

ROBERT MILLER GALLERY

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SIX FEATURES

MAY 29 - AUGUST 1, 2014

OPENING RECEPTION: MAY 29, 6 – 8 PM

New York, NY – May 27, 2014. Robert Miller Gallery is pleased to present *New Features*, with distinct presentations featuring the contemporary artists E.V. Day, Dahlia Elsayed, Rishad Mistri, Todd Pavlisko, Ryan Roa, and Jude Tallichet.

E.V. Day employs suspension techniques to explore themes associated with sexuality and humor. Describing her own works as “futurist abstract paintings in three dimensions,” she manipulates imagery from pop culture to alter social stereotypes and playfully illuminate contradictions of gender roles. On view at Robert Miller is a large-scale sculpture *Bandage Dress*, in which an iconic Hervé Léger dress is deconstructed, and its elastic straps stretched and suspended using chains to create an entirely new form. By reanimating the recognizable and iconic into a new configuration, she creates a new meaning that speaks to women’s empowerment and entrapment. The physicality of the transformed garment – the medium, shape, color, and suspension – amasses a range of emotions: anxiety, ecstasy, liberation and release.

Day’s presentation also includes unique embossing on paper produced during her Lab-Grant residency at Dieu Donné Papermill in New York. Day used fishnet body-stockings as a printmaking tool by stretching them on a frame into layered compositions that suggest moments of transformation and escape. The taut netting she then saturated with pure pigment and pressed into wet paper-pulp, embedding its lines in the pulp at the very moment the sheet of paper is made. Employing fetish lingerie to express volume and form in much the same way an architect uses wire-frame models to articulate dimension, Day merges the visual vocabulary of 3-D rendering with that of showgirl/drag burlesque to create images of the female body in infinite, dynamic expansion.

E.V. Day received her MFA in Sculpture from Yale University School of Art. She was included in the 2000 Whitney Biennial, and has had numerous solo exhibitions, including at The Whitney Museum at Altria, a survey exhibition at the Herbert F. Johnson Museum of Art at Cornell University in 2004, and at Philip Johnson’s Glass House. She has been awarded grants and residencies from The Versailles Foundation Munn Artists Program, at Monet’s Garden in Giverny, France; ArtPace San Antonio; New York Foundation for the Arts; Dieu Donné Papermill and the Atlantic Center for the Arts. Day’s work is in the permanent collections of The Whitney Museum, The Museum of Modern Art, the San Francisco Museum of Modern Art, The Brooklyn Museum, The National Museum of Women in the Arts, The New Museum of Contemporary Art, The New York Public Library, the Saatchi Collection, The Lever House, The Smithsonian Institution and in numerous private collections.

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Dahlia Elsayed's *Turn of Phrase*, a site-specific installation with unique paper configuration works is primarily informed by language and environment. Using a verse as a starting point of each work, Elsayed visually simulates poetic structures of pauses, line breaks, and stanzas. She frequently employs symbols of hard data found in cartography – geologic forms, borders, markers, and coastlines – as a framework for the soft data of the ephemeral. By adapting a quantitative schema to the qualitative, she connects the topographical with the psychological.

The artist frequently responds to environment and constructs a personal and collective sense of place. Her installation comprises juxtaposed and isolated elements that create multiple perspectives. Visible from the Robert Miller street entrance, Elsayed implements hard edges and bold, bright colors to evoke its association with construction signage and barriers, thereby engaging the pre-existing surroundings, such as the scaffolding and orange signage that fade into familiarity in the Chelsea neighborhood.

Elsayed's paintings, prints and artist books have been shown at galleries and art institutions throughout the United States and internationally, including the 12th Cairo Biennale, and solo exhibitions at The New Jersey State Museum, Aljira Center for Contemporary Art and the Jersey City Museum. Her work is in the public collections of The Newark Museum, The Zimmerli Museum, Johnson & Johnson Corporation, New Jersey State Museum, amongst others. Dahlia has received awards from the Joan Mitchell Foundation, the Edward Albee Foundation, Visual Studies Workshop, Women's Studio Workshop, Headlands Center for the Arts, and The NJ State Council on the Arts. She received her MFA from Columbia University, and lives and works in New Jersey. Elsayed is Assistant Professor of Humanities at CUNY LaGuardia Community College.

Rishad Mistri's *The Rasa 1-0*, is a photography series that was produced first by implementing an iPhone camera to capture found objects and common occurrences. Collaborating with Bridge Photographic Studio, Mistri worked with Chris Allan and master printer David Frawley to manipulate the iPhone images in postproduction and create gelatin silver, archival pigment, and Mouillé prints. Mistri utilizes PDM™, which enables minute manipulation of individual pixels. Furthermore, through the Mouillé Process, color and tone relationships are exhaustively translated through a unique color form model, taking ten-fold more time and material to craft than modern pigment prints. Both of these proprietary processes, developed by Allan, were pivotal to achieving the final works.

Decisively focusing his photography on subject matter encountered in daily life, Mistri attempts to evoke *rasa*, a concept in Indian aesthetic theory that suggests there is an essential element in any visual, literary, or performing art work that can only be suggested, not described. Mistri explains, "Rasa is the non-material essence. It is the dialogue created between an effective presentation of art in any form and the participating spectator."

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His gelatin silver print *Smoke 1, NYC* (2013) forms a double helix, the mathematical symbol for infinity. It implies our ability to comprehend the transition from line to plane, to cylinder, to circle, to sphere, as well as the transformation from the physical to the ethereal. *Sophia, Skype* (2013), an iPhone-captured Skype call, invites the viewer to consider an emotion suspended in cyberspace and the effect the Internet has on redefining our collective conception of closeness. We need not inhabit the same place or time of day to be together in the present moment.

American photographer Rishad Mistri was born in Beirut to Indian Zoroastrian parents and lived in Europe and East Asia before coming to New York at the age of 12. He studied literature and writing at The New School for Social Research. His work has been published in the *New York Sunday Times Magazine*, *Interview*, *Architectural Digest (Italy)*, *L'Officiel*, *Jalouse*, *Flaunt*, *Spin*, *Vibe*, and *American Photo*. The artist currently works and resides in New York City.

Todd Pavlisko's works on canvas frequently obscure the delineation between two- and three-dimensionality. *UNTITLED, OOF*, which acts as a backdrop to his conceptual installation, comprises the repurposing of thousands of yellow plastic retail tag fasteners to a natural canvas. Deriving inspiration from Ed Ruscha's *OOF* (1963), an oil on canvas painting, the capital letters "OOF" are suspended against an empty neutral backdrop. Mining art history, Pavlisko re-contextualizes language and image. The shag-like surface of the retail tags give the appearance of a historic tapestry, playfully drawing attention to the contradiction of the word's iconicity and absurdity within the arguably commercially driven art world. This work is a continuation of his practice working with humor and appropriation.

Pavlisko defies the limitations of his selected media to challenge the conception of pressure. *UNTITLED* is a brass double-panel sculpture, at which a skilled marksman took aim with a 30-calibre sniper rifle. The artist forced it further into an accordion shape to convey his fascination with physics and the belief that nothing happens in a straight line. Also part of the exhibition is *A Portrait of Patti Smith*, which continues Pavlisko's propensity for using memorabilia and for re-contextualizing notions of "collecting."

Todd Pavlisko received his MFA in New Genre at Carnegie Mellon University in Pittsburgh, Pennsylvania in 2002. He has had several solo and group exhibitions including at PS1 Center for Contemporary Art, New York, NY; the Contemporary Arts Center, Cincinnati, OH and New Orleans, LA; the Museum of Contemporary Art, Chicago, IL; and the Cincinnati Art Museum, Cincinnati, OH. His work was featured at The Armory Show Art Fair in a solo presentation in 2013. Pavlisko's work has been acquired by the City of Naples, Italy; Museum of Fine Art, Boston, MA; Museum of Art & Design, New York, NY; Carnegie Mellon University, Pittsburgh, PA; the Dutch Consulate (Netherlands), the Progressive Collection, OH; and others. Pavlisko was born in Cincinnati, Ohio, and is based in New York City and Boston, where he is an Assistant Professor of Sculpture at Brandeis University.

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Ryan Roa scans his surroundings and fixates on things in flux that are energized by change and conflict. As a continuation of his *Space Drawing* series, Roa's site-responsive installation comprises black rubber bungee cords and hardware that spring from the walls and ceiling. Starting with a six-by-six-foot grid of anchors, he stretches the cords to varying points on the ceiling that create repetitious sharp lines and overlapping forms that directly respond to the surrounding architecture. The forms change as viewer moves around the physical gallery space, presenting multiple perspectives and interactions with the objects. By pushing the rubber medium to stretch to the furthest potential, Roa sees the process as a struggle versus the material. The tension that is inherent to the materials and physicality of the work evoke a range of associations, such as inner angst, rage, and endangerment.

Exhibiting his drawings next to his sculptural installation for the first time, it is not certain which practice informs the other. Similarly, however, he explores multiple perspectives in a two-dimensional format, looking at the page in the same way as the room. The series evolved according to a system he established to filter out distracting and recurring thoughts. Each straight line systematically travels from a shared point across the page, fanning out and sometimes overlapping to reveal underlying geometric forms. He meditatively experiments with mathematical fractions – first in halves, then quarters, and so on – to arrive at new and unexpected visual outcomes.

Ryan Roa received his MFA from Hunter and his BFA from SUNY New Paltz. He has had solo exhibitions at Jersey City Museum, New Jersey Institute of Technology and Trinity Museum. His work has been exhibited in group shows at The Bronx Museum of Art, Queens Museum of Art, Moscow Museum of Modern Art, El Museo del Barrio NY, School of Visual Arts Museum, Samuel Dorsky Museum of Art, Seton Hall University, Socrates Sculpture Park, Rush Arts, Flux Factory, Emerson Dorsch Gallery and Rooster Gallery. Roa has participated in residency programs at The Bronx Museum of Art, Pace University and The Fountainhead Residency. Ryan Roa is currently based in New York.

Jude Tallichet produced *Abandoned Clothes*, a series of work in bronze and cast stone, over the past five years. Each element is a different piece of clothing frozen in the moment it was discarded on the floor. Collectively displayed, the pieces invent the sense of a bygone moment that involved a roomful of participants, implying rapture, a disaster, or an inexplicable event. Tallichet is interested in the notion that clothes are the body's shifting margin, communicating a complex set of clues about the wearer's identity, desire, and class. By excluding the human body, Tallichet denies us access to the full story, and the isolated clothes create for us a mystery we must solve on our own.

The brightly enameled *Advanced Mind Power*, is an adapted mimetic image from the movie poster for Hitchcock's masterpiece *Vertigo*. This work presents another kind of challenge to our desire to "know" and understand sculpture in a glance. The spinning hypnotic device utilized in *Vertigo's* poster was designed to provoke primal fear, even to suggest madness. Tallichet's wheel is a kind of funhouse version, ominous, threatening, but a bit seductive too. As with the clothes, it doesn't tell its full story, but rather pulls our secrets out of us

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Jude Tallichet lives and works in Queens, NY. She has exhibited nationally and internationally in venues such as the Konsthallen in Gothenburg, Sweden, The Shanghai Biennial in China, The Busan Biennial in Korea, The Tirana Biennial in Albania, the "Officina America" exhibition in Bologna, Italy, Sara Metzger Gallery in New York City, and at Periogi Gallery in Leipzig, Germany. She participated in the inaugural Greater New York Show at PS1 MOMA, the "Treble" exhibition at Sculpture Center, and the "Brooklyn Next" exhibition at the Brooklyn Museum of Art. She had solo shows at the Santa Barbara Contemporary Arts Forum and the Burnet Gallery in Minneapolis, Minnesota. She was a featured performer in the Iron Artist Event at PS1 MOMA, organized by Cabinet Magazine. She has shown work at Valentine gallery in Ridgewood, Queens and has an upcoming solo exhibition at Studio 10 in Bushwick, Brooklyn. Tallichet was a Senior Fullbright Fellow (1996) and has received fellowship grants in sculpture from the National Endowment for the Arts (1990) and from the New York Foundation for the Arts (2001).

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