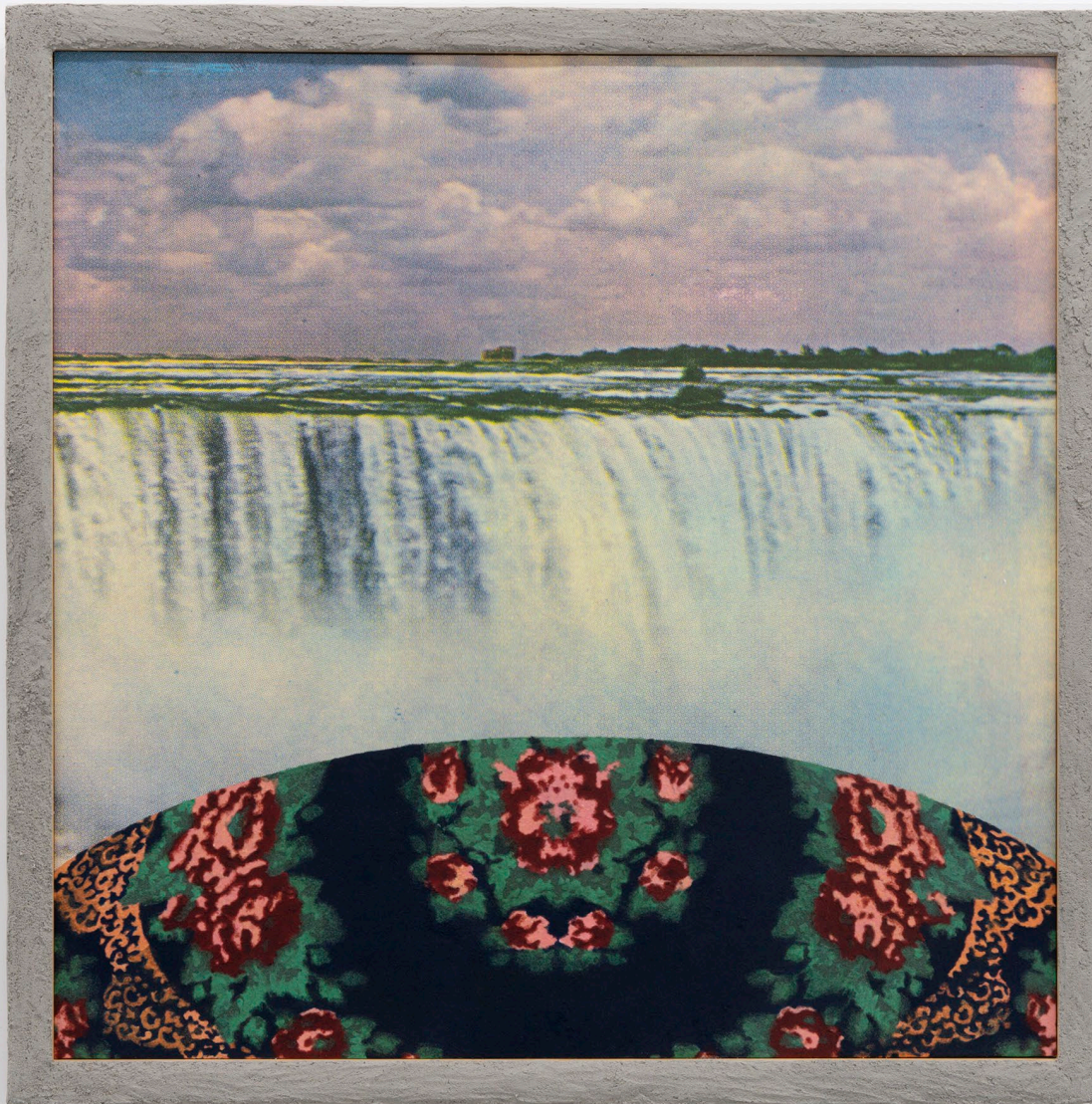






HOMECOMING

JOERG DRESSLER + BILLY FROLOV



Left:

Billy Frolov, *Niagara From Leningrad*, 2020,
Acrylic and flocking on printed
canvas, cement frame, 40 x 40 inches

\$4,000



Above: Joerg Dressler, *Bridal Falls*, 2018, Acrylic on canvas, 28 x 35 inches

\$4,200

HOMEcomings

JOERG DRESSLER + BILLY FROLOV

November 4-December 23, 2022

On view at Rivalry Projects, ***Homecoming: Joerg Dressler + Billy Frolov*** brings together two artists with expatriate ties to Western New York. Their individual art practices seek to define location, lineage, and inheritance through landscape, and objects recalled from memory. This exhibition is on view November 4-December 23, 2022, with an Opening Reception on First Friday, November 4, 2022, from 5:00-9:00 PM.

The artwork within this exhibition includes paintings which evoke and mutate naturalistic space, with specific symbolic emphasis given to Niagara Falls. The inclusion of the world-famous waterfall allows each artist a vantage point from which they each speak across biographical narratives tied to Western New York, while also emphasizing the importance of geography and a human grappling with how place shapes identity. Additionally, both of these artists deploy artistic interventions as means toward understanding the constructed-ness of our world as well as the affect of memory.

Within ***Homecoming*** Joerg Dressler's artwork uses flora and geographic landmarks such as Niagara Falls to pin a specificity of place to the landscapes he paints while allowing for readings to be made into landscape through painterly and sculptural interventions. Dressler's artwork operates in the direct lineage of landscape and plein air painting and is tied to a Hudson River School tradition. Historically, paintings of Niagara Falls were used to communicate awe, sublime, and the uninhabited, unmanicured beauty of the new American frontier. From the beginning of the 18th century when Niagara Falls was "discovered" by LaSalle and Hennepin to today's incarnation as a tourist attraction, Niagara Falls has held sway within geo-political currents and popular imagination.

Dressler's landscapes, specifically within his "Nature Interrupted" and "Untold Stories" series as part of *Homecoming*, pair meticulously rendered vignettes of landscape on top of crisp paragraphs of color and pools of pattern to the effect of witnessing displaced or dislocated space. Each of the paintings resonate with a hyperbolic and transitory energy that evokes Hokusai's ukiyo-e. Additional work within ***Homecoming*** is drawn from Dressler's "Hybrids" series which bridges two and three-dimensional space, moving the landscape from a hypothetical dislocation into a realized interruption of how space is communicated and mutated.

With his hybrid piece "Untitled (after Lorrain: The Sermon on the Mount)", 2018, it becomes possible to read a toxic, potentially radioactive, "Love Canal" landscape bubbling beneath the beauty of the two-dimensional half of this artwork. As the painting unfolds into three-dimensional space, the illusion cracks, invoking one of the worst ecological and social disasters of the twentieth century. Love Canal was and remains situated in Niagara Falls, New York and juxtaposes a site of natural idyll and romance against buried toxic waste upon which homes were built. In the 1970's this buried waste erupted into homes and caused cancer clusters, prompting a federal disaster declaration and resulting in thousands of people abandoning their homes and neighborhoods virtually overnight. In Dressler's artwork black paint drips down the gallery wall and acts as a material stand-in for the toxic waste. What then becomes fascinating with Dressler's artwork in *Homecoming* are the means by which landscape is remixed, spliced, and staged to highlight our own interventions into it, and the implications of our own interventions reverberate as ghosts in the landscape.

Billy Frolov's artwork within ***Homecoming*** revolves around kitsch and nostalgia as conceptual poles toward excavating memories and stitching together familial narratives tied to Western New York. Her work takes the form of painting, assemblage, collage, and small-scale interventions as a means to speak through a practice of play, while demonstrating a visual vocabulary that explores the construction of memory both as an individual affect and a communal foundation. As it relates to place, Frolov uses Western New York as the locus upon which narrative and material connections are forged within her practice. Her work within *Homecoming* scaffolds outward, inviting viewers to slow down their reading of pieces long enough to parse moments of trompe l'oeil and moments where craft and finesse merge to signal the delicacy and degradation of memory over time. Much as a tool of memory, Frolov's artwork highlights its own instability within the face of an ineffable future.

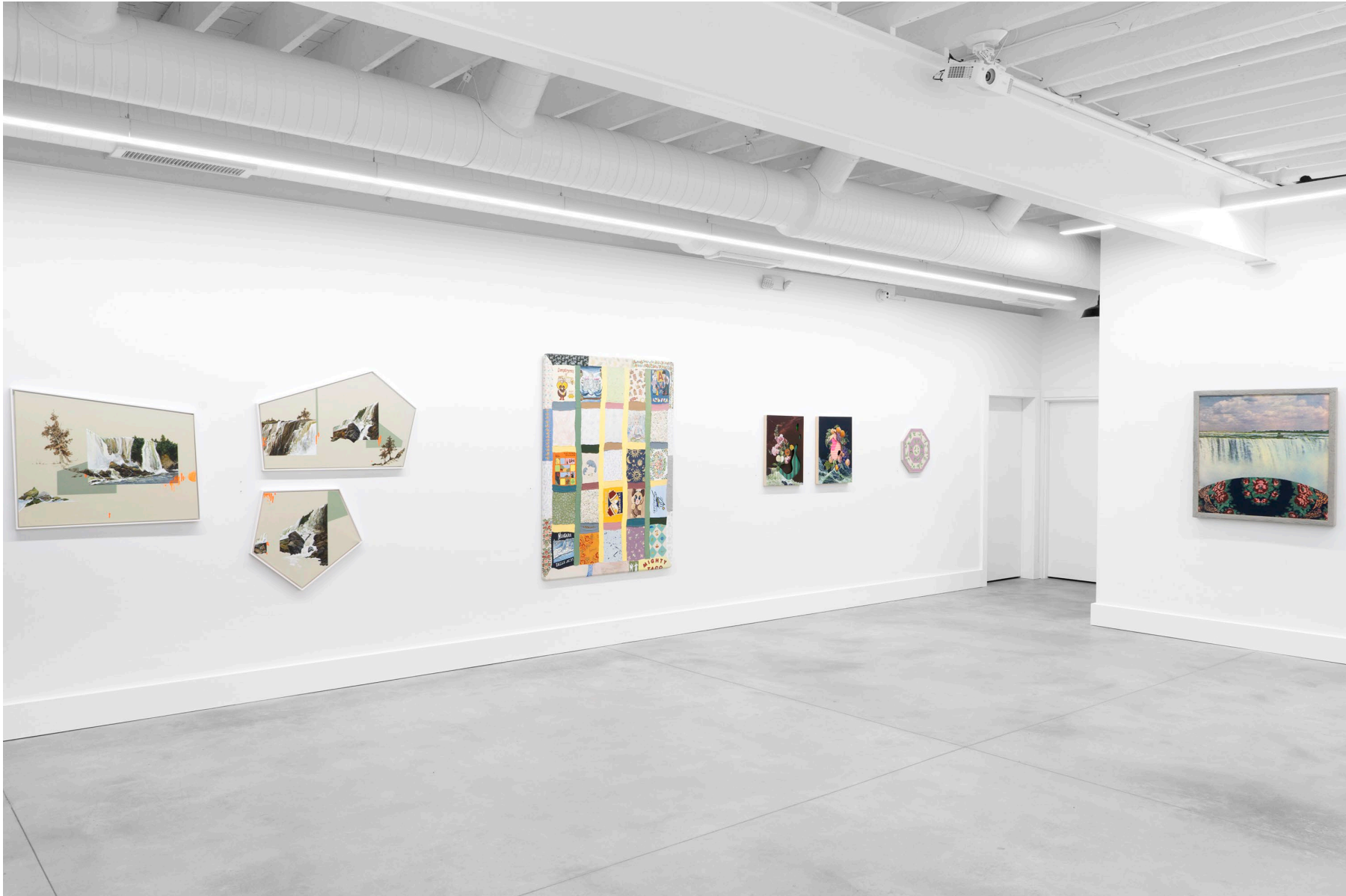
Frolov's artwork often operates at a diminutive scale, the exceptions within *Homecoming* being "Homecoming Quilt", 2022 and "Niagara from Leningrad", 2020. Each of these pieces foregrounds location as a lens toward individual narratives drawn from a shared universe. The most important aspect of Frolov's artwork becomes the means by which it addresses the viewer, and in these artworks the artist deploys shared cultural symbols (Niagara Falls, the Easter Bunny, Tim Hortons, et al.) to build a relationship from the artwork to the viewer's own memories. Drawing upon childhood memories of Western New York and familial migration, Frolov uses craft elements to evoke a nostalgia fed by cycles of displacement and arrival.

Artist Biographies

Billy Frolov (b. Buffalo, New York) is an American painter whose work explores the interior landscape of memory, the home, and the objects that inhabit them. A student of craft and hobbyist tradition, Frolov builds her paintings with tenderness from a wide range of art and non-art material, processes, and tools in order to indicate the function and psychic nature of their subject. Frolov earned a BFA from ArtCenter College of Design in Los Angeles California, where she now resides and paints. Other professional highlights include work published in *New American Paintings*, a solo exhibition at Monte Vista Projects in Los Angeles, and co-founding The Hermitage LA, a tiny artist-run project space in Eagle Rock California.

Joerg Dressler (b. Hanau, Germany) received his MFA from the Hochschule für Gestaltung in Offenbach, Germany, in 1994. Additionally, he studied at the École Nationale Supérieure des Arts Décoratifs in Paris, France. Joerg moved to the United States in 1996. Dressler's work is driven by nature and how we perceive it. He is presenting his experiences of reality filtered through his perception. As a result, disjointed experiences of the seen and unseen are reassembled, creating in the work a reality of its own. Joerg's evocative, sensual paintings derive from a sincere dialogue between the representational and the abstract, the conceptual and the purely spontaneous.

He is a recipient of the Romanos Rizk Scholarship, and was awarded the Mass Cultural Council 2020 Artist Fellowships Program: Finalist in Painting. Joerg's work is included in the permanent collections of the Provincetown Art Association and Museum and the Leslie-Lohman Museum of Gay and Lesbian Art in New York.



Above: installation view of *Homecoming*: Joerg Dressler + Billy Frolov

left to right: *Bridal Falls*, *American Falls*, *Cave of the Winds*, *Homecoming Quilt*, *XOXO*, *Juicy Fruit*, *Bertha's Rug*, and *Niagara From Leningrad*



Above: Joerg Dressler, *American Falls*, 2018, Acrylic on canvas, 24 x 39 inches

\$4,200



Above: Joerg Dressler, *Cave of the Winds*, 2018, Acrylic on canvas, 23 x 26 inches

\$3,200



Left: Billy Frolov, *Homecoming Quilt*, 2022, Acrylic, graphite, paper, flocking, gold foil, and drier lint on canvas, 65 x 48 inches

\$6,000

Above: detail from *Homecoming Quilt*, 2022



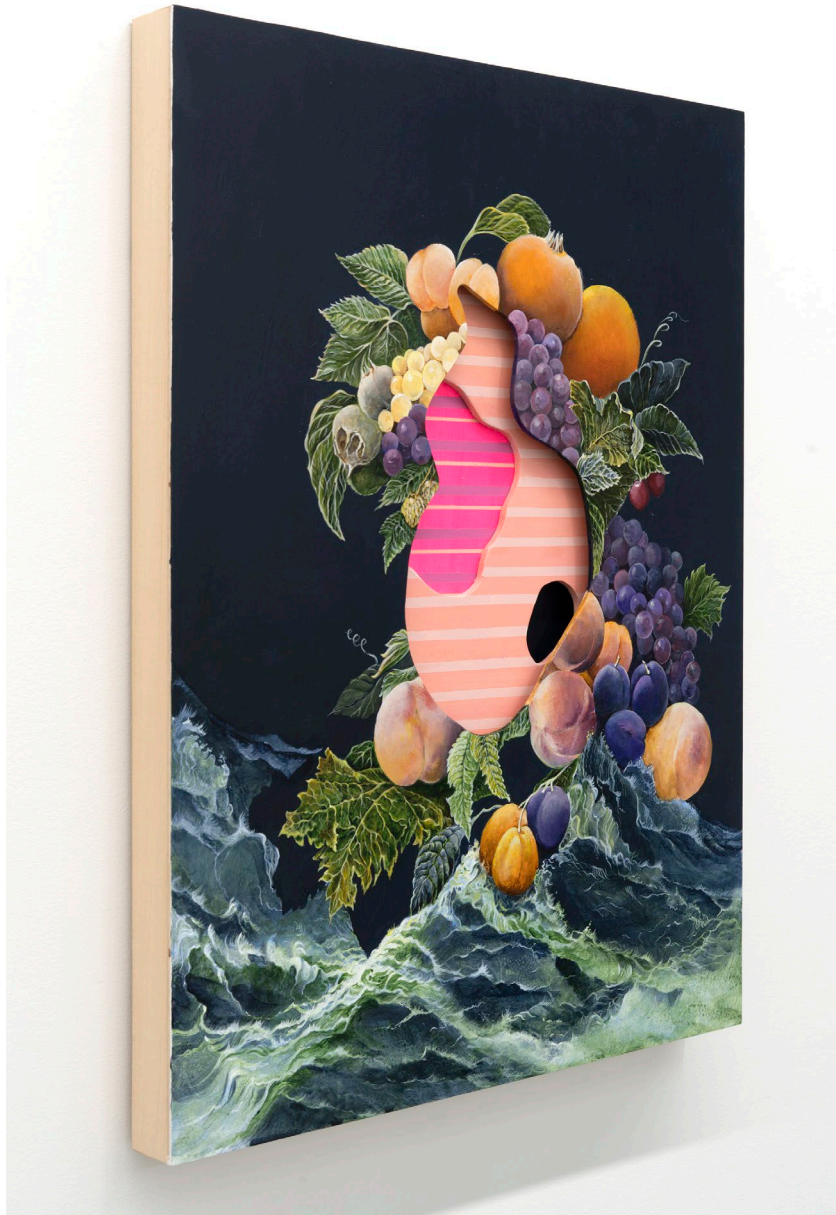
Above: installation view of *Homecoming*: Joerg Dressler + Billy Frolov

left to right: *Bridal Falls*, *American Falls*, *Cave of the Winds*, *Homecoming Quilt*, *XOXO*, *Juicy Fruit*, and *Bertha's Rug*



This page: Joerg Dressler, *XOXO*, 2022,
Acrylic on panel, 24 x 18 inches

\$3,600



This page: Joerg Dressler, *Juicy Fruit*, 2022,
Acrylic on panel, 24 x 18 inches

\$3,600 [SOLD]





Above: installation view of *Homecoming*: Joerg Dressler + Billy Frolov

Left to right: *XOXO*, *Juicy Fruit*, *Bertha's Rug*, and *Niagara From Leningrad*



This page: Billy Frolov, *Bertha's Rug*, 2022, Acrylic on canvas, 17 x 17 inches

\$1,200



This page: Billy Frolov, *Home Sweet Home*, 2019, Fusebead in frame, 20 x 12 inches

\$800



Above: installation view of *Homecoming*: Joerg Dressler + Billy Frolov

Left to right: *Niagara From Leningrad*, *Untitled (after Lorrain: The Sermon on the Mount)*, *Pussy Willow*, *Beet Root*, *Queen Anne's Lace*, and *Raging Beauty*



Above: installation view of *Homecoming*: Joerg Dressler + Billy Frolov

Left to right: *Niagara From Leningrad*, and *Untitled (after Lorrain: The Sermon on the Mount)*



This Page: Joerg Dressler, *Untitled (after Lorrain: The Sermon on the Mount)*, 2018, Acrylic on panel with mixed media, 15 x 12 x 6 inches

\$2,200



Above: detail from *Untitled (after Lorrain: The Sermon on the Mount)*, 2018



Above: installation view of *Homecoming*: Joerg Dressler + Billy Frolov

Left to right: *Pussy Willow*, *Beet Root*, *Queen Anne's Lace*, and *Raging Beauty*, *Small Cabin*, *Mother's Bed*, *Dreamland*, *Pink Hotel*, *Free Museum*, and *Imperfect Memory*

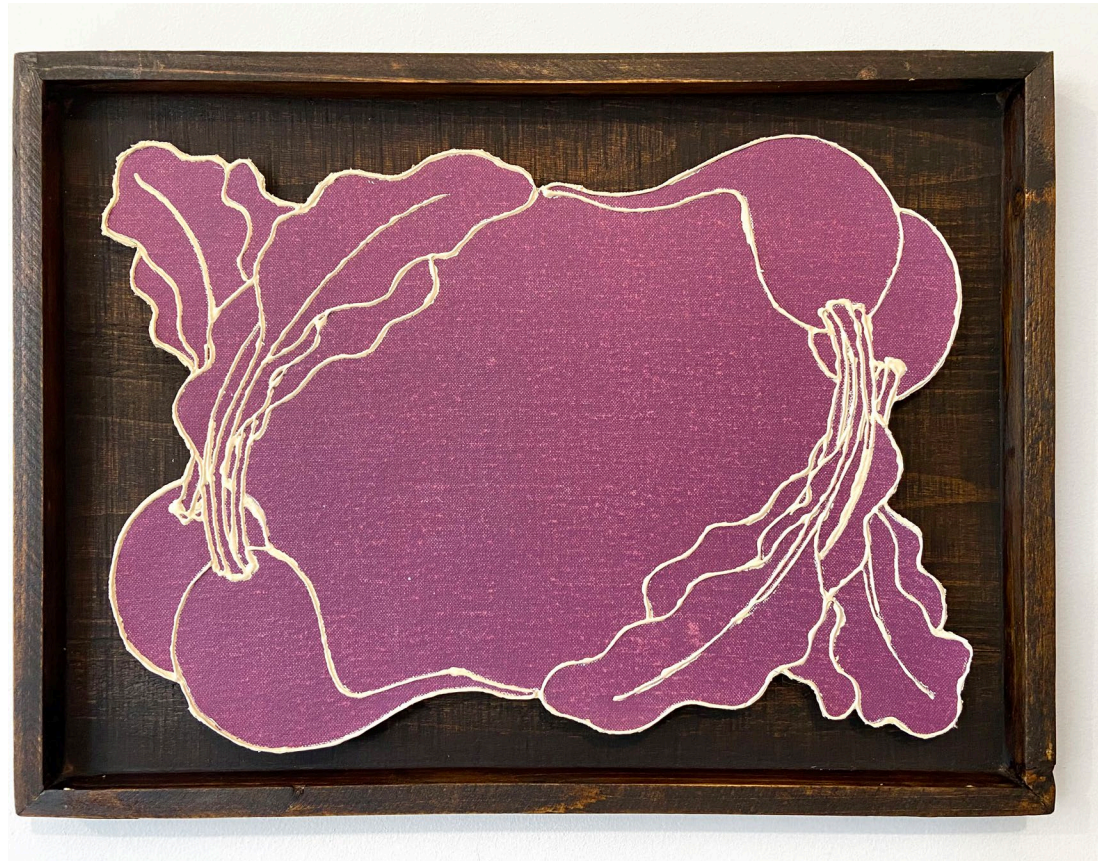


This page: installation view of *Pussy Willow*, *Beet Root*, and *Queen Anne's Lace*



This page: Billy Frolov, *Pussy Willow*, 2022, Acrylic on canvas,
16 x 12 inches

\$1,000



This page: Billy Frolov, *Beet Root*, 2022, Acrylic on canvas,
16 x 12 inches

\$1,000



This page: Billy Frolov, *Queen Anne's Lace*, 2022, Acrylic on canvas,
16 x 12 inches

\$1,000



This page: Joerg Dressler, Raging Beauty, 2022, Acrylic on panel, 30 x 40 inches

\$5,200



This page: Billy Frolov, *Small Cabin*, 2022, Ceiling tile and wood, 12 x 12 inches

\$900



Above: installation view of *Homecoming: Joerg Dressler + Billy Frolov*

left to right: *Mother's Bed, Dreamland, Pink Hotel, Free Museum, and Imperfect Memory*



This page: Billy Frolov, *Mother's Bed*, 2019, Acrylic and enamel on canvas,
36 x 36 x 2 inches

\$3,500



This page: Joerg Dressler, *Dreamland*, 2022, Acrylic on panel,
16 x 20 inches

\$3,200



This page: Joerg Dressler, *Pink Hotel*, 2022, Acrylic on panel,
16 x 20 inches

\$3,200



This page: Joerg Dressler, *Free Museum*, 2022, Acrylic on panel,
16 x 20 inches

\$3,200



This page: Joerg Dressler, *Imperfect Memory*, 2022, Acrylic on panel, 24 x 30 inches

\$4,200



This page: Joerg Dressler, *Grape Smuggler*, 2022, Acrylic on panel, 20 x 18 inches

\$3,200



This page: Billy Frolov, *Broadway Market*, 2022, Acrylic, wood and flocking, 12 x 12 inches

\$900



This page: Joerg Dressler, *On Repeat*, 2022,
Acrylic on panel, 20 x 16 inches

\$3,200



This page: Joerg Dressler, *Take a Hike*, 2022,
Acrylic on panel, 36 x 24 inches

\$4,400



This page: Joerg Dressler, *So Long*, 2022, Acrylic on panel, 24 x 30 inches

\$4,200



RIVALRY PROJECTS

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RIVALRY PROJECTS, or **RIVALRY**, is a commercial art gallery and arts production space located at 106 College Street in Buffalo's historic Allentown neighborhood.

Rivalry is founded on the competing motivations of artist and curator, Ryan Arthurs, to create an arts space that can function as both a site of exhibition and production of contemporary art. Rivalry exhibits emerging, mid-career and underrepresented artists working in all media, but with an emphasis toward contemporary photography.

