

'New Gallery Explores 'Corporal Forms'', Jackson Hole News & Guide, (8 February 2017)

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New gallery show explores 'corporal forms'



Bradford Kessler, along with Ivana Basic, presents "Miserere Paraphrase" at the Holiday Forever Gallery, opening Saturday evening and running until March 27. This work of Kessler's is "Young Grandmother" from 2015.



Event details

Who: Ivana Basic and Bradford Kessler

What: 'Miserere Paraphrase' opening reception

When: 5 to 7:30 p.m. Saturday

Where: Holiday Forever Gallery

How much: Free

It would be easy to miss the Holiday Forever Gallery, home of the upcoming show “Miserere Paraphrase” from artists Ivana Basic and Bradford Kessler, which opens Saturday.

The gallery is across the street from the Center for the Arts, in a house. It is only open to the public for short exhibits and receptions, and the shows it hosts are unlike anything else in Jackson.

If you wander by the gallery you may see the windows painted over in red. Or see a flesh-like sculpture hanging inside. At one point TVs were on at all hours, showing the same artsy loop. It’s a far cry from the wildlife and landscape paintings displayed in many galleries around town.

For this latest exhibit curator Andy Kincaid tapped the New York City-based artists to bring something new.

“I program the gallery by inviting an artist, who in turn invites an artist, for two-person exhibitions,” Kincaid said of his choice. “I think two-person exhibitions are exciting, as they create a dialogue which imbues a secondary content to the work while preserving the artists’ intentions.” In this case Kincaid chose Basic, who reached out to Kessler. The artists said they started working together because they are both insomniacs.

“We used to go to the same 24-hour gym, and we met there in the middle of night,” Kessler said. “Now we often spend the night with each other.”

There are not a lot of details as to what the exhibit will entail. A release from Holiday Forever stated it will have “a variety of media across the walls, floor and ceiling of the space which the artists have elected to black out for their exhibition, creating an atmosphere of a cave or theater.”

Both artists tend to work with “corporal forms,” or depictions of bodies, and the theme will persist in this exhibit.

“There will be many bodily depictions in various forms,” Basic said.

Basic’s work in particular deals with the body. She often creates flesh-like sculptures (sometimes modeled after herself) and pairs them with metal, highlighting the struggle between man and modern society.

Kessler's work is different but touches on similar motifs.

"I like that his work is a full-on orgy of disgust but approached very innocently," Basic said of Kessler.

The logo for the show is a dead fox in half-frozen water, highlighting the artists' fascination with the natural and unnatural.

"It's a very sad image," Kessler said. "The natural world is so merciless. Why? Depicting the natural elements as the devil makes so much sense, anthropomorphically speaking. But human life in the city is very unnatural."

Basic had a similar take on city life.

"City dwelling allows for you to take in nature in more moderation ... mostly," she said. "A little bit of rain won't hurt you, but jumping into a flooding river you are suddenly engulfed by it. Snow is so soft and pretty, but how many mountaineers have died from avalanches?"

Kincaid said he has been a fan of both artists for a while.

"I've been excited to see her work maintain a technically deft exploration of, and then divestment from, corporeal identifications and constraints, as she has created an eerie language of form and surface in sculpture, with a parallel discomfort in digitally manifested works," Kincaid said.

"Bradford's work entertains some of the same content but approaches this with considerations of civilization and history, using tools and icons to create objects that fit somewhere between the new and the archaeological."

The exhibit will run between Saturday and March 27. The opening reception is from 5 to 7:30 p.m. Saturday.

Kincaid said that he uses the space to bring in "the Other," meaning artists and work Jacksonites have not seen. This summer he helped exhibit a prelude to the performance art piece "Rural Violence III" called "Invocation/Remnant." It featured several nationally known artists.

"I am most interested in bringing work that is both aesthetically and conceptually engaged and demanding," Kincaid said. "As the artists understand what and where this place is, relationships between the work and this environment begin to develop — a development which continues up to, and through the run of, the exhibition."