



ECCO DOMUS

ART HOUSE

ART HOUSE GALLERY IN COOPERATION WITH **THE DORADO PROJECT** PRESENTS

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May 13 — June 26, 2016

ART HOUSE

VISUAL + PERFORMING ARTS | JERSEY CITY | EST. 2001

ECCO DOMUS

The exhibition title **Ecco Domus** combines the Middle English spelling of the word “echo” with the Latin word for “house”, referring to the exhibiting artists proclivity for riffing, amalgamation and homage with regard to architectural interest, be it in vernacular scaffolding, modernist structure, or interior design. The Middle English and Latin source points of the title also nod to the origins of western language itself, metaphorically linking the etymological roots of communication with the foundations of the structures examined here. Though each of these artists have highly specialized and individual aims that in many ways span and exceed the thematic parameters proposed in the show, they all share an interest in and usage of “the built environment” somewhere within the development of their own aesthetic constructions.

Western art and Western architecture, positioned with sibling orientation and in similar dynamic, have been mutually influential from antiquity. Ancient Egyptian and Greco-Roman edifices, like the sculpture and painting of the same era, reflect and elucidate the religious and civic ideals of their time. Thusly, architectural imagery made its way into pictorial art from as early as 30 B.C.E., as evidenced in the beautiful and elaborate frescos depicting ancient Roman cityscapes and domestic interiors unearthed in the Villa Boscoreale, near Naples, Italy. Other art historical treasures featuring architectural representation would include Jan van Eyck’s “The Anolfini Portrait”, “The Annunciation” by Fra Angelico, and Johannes Vermeer’s atmospheric interior and figure study, “Young Woman with a Water Pitcher”. The architectural interior as a subject found later champions in Matisse, Vuillard and more comparatively recently in the works of Hockney, Hopper, and Wyeth.

With advances in the craft and stability of building materials giving rise to adventurous new forms and more ambitious urban planning, so to have changes in the development of towns and cities influenced and shaped the way artists construct and reflect their own realities, filtered through the inspirations and



Fresco on the east wall of the Roman Villa of P. Fannius Synistor at Boscoreale, Italy. The Villa Boscoreale was probably built shortly after the middle of the first century BC. It was buried in the eruption of Mount Vesuvius in AD 79 and rediscovered in 1900.

artistic concerns of their day. Trace the Modernist love notes of O’Keefe and Stieglitz to the Radiator Building and the Flatiron Building respectively through to the Precisionist paintings of Demuth and Sheeler, landing finally at the seminal interventions of Gordon Matta-Clark, wherein buildings themselves are carved into and cut apart to create the “anarchitectural” material of this artists making.

In *Ecco Domus* the exhibiting artists continue this fine and storied tradition of responding to the built environment, in considered and deeply personal ways. The show offers works that engage the viewer within three primary areas of architectural subject: the interior, the exterior, and the structural. These primary concerns combine with the multi-tiered interests of each artist in collectively simpatico yet individually unique through-lines corresponding, of course, to subjective aesthetic and material choices.

Artist Abdolreza Aminlari’s photographs of light on exterior walls takes a quintessential photographic subject (light) and reduces it to its primary essence. These works allude to Minimalism, the “white cube” of the gallery, and the artists own predilection for negative space. This constructed play between exterior/interior, positive/negative, and subject/object is key to accessing one of many passageways into this artists undertaking.

Brooklyn-based sculptor Joy Curtis casts and re-casts forms from commercial interiors (cornices and molding) appropriating easily overlooked architectural features and reframing them in a context rife with chance and intuition as much as planning and design.

The relationship of the constructed surround to human is flipped from that which shelters and facilitates to an expression which confronts, commanding attention and directing movement around rather than within.

The photographic works of Caracas/London-based Katherine Di Turi blur the lines between cultural artifact, commodity, and documentation. In her *Giltwood Mirrors Series*, Di Turi juxtaposes found auction house catalogue images of antique mirrors to an actual mirror, and documents the image once more. Here reflection and repetition obfuscates the demarcations between original and copy, drawing questions on art as gesture, on the tangible and intangible worth of art as object, and on the fun-house vicissitudes of an impressionable secondary art market.



Modern Conveniences, 1921, oil on canvas, 25.7 X 21.4 inches, by Charles Demuth (1883-1935).

The art practice of London-based Karl England, in one particular body of work, centers around copies of copies of an original drawing of an architectural element (a desk/drafting table). Though his original visual rumination has long since passed from primary consideration, like a game of “Telephone”, the particulars of this story morph through multiple retellings. England reconfigures and embellishes/reduces his visual subject matter from memory, foregrounding questions regarding the structural integrity of recall, design and intention.

New York-based artist Emily Hass engages history, materiality and the impermanence of memory within her *Exiles* series, a body of work utilizing and reconfiguring “archival architectural plans of Berlin buildings owned and occupied by Jews and other persecuted artists and intellectuals of the 1930’s.” With gouache and found vintage paper, Hass renders abstract segments of larger building plans, alluding perhaps to the often contrary relationship between implied architectural stability and longevity and transient human ideas of belonging and place.

Madrid-based artist Teresa Moro focuses on the incidental, found still-life arrangements of furniture in temporal, human-made environments; waiting rooms, museum lobbies, art fair booths. In focusing on the design elements of these “clonal” backdrops, the artist frames the absent body and its attendant accouterments as a locus for the exchange of culture, commodity, service, and experience. These ongoing series cull the “mise en scene” of differing locations, refuting value-based notions of exclusivity and uniqueness.

With regard to architecture, Jersey City-based artist Jeremy Coleman Smith takes homage and reproduction to its logical and encompassing end. Using the ephemeral materials of our cast away society; corrugated cardboard, paper, tape and foam, Smith replicates objects of the domestic interior in painstaking detail highlighting the contradictions between notions of artisanal craft and provisional packaging, sentimental heirloom and ergonomic utility. Bringing his background as a cabinetmaker to his fine art practice, Smith focuses our attention on the minutia of detail and aestheticism underlying and evident in our everyday surround.

Kirk Amaral Snow, a Baltimore-based artist, offers a few selections from his ongoing series which takes vernacular architecture as its inspirational starting point, reflecting and reframing the design and aesthetics of the functional, the

One would be hard-pressed to find an area of concern, outside the necessities of food, recreation, and personal artistic development, that occupies the minds of artists more than that of space...

local and the performative aspects within systems of support. With a decidedly minimalist slant, Snow inverts the networks of infrastructure and exposes the inherent poetry in building skeletal underpinnings. His work revels in the paradoxical relationship between purpose and time, highlighting the successes and failures of intention divorced or tweaked from original context.

Chicago-based artist Krista Svalbonas has a practice that incorporates a wide variety of media, including photography, painting and installation. Svalbonas' work visually conflates disparate architectural forms; barn sidings with high-rises, or forgotten housing plans of yesteryear with current dwelling developments. These iconic geometric forms read part letterform character and part records of intention and formal aspiration. Floating, enigmatic and engaging, these shapes signify something decidedly less stoic and sedentary than their original designs, perhaps the tension between the idealized promise and mortal challenge extant in any human edifice.

One would be hard-pressed to find an area of concern, outside the necessities of food, recreation, and personal artistic development, that occupies the minds of artists more than that of space, specifically the acquisition of space within which to create. From the fluctuating inventories of affordable studio space to the uncertain availability and openness of galleries within which to show ones work, the changing dynamics of the real estate and economic markets have made a great impact on artists and the scale and pace with which they can create. The real estate product, mainly architectural buildings and the partitioned rooms therein, is a ubiquitous context for most people in modern urban centers, and equally so for creatives. Sudden and unexpected changes to this context, for example the devastating real estate crash of 2008, can affect the art market and artists in myriad ways from lost art sales to gallery closures and more. Interestingly, the word economy comes from the Greek *oikos*, meaning house, implying a symbiotic relationship of interdependence and exchange for all bodies under a common ceiling. The interrelationship between the seemingly disparate fields of politics, science and money affect the fields of art and architecture in related ways, and this has been true from the very beginnings of Western culture.

Whether looking to the designs of the past, or highlighting the oft-missed sublimity of the architectural present, the artists in *Ecco Domus* repeat, riff and utilize these inspirations as actual material; framing and crafting new structures, breaking down the masonry divides between the known present and unknown future limits of what these forms might ultimately convey.

Enrico Gomez

Curator, *Ecco Domus*

Katherine Di Turi My work deals with the physical properties of photographs and their history. I am fascinated by how the meaning of a photographic image transforms through time – an image of the interior of a home changes from a simple documentation of the space to a link to a place that now no longer exists, and its photograph is like physical proof of that moment. Using pre-existing images from a wide range of sources such as discarded photographic albums, postcards and found photographs, I rework them in an attempt to bring them back from oblivion, emphasizing the specific qualities of photography to connect us to their particular moment. Through cutting, covering and decontextualising, I explore ideas about ‘the double’, the negative space within the image, and the play between two and three dimensions. The alteration of these images is then re-inserted into the realm of photography in their final presentation, often resulting in works that are both abstract and representational at the same time.

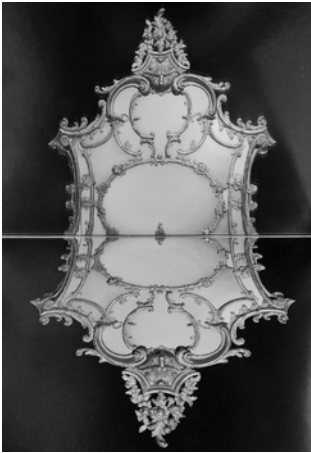


Das Glas 163, 2014
Giclee print on Hahnemühle paper
Edition of 5 + 1 AP, 11.69 x 8.26 inches



L'ambiente Moderno III, 2014
Giclee print on Hahnemühle paper
Edition of 5 + 1 AP, 13.85 x 9.84 inches

L'ambiente Moderno IV, 2014
Giclee print on Hahnemühle paper
Edition of 5 + 1 AP, 13.85 x 9.84 inches



Lot 45. A giltwood mirror, 2015
Giclee print on Hahnemühle paper
Edition of 5 + 1 AP, 12 x 8.25 inches

Lot 52. A giltwood mirror, 2015
Giclee print on Hahnemühle paper
Edition of 5 + 1 AP, 12 x 8.25 inches

Lot 135. A giltwood mirror, 2015
Giclee print on Hahnemühle paper
Edition of 5 + 1 AP, 12 x 8.25 inches

THE ARTISTS

Abdolreza Aminlari (b 1979) lives and works in Brooklyn, NY. He received his BFA from the College for Creative Studies, Detroit, MI in 2002. Recent solo and two-person exhibitions include *Linea*, Taymour Grahne, New York, NY, *modulations*, Andrew Rafacz, Chicago, IL, *Walls and Landscapes*, Jackie Klempay, Brooklyn, NY and *Abdolreza Aminlari and Benjamin King*, Longhouse Projects, New York, NY. Aminlari collaborated with composer Katharina Rosenberger on "Gesang an das noch namenlose Land," a composition for string trio with tapestries by Aminlari commissioned by Gare du Nord, Basel for "Anima Trianguli" which traveled to Eglise St. Foy, Sélestat and Schlosskirche, Pforzheim and debuted in New York in March of 2014. He was included in *Formal Relations*, curated by Kamrooz Aram and Murtaza Vali, Taymour Grahne, New York, NY in July 2015.

Joy Curtis was born in Indiana in 1976 and received her MFA from Ohio University in 2002. She has exhibited at Socrates Sculpture Park, Lu Magnus Gallery, The Wassaic Project, Lehmann Maupin Gallery, the ISE Cultural Foundation and the Aldrich Contemporary Art Museum, among others. She has been covered by publications including *Hyperallergic*, *ArtCritical*, and *ArtInfo*. Joy Curtis lives and works in Brooklyn, NY.

Katherine Di Turi (Caracas, 1972) is a London-based artist whose work deals with issues related with memory, the archive, and the position of analogical photography in a digital era. Using pre-existing images from a wide range of sources such as photographic albums, postcards and found photographs, she reworks them in an attempt to bring them back from oblivion, reminding us of Joachim Schmid's manifesto of "no new photographs until all the old ones have been used up". The alteration and recompilation of these images is then re-inserted into the realm of photography in their final presentation, often resulting in works which are both abstract and representational at the same time.

Di Turi received an MFA in Fine Art Media at the Slade School of Fine Art, London, and a BA in Fine Art at the Instituto Armando Reverón, Caracas.

Recent exhibitions include: *The Satellite Show*, Miami Beach (2015); *The JHB Archive*, BOM Birmingham (2015); *The Missing Chapter*, Bargehouse, London (2015); *Secret Art Postcard*, Fold Gallery, London (2015); *Sluice Auction*, The Hospital Club, London (2015); *Alter*, Chiltern Street Gallery, London (2014); *London Open House*, Pullman Court, London (2014); *4, rue des Matelots*, Square Art Projects, Arles (2013); *Photo Opportunity*, Maddox Arts Gallery, London (2012); *31 Women in Art Photography*, Humble Arts Foundation, New

York (2012); *Works on Paper*, Fernando Zubillaga Gallery, Caracas (2010); *Nev-erland: Bid in Absence*, Tiendaderecha, Barcelona (2010, solo); *Serrana Estate*, Kowasa Gallery, Barcelona (2009, solo).

Since 2005 Di Turi has also been the co-director of Square Art Projects, an artist-run organization that presents contemporary art exhibitions in unique non-gallery spaces on an international level, showcasing the work of early and mid-career artists. Renowned for the quality and innovation of its shows, Square Art Projects creates memorable art experiences in novel settings which bring together viewer and art.

Karl England New Zealand born artist Karl England received his MFA from the Wimbledon School of Art, London, UK. He has exhibited internationally including such venues as Dolph Projects, Intervention Gallery, Prism Projects, Studio 1.1, and The Moving Image Project. He is the founder of biennial *Sluice_Magazine* and cofounder and director of the *Sluice_Arts Initiative*. He is also the co-founder of *Exchange Rates: The International Bushwick Expo*. "Karl makes things, not all of them exist, not all of them look like art." - K.E. The artist lives and works in London, United Kingdom.

Emily Hass (New York, NY) has been awarded grants from the New York Foundation for the Arts, the McCloy Fellowship in Art, and residencies at the Dora Maar House, the MacDowell

Colony, and the Josef and Anni Albers Foundation. Selections from her series *Altonaer Strasse* were included in the 2011 *Heimatkunde* exhibition at the Jewish Museum Berlin and are now part of the museum's permanent collection. Her work has been reviewed in the *Frankfurter Allgemeine Zeitung*, seen in the *New York Times* and featured in *Der Tagesspiegel*. Emily has graduate degrees in psychology and design from Harvard University and is currently a Research Affiliate at MIT's Urban Studies and Planning Department.

Teresa Moro (Madrid 1970), lives and works in Madrid. She studied at the Faculty of Fine Arts Complutense University in Madrid and at the Chelsea School of Art and Design in London. Since 1994, year of her first solo show at the CAM Center for Young Artists in Madrid, she has had numerous exhibitions; her last solo shows are: *An Attempt at appropriating a chair from Paris II*, *Spin-off*, in galería Siboney, Santander, *The Unexpected Guest*, galería My Name's Lolita Art, Madrid, *Atractions*, galería Siboney, Santander, *It barely matters*, galería My Name's Lolita Art, Valencia. *The Collector*, galería Bancelos, Vigo, *Ambush*, CAB, Caja de Burgos Art Center, Burgos, *Safari*, galería My Name's Lolita Art, Madrid, *Wildlife*, Sala Carlos III, Universidad Publica de Navarra, Pamplona and *Wildlife*, Foxy Productions gallery, New York. Among the group shows in which she has participated stand out: *Low Voice Painting*, *Echos of Gior-*

gio Morandi in Spanish Art at Centro José Guerrero, Granada, *FREESTYLE, perspectives in contemporary drawings*, Sala de exposiciones Fundación Caja Murcia, Palacio de Pedreño, Cartagena, Murcia, *Becarios Endesa 11*, Museo de Teruel, Teruel, *Selections from the Hoggard Wagner Collection*, English Kills Art Gallery, Bushwick, Brooklyn, New York, *Extrarradio*, MAG Mustang Art Gallery, Elche, *Drawing, representation and discourse in Barcelona Art contemporary private collections*, Sala COAC de Barcelona, *[I+E] The Collection*, CAB, Caja de Burgos Art Center, Burgos, *89 kilometers*, CGAC Collection, MARCO, Museo de Arte Contemporaneo de Vigo, *O debuxo por diante*, A obra gráfica nas coleccións públicas da cidade de Compostela. CGAC, Centro Galego de Arte Contemporaneo. Santiago de Compostela, *Mutant Painting*, MARCO, Museo de Arte Contemporaneo de Vigo, *Piece by Piece*, Instituto Cervantes, Munich (traveling: Rome, Athens, Istanbul, Bucharest, Lisbon), *Soft Cell*, Foxy Production, Brooklyn NY, *Plural: Spanish Art faces 21st Century*, Senate Palace, Madrid, *Song of The Figures*, Real Academia De Bellas Artes De San Fernando, Madrid (Travel to Paris, Rome and Brussels), *Ontological Humor*, Emilio Navarro Gallery, Miami, FL. Also she was a regular exhibitor in Arco Madrid and other Art fairs.

In 2009 she was Awarded with a two years Art Sponsorship in the XI Edicion de las Becas Endesa para Artes Plásticas, she has Bénédict from the Banesto

Artistic Creation Grant and the Art Residency Programme at the College of Spain in Paris from the Ministry of Culture. Her work appears in various museums and collections such as Coca-Cola Collection, MOMA New York (Collection Judith Rothschild), Hoggard Wagner Collection, New York, the CGAC, CAB of Burgos, MAC Museo Gas Natural Unión Fenosa, La Coruña, the Museum of Contemporary Art of the City of Madrid, Fundación Endesa, Spanish Ministry of Culture, Fundación de Fútbol Profesional, España, etc.

Jeremy Coleman Smith received his BFA from The School of the Art Institute of Chicago and his MFA from New Jersey City University. His multi-disciplinary work combines the use of printmaking, sculpture and furniture as an investigation of objects and display. He was one of the recipients of the 2011 Outstanding Student Achievement in Contemporary Sculpture by the International Sculpture Center and his work has been featured in *Sculpture Magazine* and the *New York Times*. He has exhibited his work in various galleries throughout the country. Jeremy lives and works in Jersey City.

Kirk Amaral Snow is a Baltimore-based intermedia artist whose practice investigates the relationship between the built world and performative aspects of culture. Shaped by the DIY Punk scene as much as visual art, Amaral Snow's work finds a middle ground between the minimalism of early Wire, the poetic cultural critique of

DC's Revolution Summer bands, and the post-minimal and conceptual art practices of the 60's and 70's.

Krista Svalbonas is a mixed-media artist based in Chicago. She holds a BFA degree in photography and design from Syracuse University and an interdisciplinary MFA degree in photography, sculpture, and design from SUNY New Paltz. Benefiting from this extensive training in a wide range of media, Svalbonas experiments with traditional materials in unexpected ways. She is heavily influenced by her urban environment and focuses on spatial relationships and architecture when developing abstract pieces and installations.

Svalbonas exhibits throughout the United States, including recent and upcoming solo shows at Space Gallery in Denver and the Spartanburg Art Museum in South Carolina. She has exhibited at the Dairy Center of the Arts, Colorado, Kenise Barnes Fine Art, Matteawan Gallery, Opus Projects, The Painting Center, Trestle Gallery, ISE Cultural Foundation, and BWAC, New York; Watchung Art Center and George Segal Gallery, New Jersey; Monterey Peninsula Art Gallery and Wall Gallery, California; and Tubac Center For The Arts, Arizona. She is in the permanent collection of the Cesis Art Museum in Latvia. Svalbonas is a recipient of a Bemis Fellowship, and of residencies from Cooper Union, Vermont Studio School, and the New Arts Program. She is currently a lecturer in photography at Columbia College.

GUEST CURATOR

Enrico Gomez is an artist, curator and art critic based in the New York City area. He received his B.F.A. in Art with a concentration in Drawing from Arizona State University and has exhibited at various venues including Visual Arts Center of New Jersey, Summit, NJ, The Painting Center, New York, NY, Odetta Gallery, Brooklyn NY, Pop Up Art Shop Baranquilla, CO, Van der Plas Gallery, New York, NY, Pentimenti Gallery, Philadelphia, PA, The Mesa Contemporary Arts Center, Mesa, AZ, P.S.122 Gallery, New York, NY, Momenta Art, Brooklyn NY, and The Leslie-Lohman Museum of Gay and Lesbian Art, New York, NY. He has been featured in various publications including *The New Criterion*, *Hyperallergic*, *Art F City*, *The L Magazine*, *Brooklyn Magazine*, and *The New York Times*. Founder and Director of The Dorado Project; an artist-run, project space & contemporary art compendium based in New York / North New Jersey, he is also the co-founder of both the former Parallel Art Space and Camel Art Space in Queens & Brooklyn respectively. The monthly art critic for *WAGMAG Brooklyn Art Guide* he is also a contributing writer for *esse: art + opinions*. In 2014 Brooklyn Magazine named him one of the 100 Most Influential People in Brooklyn Culture.

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ECCO DOMUS

MAY 13 — JUNE 26, 2016

A selection of works
from nine local, national,
and international artists,
which engage strategies
of replication, repetition,
and homage as found
within the framework of
architectural inspiration.

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