ENTRY POINT

Entry Point is a collection of photographic works that point towards the ability of a photograph to both act upon and describe the world. The artists in this show are unconcerned with the idea of a conventional window that promises the illusion of reality. Instead they create a conglomeration of varied entry points into understanding the world as mediated by images. This includes the exploration of production tools, investigations into the materiality and surface of the photograph, collaging as a means to combine multiple themes and dimensions into a single image, and studio-based practices that transcend studio walls via online networks. Entry Point includes work by Sara Greenberger Rafferty, Matthew Porter, Brea Souders, and Chris Wiley.

Chris Wiley layers materials typically found in construction and interior decor, like fabric, wall paint, and patterned laminate over the frame of each print to act as bas-relief. This addition creates a distinct contrast with the extreme flatness of pictorial space in the photograph. Wiley’s approach problematizes the straightforward reading of a photographic image and brings out the possibility of a dialogue between the mediums of painting, sculpture, and photography.

Photography and painting intersect again in the work of Brea Souders, in which she uses photographic chemistry, bleach, and watercolor paint to create images on unexposed film. The emulsion of the film acts as a damp, heavily primed canvas on which unpredictable effects are still possible. The surface of the film responds to artist’s painterly gestures in its own idiosyncratic way, and the resulting image is a surreal rendering of objects, figures, and places.

In Sara Greenberger Rafferty’s work the space within the photographic frame is comprised of multiple weightlessness layers, resembling overlapping windows of TV and computer screens that her characters inhabit. The photographs are printed directly on thin translucent sheets of acetate, allowing to the vulnerability of the subjects depicted. Rafferty’s Perforated Frame with Screw functions as a mysterious black space which draws viewer’s attention to the artwork’s tinitness, the frame acting as a boundary, and to the endless compositional choices.

Multiple subjects collide within each frame of Matthew Porter’s photographs. By collaging seemingly unrelated images via multiple exposure Porter creates a new, non-linear narrative. Beneath the surface of playful illusions is a complex network of historic references and process-driven aesthetic choices. In Vector Field the black and white on the model’s artist-commissioned attire is a variation on the “dazzle” camouflage pattern used on battle ships during World War I. The paint scheme was decided upon in its design, and the association is graphically emphasized in Porter’s dizzying composition.

Photography is a culturally shared entry point that provides a democratic platform for investigation. While the original context of individual artworks in this show is obscured, there are commonalities in ways in which artists use the language of photography to compose their multi-layered narratives. The show attests to a shared interest in the fluidity of meaning that emerges when photography is liberated from a fixed perspective and single dimension.

Anastasia Samoylova, Curator

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Artist Biographies

Sara Greenberger Rafferty

Sara Greenberger Rafferty is an artist based in Brooklyn. She has had solo exhibitions in New York at PS1/MoMA, The Kitchen, and at Fourteen30 Contemporary in Portland, OR, among others. In 2014 she was included in the Whitney Biennial and the Hammer Biennial (as part of Public Fiction). Next month, she will engage the National Museum of American History in D.C. in a Smithsonian Artist Research Fellowship and later this year she will have a solo exhibition at Document in Chicago. In 2017, she will have her first solo US museum exhibitions at the Dorsky Museum and the University Art Museum, both in New York on SUNY campuses. She is represented by Rachel Uffner Gallery in New York.

Matthew Porter

Matthew Porter’s most recent solo exhibition was Four False Starts at M+B in Los Angeles in 2016. He published his first monograph, Archipelago, with Mesh books in 2015. His work is in the permanent collection of The Metropolitan Museum of Art, among others. He’s represented by M+B Gallery in Los Angeles, and Invisible Exports in New York.

Brea Souders

Brea Souders has exhibited in galleries and festivals internationally, including Bruce Silverstein Gallery, Abrons Arts Center and the Center for Photography at Woodstock in New York, as well as the Hylies International Festival of Photography & Fashion, France, the Singapore International Photography Festival and the Peel Art Gallery, Museum and Archives. She has received a Pollock-Krasner Foundation Grant and a fellowship at the Millay Colony of the Arts. In 2013 she was granted a Djerassi Residency with the Camera Club of New York. Souders’ work has been featured in the New Yorker, Artnews, LA Review of Books and Vice.

Chris Wiley

Chris Wiley is an artist, writer, and curator. As a writer he has contributed essays to various catalogues, and to publications including Mousse, Kaleidoscope, Artforum.com, the New Yorker, and Frieze, where he is currently a contributing editor. As a curator he has curated exhibitions at On Stellar Rays (NYC), and the Museum of Contemporary Canadian Art, and has served as an advisor and researcher for numerous exhibitions at the New Museum of Contemporary Art in New York, the 58th Venice Biennale, and the 10th Gwangju Biennale, where he was an assistant curator. His work has recently appeared in shows at Hauser and Wirth, Marian Goodman Gallery, MoMA PS1, Atlanta Contemporary, Central Utah Art Center (CUAC), and Nicelle Beauchene Galley.

Brea Souders

Brea Souders

Jane, 2015
Archival inkjet print
36 x 30 inches

Sara Greenberger Rafferty

Fig (Watch a Fig), 2014
Direct substrate printed plastic and painted screws
75 x 28 inches
Matthew Porter
*Vector Field*, 2014
Archival pigment print
40 x 31 inches

Matthew Porter
*This Is Tomorrow*, 2013
Archival pigment print
57 x 46.5 inches

Sara Greenberger Rafferty
*Fig (Body Type A)*, 2012
Direct substrate print on plastic
60 x 45 inches

Sara Greenberger Rafferty
*Printed Frame with Screws*, 2014
Direct substrate printed plastic and hardware
50 x 40 inches