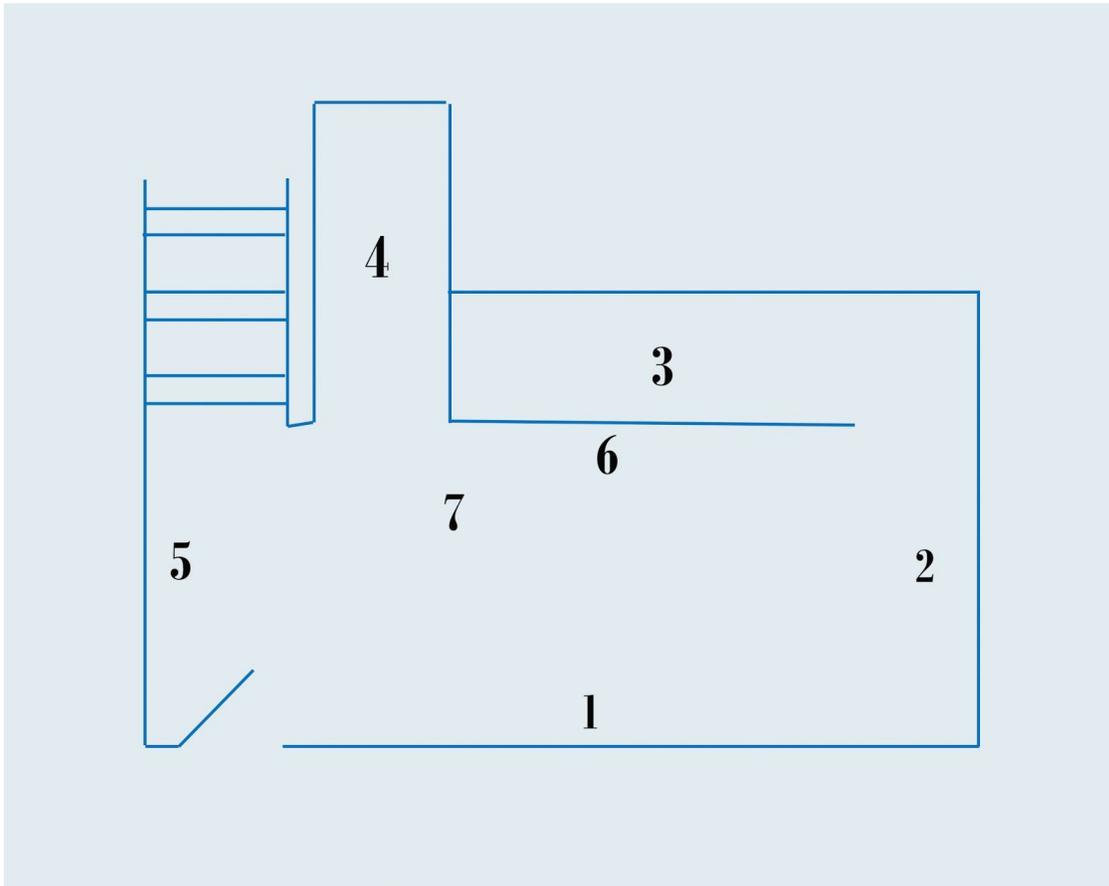


Breaking an Image

Trestle Projects 400 3rd Ave Gowanus
June 24–July 29, 2017

**Amy Ritter, Jessica Harvey, Whitt Forrester, Jasmine Murrell, Ryan Hawk,
Bibiana Medkova + Mercedes Searer + Allison Jones,
Vincente Vazquez + Usue Arrieta**

Breaking an Image is a group exhibition that cracks wide open (or modulates) the fixed nature of classical photography by exposing its failings as a representative mode. The image is more relevant than ever, yet the idea of a single unchanging viewpoint is obsolete. Deleuze notes that photography's greatest shortcoming is its inability to embrace modulation because it attempts to fix the forces of a thing into a singular moment and reduces our modes of perception. These failures will be explored through sculpture, mixed media, and installations that negate the virtual plane by deterritorializing the image back into an unfolding space/time. By considering the body, material essence, and an interconnectivity with external systems, the works in this exhibition free the image of fixity and begin to create a space for the future hybridity of the image.



1. Whit Forrester / *The Electric Universe Theory*

gold foil, electricity, plant, inkjet print, human potential

Whit Forrester's art spans a range of mediums that implicate the body as a site of knowledge production. His practice utilizes research and experimentation as tools to create new systems of exchange that gesture towards an alternative, symbiotic future. *The Electric Universe Theory* is an interactive installation and stage for a future photograph. The installation is electrically charged and viewers are invited (in pairs) to touch the gold and their partner, complete the circuit, and "feel the spirit" flow through them. While the gold aligns this work within a larger economy and questions our general value system, this installation successfully creates a discrete encounter where materiality, our bodies, and the environment at large can exist in electric harmony. When not activated by visitors, live plants complete the circuit and continually generate changes based on its environment.

2. Jasmine Murrell / Untitled Works

inkjet prints, soil, dirt

Jasmine Murrell work teases out a singular history by referencing human origins in Africa. Her work typically uses yonic forms and earthen materials to remind her viewers of "the source" - the connective thread that could bind us all together if it were excavated and championed. Murrell's two photographs feature a platonic kiss between friends and a snapshot of a traditional architecture style that has been passed down from generation to generation. The dirt in each frame is specific to the site of the photograph and captures a semblance of place through a material presence that is often lost in photography. These photographs reference two distinct timelines ie contemporary social codes and ancient architecture, yet both works are still susceptible to change as the dirt continues to mask the print. In this way, Murrell reminds us that even fixed images are affected by our history and future.

3. Amy Ritter / *Dining Room Window*

xerox print, OSB plywood

Amy Ritter is a sculptor whose work plays with scale, memory, and ideas of home. A majority of her work is focused on the transient qualities of mobile homes and the uncanny aspects of impermanent architecture. Her installation features large, black and white xerox prints made from photographs of her parent's home. Her installation reconstructs specific elements of the mobile home, namely faux finishes, and a window to the outside. For Ritter, the window is an apt metaphor for an impermanence, betwixt between two times. *Dining Room Window*, complete with two functional bathrooms and a working push light, turns the bathroom corridor of the gallery into a transitional space where the body exists between architecture and memory with a photographic installation.

4. Bibian Medkova, Mercedes Searer, Allison Jones / *rēkən ˈtɛks(t)SH(əw)ə ,līz*

Bibiana Medkova and Mercedes Searer's installation *rēkən ˈtɛks(t)SH(əw)ə ,līz* alongside Allison Jones' sonic performance, confront the body through sound and performance. Their installation brings together live performance and pre-recorded snippets that, together, create multiple ways of viewing the same work. Their interactive installation in the main gallery invites viewers to crawl on their hands and knees, implicating their bodies and turning the image into an active viewing experience.

5. Vazquez/Arrieta / *CMDG (as near zero as one pleases)*

single channel video, two channel speakers, external power supply (curator's car)

Vicente Vazquez and Usue Arrieta are conceptual artists from Spain whose works often critique dominant modes of thought. *CMDG* formally treats the television as a sculptural object, integrated into the work, and not simply a vehicle for display. The video features a camera moving faster than its frame rate and stresses the unreliability of photography by bringing the camera to its breaking point. As the video progresses and speed increases, the camera is unable to properly render reality and records its own mechanical failures. The installation is powered by the curator's car just outside the gallery and proposes the impossibility of a closed system within an image.

6. Jessica Harvey / *Universe (Family Portrait of my Aunt and her Children)*

silver gelatin print photograms of cremated remains, metronomes, quartz

Jessica Harvey's photographic works examine our perception as it relates to time, memory, and the self. Harvey's Aunt recently passed away and Jessica has been tasked with managing the remains of the estate. In an attempt to both preserve her aunt and process her passing, Harvey selected personal ephemera to repurpose as artworks. The nine framed works are photograms of her late Aunt's and her pet's ashes. In this way, the works are a reinvented form of postmortem portraiture that levels every being as one and the same by stressing the "dust to dust" metaphor. Their similarity to starscapes is startling. Two metronomes, synced to her aunt's last heartbeats, dictate or measurement of time while in the gallery.

7. Ryan Hawk / *Untitled (Big Toe)*

Red carpet, silicone prosthetic, single channel audio

Ryan Hawk often creates discrete, immersive situations that draw into question queer body politics and ideas surrounding agency. His work combines sculpture, performance, audio, and time to create a world unto itself. *Untitled (Big Toe)* was originally a prop made for a video that is not on display. By pulling the sculptural work out of the video and showing us what we are not meant to see, Hawk is able poke at the shortcomings of perception in our illusory image based culture.

Curated by Jesse Bandler Firestone
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