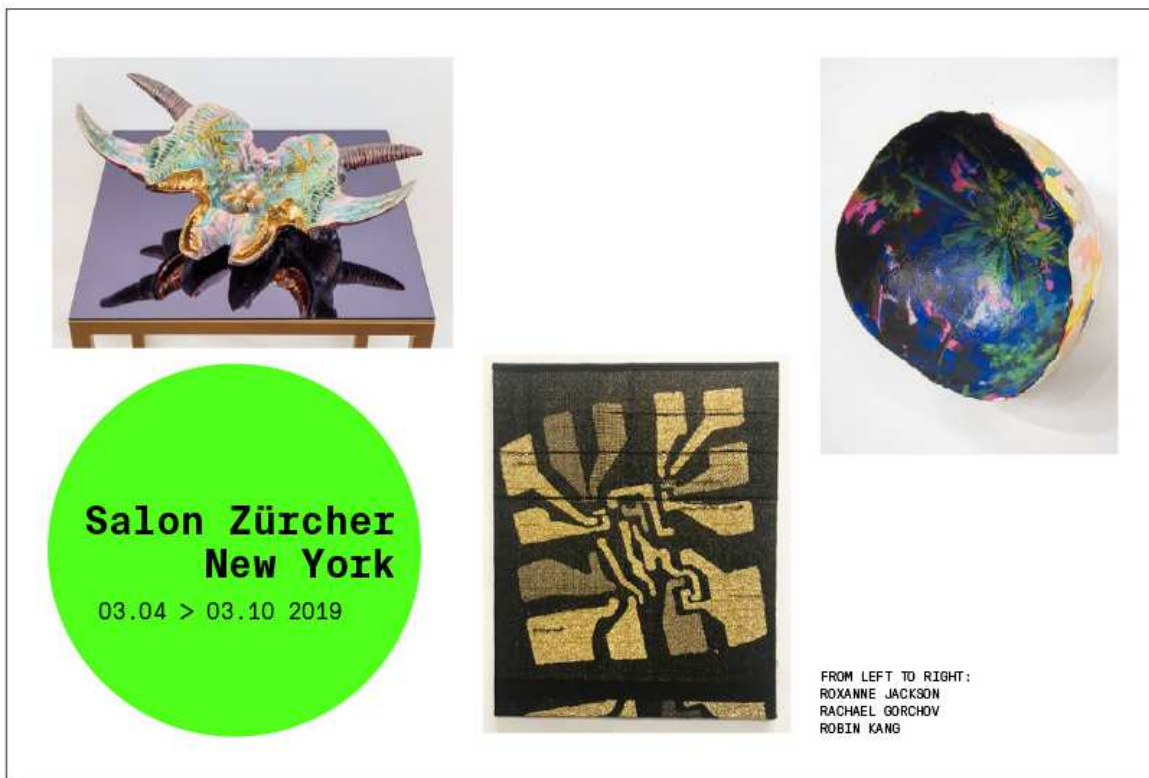


PRESS RELEASE

MATHILDE HATZENBERGER GALLERY, BRUSSELS @ SALON ZÜRCHER NYC
MARCH 4TH – 10TH

WORKS FROM RACHAEL GORCHOV, ROXANNE JACKSON AND ROBIN KANG



OPENING RECEPTION: MONDAY, MARCH 4 : 6-8 PM

HOURS: TUESDAY, MARCH 5 > SATURDAY, MARCH 9 : 12-8 PM

SUNDAY, MARCH 10 : 12-5 PM

CLOSING PARTY : SUNDAY, MARCH 10TH: 5-7 PM

ZÜRCHER GALLERY

33 BLEECKER STREET, NEW YORK, NY 10012

About Mathilde Hatzenberger Gallery

French by birth and a former lawyer, Mathilde Hatzenberger fell in love with contemporary art by accident.

She established and launched her own gallery in Brussels, Belgium in 2011. She backed this with a strong experience of 5 years as a gallery assistant and a new cycle of studies in art history at the Sorbonne and the Ecole du Louvre in Paris, France.

Since then, the Mathilde Hatzenberger Gallery has dedicated itself to promoting living and emerging artists with ethics and passion.

Mathilde Hatzenberger
145, rue Washington / 1050 BXL, Belgium
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About Rachael GORCHOV

It is generally agreed that there are different kinds of representations of space and time. One being perspectival representations which are viewpoints that are dependent on the way that spatial and temporal positions and relations are represented and are relative to one's own position in space or time. And in contrast, objective representations which are independent of one's position in space or time and thus we can easily recognize objects when seen from different viewpoints.

Are perspectival and objective representations independent of one another or do they interact with each other? Rachael Gorchov engages with this question in her practice. Her wall dependant ceramic work and her rock and shadow sculptures relate and interact together in a way that shifts perspective and how temporal relationships interact.

Landscape and architectural drawing are fundamental in Gorchov's wall dependant ceramics which are based on architectural structures drawn by looking with a Claude Glass or through a fisheye lens. Gorchov explains, "I began using a Claude Glass, a convex black mirror popularized in the 18th century to move away from a photographic point of view that seemed to be present in my paintings." This shift in dimensional perspective allows Gorchov to draw from her 'eyes' perspective. This is inherent in her work because it feels more like drawing from life.

The architecture is imperative in a way because of its ephemeral quality. Imagery based on Viennese synagogues that Gorchov draws are taken from books because they no longer exist and buildings are sketched before being demolished. These drawings become a documentation of lost spaces.

"If I had to make a sweeping generalization about the architecture, places and spaces I choose to work with and why, it's the shifting purpose and history of these places - how collective memory is kept and forgotten, and how making art about places deemed 'ordinary,' can be an important and dare I say a subversive act," Gorchov shares.

An example, "is an empty corporate park last owned by Aetna, the health insurance company a friend and colleague, Essye Klemper and I spent a day drawing and documenting about five years ago. We each made art about our visit. At the time a realtor had semi-inhabited the space, looking for new tenants, however, the buildings were recently demolished. I personally think the architecture and surroundings were too out-of-date both in function and style. Now, our work about the place suddenly occupies a different place. It serves as this document of an 'ordinary' easily forgotten place in a landscape of temporary architecture."

But then in contrast and in unity Gorchov's floor sculptures are studies of light and shadow affecting space abstractly. These shapes and their shadow relate, in my opinion, on a deeper level to Kant's philosophical ideas on space and time.

"Space is not something objective and real, nor a substance, nor an accident, nor a relation; instead, it is subjective and ideal, and originates from the mind's nature in accord with a stable law as a scheme, as it were, for coordinating everything sensed externally." Immanuel Kant, Inaugural Dissertation of 1770, (Ak 2: 403)

When one learns to draw it is always through observation, one's own perspectival representations. The first lessons you may have is to set up a sphere and cast light on it then draw the object and shadow to create the 3-dimensional qualities. These 3-dimensional qualities give you permission to adjust your perspective and release yourself from the perspectival into more objective and in contrast but related subjective representations. Although Gorchov sculptures hold fundamental theories of drawing near, they explore the volumetric realms of space and temporal identities in an experimental nature with enchanting results.

Gorchov will be participating in an artist in residence at Cooper Union, NY for all of July. Which will culminate in an exhibition in August with the five other residents. During this time Gorchov plans on making large-scale installations with paintings on paper and foam 'rocks. The work will be based on imagery that she has been collecting over the course of the past year.

AN interview with Laura Horne for *Tussle Magazine*

About Roxanne JACKSON

Roxanne Jackson is a ceramic artist and mixed media sculptor living in Brooklyn, New York. Her macabre works are blackly-humored, investigating the link between human transformation, myth and kitsch.

JACKSON'S statement

In my work, I explore themes of extinction, death, and transformation. I am fascinated by the natural processes of decay and destruction. Nature is referenced not by depicting the virile stag, but by illustrating its inevitable decay. Valuing macabre sensibilities, my work is also seasoned with inspiration derived from both the banality of pop culture and the idiosyncrasies of different subcultures. The final result may seem uncanny or black-humored.

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Occasionally I appropriate imagery from horror films, particularly moments of transformation—when a human becomes a beast. This transgressive imagery creates irony and tension in the work, especially when produced in the medium of clay, which has strong historical ties to comfort and beauty. Rooted in traditions of pantheism and superstition, the horror movie depicts a dark side of human nature. Mutated creatures are created in the murky depths of our collective subconscious. These images ride the boundary between animal and human, instinct and reason, the conscious and the subconscious.

The animal (or human) figure is used as a point of departure, so that I may distort, abstract, or scrutinize it. For instance, from my Alienware series, such as the pieces *Flawless* (2015), *Head Over Heels* (2015), and *I've Been Known To Ride on Chome* (2013), I deconstruct an image of a domestic cat and a snake to depict the internal duality of the beautiful and the beastly rooted in Jungian psychology. Domestic cats offer furry, lovable companionship and are a common subject of kitsch. Kitty-themed tchotchkes are ubiquitous, thriving in the form of figurines and cookie jars. Meanwhile, snakes are collectively misunderstood as merely venomous and loathsome—in J. K. Rowling's Harry Potter series, for instance, images of snakes are used effectively in the creepy tattoos that identify Lord Voldemort's allies. According to the accepted quotidian beliefs of the Western populace, the cat is cuddlesome while the snake is inherently evil. However, when a cat becomes frightened, it transforms into a more beastly animal: fang teeth revealed, ears pulled back, *hissing*. In contrast, a coiled, sleeping snake is in a vulnerable state, and resembles a harmless lap cat. I have chosen these two animals in order to better mock the myths of popular culture; the mash-up of these images, with an added touch of the *alien*, creates something sublime and inhuman.

Other works are inspired by feminine retro-beasts, such as harpies, Sirens, and Medusa; these archaic figures are combined with imagery found in present-day subcultures. For instance, *Harpy* (2013) draws on neoshamanism and black metal, a subgenre of extreme metal music. *Gold Digger* (2015) is heavily influenced by antiquated mermaid folklore and circus sideshow culture from the mid-1800s, in which Fiji mermaids were a prominent fixture; my version of these monstrous figures appropriates this folk art tradition and re-creates this profound myth. And the monster paw in *Legends* (2015) references contemporary manicure culture, a postmodern gesture that echoes what T. S. Eliot called the manipulation of a "continuous parallel between contemporaneity and antiquity." This provocative work juxtaposes the old and the new, the real and the fabled, the kitschy and the grotesque.

About ROBIN KANG

Drawing inspiration as much from her Southwestern upbringing as the increasingly networked world around her, the artist Robin Kang is reinterpreting the age-old tradition of weaving with the added leverage of digital software. Kang—with the help of a very rare type of loom that combines hand weaving with computerized processing—makes woven tapestries depicting microchips, motherboards, and other elements of modern technology that remain quasi-mystical to the average Macbook user.

Extract from Jan Han, “When the Web Is Made of Thread: Artist Robin Kang on Weaving High-Tech Tapestries for the Internet Era”, Artspace, sept 2016)

The historical connections between the textile industry and the development of technology provide inspiration for my recent work. The Jacquard loom is argued by some to be an ancestor to the invention of the computer, as it was the first machine to use a punch card system. While researching early computer hardware I learned that the earliest instruments for memory storage included both handwoven copper wires and hand-drawn solder lines. These objects embodied concepts of woven information and a kind of technological drawing, which becomes inspiration for the digital sketches that I then weave by hand on the Jacquard loom. Ferrite Memory Cores were the predominant form of computer memory during 1955-1975. These early computer parts were hand woven out of copper wires with tiny bead-like toroids that were magnetized, positive or negative, to hold binary data. Though no longer hand woven, computer memory is still somewhat based on this construction format.

Concepts of memory and symbolism that refer to cultural identity are depicted in textiles throughout history. This makes for fertile ground for the mixing of references from the ancient and the contemporary together, producing a kind of blending of space and time. Photoshop pen tool gestures layered with symbols from ancient weaving traditions and motherboard hardware blend together amid interlocking threads. The juxtaposition of textiles with electronics opens an interesting conversation of reconciling the old with the new, traditions with new possibilities, as well as the relationship between textiles, symbols, language, and memory.

In *Aesthetica Magazine*, 1 March 2016