

the  
Exhibition  
Lab  
Exhibition

July 8th - July 12th 2020

Online and by appointment only



**FOR IMMEDIATE RELEASE:**

Foley Gallery is pleased to present the 2020 edition of “*the Exhibition Lab Exhibition*”, a group show featuring work by **Barbara Lewin, Eva Fazzari, Irene Wolpert, Jared Fortunato, Jeremy Ackman, Jon Plasse, Katherine Demetriou Sidelsky, Ken Bower, Laziza Rakhimova, and Tamara Staples.**

The exhibition will feature photographers exploring classic, fine art, documentary and new media forms; whether it is digitally collaging photographs to create new imagery or producing more traditional film and digital captures.

To **Barbara Lewin**, Yonkers is an old city that seems out of time, displaced, and somewhat unknowable. *Hidden City*, is an exploration of her adopted home. She wanted to get to the nature of the city, to capture the breath of it, as a reflection of the unexpected power of place. Then, in this time of retreat, the quiet allowed her to see things in a new way. She hopes these images, in their loud silence, tell her story and bring the viewer closer to her, and serve as a visual record of things that reveal themselves only once.

*From Ashes, California* documents the aftermath of recent wildfires in the months and years following. **Eva Fazzari** is witness to this destruction, but also the rebirth of both spirit and landscape. As time passes, some are able to rebuild, whereas others choose or are forced to leave. Her goal is to create powerful imagery that raises awareness of natural disasters, and empathy for those who have experienced loss. The project currently represents the Camp, Carr, Kincaide, Soberanes, Thomas and Tubbs Fires.

**Irene Wolpert** objectifies herself to prove she exists. Her photographs are a performance. She explores female identity, role and emotion in domestic settings, including how a woman thinks

about herself, her responsibilities and her relationships - with a suggestion of the absurd. Although dark, humor makes her photographs welcoming. She uses humor to rebel against society's views of women's domesticity.

A stay at home dad, **Jeremy Ackman** sees his photography as documenting life around him. He began photographing his daily commute to work on the subway, to documenting his family; focusing on his daughter growing up and the world around us. There are bigger influences on our lives that we don't necessarily sense, but infect the way we think and feel about the world. He combined home and neighborhood because they're one in the same, our surroundings shape us as we shape it.

*IDES*: A date. A time. A place in-between.

**Jared Fortunato** broke the city into pieces. He made a mosaic of streets, like subway tiles. Graphics abstracted his view. Then the park: the tension between the organic lines of the trees curving upward in defiance of the relentless geometry. Then came the virus. And it all stood still. March grew into an oblivion called April. Which in turn stretched into May. "My mind forgot the origins of this work. My eye did not." Documenting a landscape so utterly changed and still so new.

Spring 2020, and suddenly we were self-quarantined. What to do with all this time? **Jon Plasse** picked up his camera, photographing familiar and ordinary objects in his home. Then, moving the camera closer, the subjects blur and transmute into images of fanciful places he'd like to visit and experience. Inviting, miniature worlds. With colors and shapes the eye wants to see. Soft or textured, close or distant, shadow like or glowing. Many worlds, momentarily coexisting, in the same internal universe.

In her earlier architectural studies, **Katherine Demetriou Sidelsky** began to consider the meaning of a wall theoretically and how it divides space. A flat surface can become a sloped transition shifting over time, adapting to external conditions. She shapes the membrane to represent physical borders and emotional barriers represented with varying levels of transparency.

*Boundary of the Known and the Unknown* interprets the veil as medium to explore ideas of space - both physical and emotions. Using silk tulle, Sidelsky highlights the fabric's flexible qualities to form a three-dimensional idea.

For **Ken Bower**, his series *Depression* is a photographic exploration of personal anxiety and depression. The images portray the stillness, suffocation, frustration, emptiness and darkness through poetic scenes of isolation. I capture quotidian tasks in my apartment such as taking a bath or lying on the couch, record the transformation of flowers withering, and transport the viewer to isolated landscapes where I try to escape. The stillness is contrasted with an elongated sense of time through the use of long exposures, some single exposures up to 48 hours long.

In **Laziza Rakhimova's** project *Ode to Gowanus*, she used the darkroom technique to create unique prints of contaminated water in the heart of Brooklyn's residential neighborhoods. The work of Edward Burtynsky served as an inspiration. A few years ago, she discovered mordantage – an alternative photographic process, which allowed her to alter her blacks; creating painterly

toxic layers on each print. She redeveloped the prints with the water from the Gowanus canal. Her work shows contamination, a problem of Gowanus that has not been solved in more than a century.

*Ode to Forgetting* began with a fascination of recurring loops of thought in which we find ourselves during stressful moments such as loss and grief, fear, uncertainty and sadness in all its forms. **Tamara Staples** photographed sculptures are constructed with contrasting materials: discarded boxes, lush fabrics, re-purposed packing textiles, the innocence and utility of craft and hardware supplies, woodland creatures' carcasses and textures that awaken emotional responses. The role of light is an important element in these images. Staples is photographing the sculptures using multiple light sources with an emphasis on natural light. Other lighting sources include strobe, tungsten, and LED lights. The combinations are meant to create vibration. *Ode to Forgetting* is the title of sculptor Louise Bourgeois' fabric and embroidery works exploring time and memory.

**The Exhibition Lab** is a study of photography outside of a traditional academic setting. The initiative was co-founded by Michael Foley in 2010 as a study center for fine art photography dedicated to learning by critique. Students of the Ex Lab meet over the course of 5 months, holding critique sessions with one another and one-on-one sessions with Michael Foley.

“the Exhibition Lab Exhibition” will remain on view online and by appointment only through July 12th, 2020. To request images; please contact the gallery at 212.244.9081 or [hello@foleygallery.com](mailto:hello@foleygallery.com).