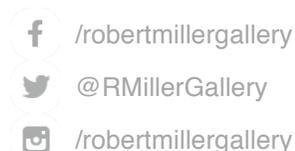


ROBERT MILLER GALLERY

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PROJECT ROOM
VIRGINIA INÉS VERGARA
SHARDS_SUBDUCTION
CURATED BY ANASTASIYA SIRO
NOVEMBER 19 – DECEMBER 19, 2015

New York, NY – November 13, 2015. Robert Miller Gallery is pleased to present *Shards_Subduction*, a solo exhibition of new works by Virginia Inés Vergara, curated by Anastasiya Siro.

Shards_Subduction features a selection of photographs from the artist's project of the same name. The first part of the title refers to Vergara's process of hunting through old art books for photographs of marble and wood sculptures; tearing the photographs into pieces, isolating areas of deeply carved, often tumultuous drapery; assembling these shards into compositions; and re-assembling and rephotographing the pieces in endless variations, transforming texture and scale in the process. The term "subduction" is borrowed from geology, referring to the movements of the edge of one tectonic plate under another, the first sinking into the earth's mantle as the plates converge. Vergara regards the interplay of the shards' edges and the powerful implied movement in the draperies as analogous to these subterranean mechanics. The result is abstraction, imbued with the artist's personal meanings deriving from the represented sculptures themselves, the romance of old photographic illustration, and the ever-present urge to compose.

The arrangement of select works in grid formation serves to heighten the separation of the abstract shards from their bodily origin. The ways that forms variously flow into, support, or abruptly abut within each photograph applies as well to the interaction of multiple photographs within this framework. The grid enhances Vergara's emphasis on the tensions among flatness, volume, and depth that we see in this body of work. Complicating and reframing what were once historically familiar artworks, her subversive displacement of abstracted forms liberates the works from their origins and extracts entirely new terrains from sculptural bodies.

Virginia Inés Vergara was born and raised in New York. After receiving her BFA from the Rhode Island School of Design and MFA in photography from Hunter College, she has maintained a studio practice in Harlem. Her work is included in numerous private European and American collections. She has exhibited nationally and internationally. Recent exhibitions include *Madrugadas* curated by Tim Goossens, *Model Theories* at fordPROJECT curated by Philip Ording, New York, *Dialogues* at Tambaran Gallery, NYC.

Anastasiya Siro is the head of the New York branch of House of the Nobleman, an organization comprising art advisory, curatorial practice, and private dealership. Recent projects include *Delirious Picasso* (New York, 2015), *Logical Guesses* (Driscoll Babcock Galleries, New York, 2014), *Breathless* (Rush Arts Gallery, New York, 2104), *Paper Vernacular: drawings and constructions* (New York, 2013), *The Oakes Twins: Lines of Sight* (New York 2013), *New Re-Visions* (FRIEZE London, 2012), and *Fresh Basel*, in collaboration with The Hole Gallery (Art Basel, Miami Beach 2012).

Shards_Subduction runs concurrently with two other exhibitions: *Ladder to Heaven*, an installation by Yayoi Kusama, and *Greenhouse*, a solo exhibition by Mayumi Terada.

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