



SWEET LORRAINE GALLERY
183 LORRAINE STREET, BROOKLYN, NY, 11231 347.762.2069

STUFF(ed)

Gerard Barbot, Annie Coggan, Sean Gallagher, Crystal Gregory, Sally Lesser, Elizabeth Meggs, Spencer Merolla, Megan Piontkowski, Barry Rust, A.V. Ryan, Syma, Alexa Williams, Ward Yoshimoto, Curated by Katherine Keltner

October 7-28, 2016

* Gowanus Open Studios October 15 & 16, noon-6pm *

The studios at 183 Lorraine Street are housed in a storage facility, as indicated by the name, Treasure Island Storage (TI) Art Studios. Playing off of the function of our larger studio building – a facility used to hold all sorts of stuff that people collect, gather, keep, plan to use again, cannot manage to completely throw out – the show focuses on archiving as art and making work from the stuff that surrounds all of us. The works in the exhibition manifest various means to deal with stuff that can be roughly categorized into creating renewed purpose or value; memory-based collages that re-signify intimate objects; diorama-type collages made from detritus or found objects; objects that are stuffed, as in the literal action of filling; and direct documentation of stuff.

A.V. Ryan's *Antigone*, which is made from old cinder blocks and recycled tires, reinvests those objects with poetic and artistic value. **Barry Rust**, takes similarly recycled objects, here cigar boxes, coffee and cookie tins, and creates a new use for them. Rust's instruments are meticulously made and fully, musically functional. **Crystal Gregory and Alexa Williams's** collaborative piece *Eve* transposes concrete, the stuff of floors and walls and roads and supports to a place ON the wall, in this manner changing the material from functional to ornamental.

Spencer Merolla's *One Day*, an installation of envelopes made from old bits of wedding dresses, and **Sean Gallagher's** *Covered (32)*, a painting of objects that carry weighty personal significance, both propose consequential objects as a basis for memorial. **Sally Lesser's** *Flamenco Blender* collages intimate storage items and family photographs into the form she is most familiar with – a dress (Lesser is, by profession, a costume designer). **Syma's** record collages similarly look to memory, here of place and material. She uses old vinyl records and found paper to create tributes to past moments and recollections.

Gerard Barbot and **Ward Yoshimoto** are collectors of objects – and lots of them – weaving them together into painterly and sculptural works. Barbot pays direct homage to Joseph Cornell and Lenore Tawney in his piece eponymously titled *4 J.C & L.T.*, which is



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made from objects he has been collecting at Dead Horse Bay for decades. **Yoshimoto's** studio is a fascinating ordered chaos of a tremendous variety of stuff. His works attest to his ability to transform mundane objects into sculptural poems.

Megan Piontkowski's *Plants* are both made from stuff that is lying around her house and are literally stuffed. **Annie Coggan's** *Titles*, too, are stuffed – with air, as though the essence of what is around us can physically create space or cover.

Project Trueque, **Elizabeth Meggs's** artist book directly documents stuff and people's interactions with it in local markets around the world. This project records how much stuff gets reoffered or repurposed and how that second (or third or fourth) time around value, whether use or capital, is integral to people's survival.