



237 Jefferson St. 1b Brooklyn NY 11237

November 8-24, 2013

Opening Friday November 8 7-10pm



Ramses' Eyes, Frankenstein's Last Breath

Ramses' Eyes, Frankenstein's Last Breath is a collaborative work by Brock Enright & Richard Evans that relates to interconnecting stories and the resulting ideas when two materials and artists converge. The proposed subjects/objects snow and onions were chosen after a series of conversations about the relationship between structures, materials and emotions.

- deep breath

Onions, like snow are famous for creating romantic tearful moments on stage and screen. The lowly onion has a long history of strange, dark and romantic attachments. They have been cultivated all over the world for food and ritual practice for 5000 years. Onions were an object of worship in ancient Egypt and were found in the eye sockets of King Ramses IV's mummified remains. Recently archeologists have supposed that ancient Native Indian cultures incorporated them into toys. Today the Internet even claims them as a back up battery for your iphone.

In the installation onions and objects are presented with steel rods, which act as both the conduit for ideas and also a means to separate them acting as a structure, a barrier, a map and a visual foil. They have an aesthetic purpose but also a practical one, as these rods carry an electrical current between the onions to power two snow machines.

The onions and various other objects rest on plaster shelves. If the steel structure is the skeleton then the shelves are the skin of the work. They are cast from found cardboard boxes and incorporate small geometric objects. Visually they resemble codes or hieroglyphs, abstract shapes from an ancient or future tomb.

The arrangement resembles an illogical shelving system, structurally unsound crypt or research lab created by an artistically inclined rebel scientist. Maybe one who is searching for a metaphor? They become an analogy of a world that is a flawed, self-regulating technological system (powered by onions).

The Frankenstein relationship is further echoed in the fake snow. The moment in Mary Shelly's book where Frankenstein's monster becomes separated from his maker's ideals is often seen as the moment when the monster's friendship with the blind man (seduced by his guitar playing) is shattered by the arrival of the man's son in the winter snow. The son exposes the illusion of trusting pure innocent aesthetics, destroying it with the reality of society, culture and technology.

This insight is mirrored in the work. We realize Ramses' Eyes is a con and that onions could not possibly run snow machines (or iphones) but it also points us towards the idea that maybe emotion can be generated by a power beyond the practical means of objects, a power that resides in the blind optimism and illusion of art.

Brock Enright (b.1976) is a New York based artist. Previous solo shows include Kate Werble, Vilma Gold and Nicelle Beauchene. He was the subject of an award winning documentary Good Times Will Never Be The Same which covers his 2007 solo show at Perry Rubenstein gallery. Brock Enright is represented by Kate Werble Gallery.

Richard Evans (b.1976) is a British artist living and working in New York. Previous solo shows include Southfirst and Maureen Paley. His work was recently featured in British Art Now at The Saatchi Gallery and The Hermitage. His film C.A.G.E. premiered this Summer at The Greenpoint Film Festival. He was the founder and co-director of the artist run space The Ship.

Curated by Steve Mykietyn E orgypark@gmail.com T 929 234 1277