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For Immediate Release:

BIRTHE PIONTEK & FEI DISBROW: *INTERSPACE*

Opening reception: Thursday, April 12, 6 – 8 p.m.

Exhibition dates: April 12 – May 19, 2018

Gallery Jones is pleased to present *Interspace*, an exhibition of works by Birthe Piontek and Fei Disbrow. While the two artists explore different subjects, their tactile methods of cutting, collage, and assembly produce interesting intersections between their works. Where essential information is hidden, omitted, or replaced, a curiosity in the “interspace” is invoked.



Fei Disbrow, *Confabulations 02*, 2018, archival collage and mylar, 30 x 22 inches

Birthe Piontek examines the relationship between images, memory, and identity in two series, *Her Story* (2016) and *Mimesis* (2012–2014). In *Mimesis*, Piontek manipulates found photographs by cutting, hole-punching, rearranging, and combining them with other materials like glass, paint, fabric and foil to form small installations. To engage with the works, one participates in a series of removals—first from the “real” subject, then from the original photograph. The final images are evocative, inviting the viewer below the surface into a possible narrative of identity.

Piontek employs a similar methodology in *Her Story* but with a more personal subject: the loss of memory due to Dementia and Alzheimer’s disease in her mother and grandmother. In her works light and shadow are used to dramatic effect, infringing on the coherence of the image, or the self. A sobering reality presents itself: the fragility of the human mind and its construction of identity. In *Her Story* the viewer’s perception of the women, too, is distorted, as parts of the images fall into shadow or are blotted black with ink.

Fei Disbrow’s works in *Interspace* (2018) are presented as a series of photographs and collages. In the photographs, cut-out chasms in jagged rock formations are immediately convincing yet decisively artificial. Disbrow’s interest here is in the in-between space; she describes these altered landscapes as “mindscapes”—familiar surroundings that have mutated or gone astray, like those in dreams. The artist’s hand is visible incising the landscape, perhaps echoing humanity’s larger transformation of the earth’s surface.

Disbrow’s mixed-media collages, on the other hand, appear to be liberated from gravity, contrasting light and darkness, shape and void. The title of several works, *Confabulations*, directs attention to the dialogue at work within each abstraction, between materials of different colours, textures and shapes. Through the process of removal, cutting and arranging pieces, Disbrow’s works become distinct in their relationship to negative space, finding a sense of completion in absence.