immediate Release

Martin Bromirski, Rachel LaBine, and Elizabeth Riley

February 10 – March 11, 2012

opening reception: Friday, February 10th 6:00 – 9:00 pm

Storefront Bushwick is pleased to present the work of Martin Bromirski, Rachel LaBine, and Elizabeth Riley. This show marks the first time that the artists have exhibited at the gallery.

All contemporary art-making is a response to what it means to live in the world today. The premise of the show is the multi-faceted nature of our experience of contemporary reality, which the artists draw upon to make their work. The three artists on exhibit share a free-wheeling, fractured sense of space, time, and reality, which they investigate in their work by stretching the boundaries of their practice.

Bromirski and LaBine are both abstract painters who extend the definition of paint on canvas by subjecting their works to a variety of “assaults,” including hole-cutting, pasting, sprinkling material such as sand (Bromirski) and layering non art-materials such as pillow cases (LaBine). The results are playful, surprising, and disorienting.

Rachel LaBine’s approach to abstraction is a process of excavation. Her painted constructions call attention to absence rather than presence, creating content by covering or erasing the figure or structures that have been created. The new spaces that arise are claustrophobic, fragmented, eerily quiet. They exist in competition with each other, a tension that is emphasized by marks that fluctuate between a clean, diagrammatic approach and an agitated loss of control.

Like the work of Rachel LaBine, Martin Bromirski shares an interest in process, surface, and an engagement with the support of the painting. The following qualities have been used to describe his work: distressed, brazen, garish, gloriously awful, grotesque, alien, and sci-fi. His works deliberately assault “good taste” and decorum in favor of otherworldly “objectness.” Perplexing and perverse, the work refuses to fit into a familiar canon.

Elizabeth Riley, who works in the interstices between video, installation, and sculpture, investigates the urban experience in multi-dimensional pieces that incorporate video, video stills, and other materials. Riley’s work combines stand-alone videos with sculpture/installation, often using as a formative visual element video stills that have been ganged consecutively and printed out using an inkjet printer. Her process creates a bridge between the familiar two-dimensional display of material images and the dematerialized moving image—a juxtaposition that mirrors the body/mind divide fundamental to human experience.

Riley’s “Tabletop Cityscape” is made of inkjet- printed video stills and found wood. The tabletop city includes a video of urban vignettes embedded in a 6” hole and a small scale projection of the artist’s “Green Chair 2” video. The combination of humble, found materials with technology implies an allegiance to the past and a belief in the resources of the future. The work conveys both private and public modes of experiencing a city through the subjective experience of intimate spaces and the connectivity of public spaces. Along with the “Tabletop Cityscape,” Elizabeth Riley will show new digital collages made from video stills and ipad photos.