

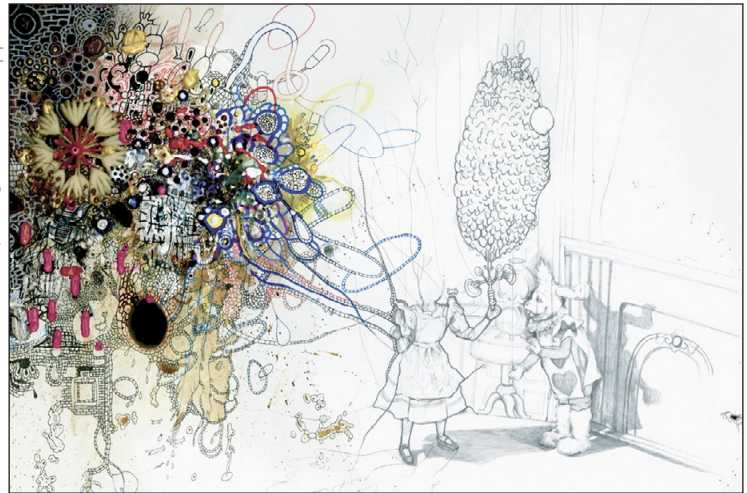
**FOR IMMEDIATE RELEASE**

## **LOCATIONS OF ELSEWHERE**

**Opening Reception May 31, 6-9pm  
May 31st-June 30th**

**Peer Gallery  
526 West 26th St. Suite 208  
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Disconnect, 2005 © Julie Peppito



**Featuring: Lea Bertucci, Alison Carey, Rob Carter, William Crump, Emmanuelle Gauthier, Brian Getnick, Iris Klein, Les Joynes, Sebastian Lemm, Julie Peppito, Kari Soinio, Pierre St-Jacques, Letha Wilson**

**Curated by Leah Oates/Station Independent Projects**

**Locations of Elsewhere** deals with parallel realities in artists work either in its formal or conceptual qualities. A parallel reality is a state that we are continually in and that we are regularly experiencing. In each year, day or hour we encounter a barrage of contradicting and colliding attitudes, thoughts, sensations, desires, emotions and dreams. This condition is even more heightened for artists as they experience parallel realities as human beings and as artists in the conceptualization and in the creation of their work.

**Lea Bertucci's** series of photomontages titled "Constructions" are combined images of multiple views of architectural space. Bertucci's images are topsy-turvy dreamscapes of angles, shadow and light from multiple points of view.

**Alison Carey's** photographs look ancient and scientific but are created by the artist herself. Carey's photographs are murky and magical underwater views of lost seascapes and mimic sepia toned artifacts.

**Rob Carter's** video "A Kodak Recall" focuses on transience through the process of unraveling still images, emphasizing their physical instability and their perceptual malleability.

**William Crump's** paintings are frost-filled icescapes where the volume is askew and the landscape is bursting with rays of northern light. However, in Crump's images the northern lights look like a rock concert and the ship looks like it's on a stage set for a Hollywood film. Crump's paintings encompass dreamscapes, traditional maritime painting and visual trickery.

**Emmanuelle Gauthier**, in her latest series "Plastic Baroque", layers lush imagery and the sensibilities of European and American painting to create contemporary photographs of intricate beauty. Gauthier explores the Baroque with candy colors and fairy tale settings to entice the viewer.

**Brian Getnick's** video sculpture "Hogs Head Theatre" is an enlarged hog's head created out of cardboard with a small video playing inside. Getnick's work is concerned with personal mythologies and fairytale as a method for looking at the world and oneself.

**Iris Klein's** reverse black and white photographs are ghostly images of individuals wandering through mysterious landscapes. Kleins images are both poetic and nightmarish versions of nighttime dreams that are universal.

**Les Joynes'** paintings of candy colored and melting cityscapes of California. describe memories of the past that include his dreams from childhood. The work shows a toppling and playful place that is a better version of where and how he grew up.

**Sebastian Lemm's** photography series "Traveler" is a double city reflected twice and split in half by the speed of light. The images are hallucinatory and seem like space age cities floating in the clouds.

**Julie Peppito** creates layered drawings and sculpture where worlds collide and disparate visual imagery becomes whole. Her work unites colliding ideas, images and thoughts and in doing so shows us other worlds existing in the imagination.

**Kari Soinio's** blurred photographs represent the act of remembering and provide a portal to other layers of reality. Remembering is not like a tangible living moment but Soinio's circular and blurred photographs offer an entry into these moments.

**Pierre St-Jacques'** video work "Project for a Grey Dress in New York" is of a continually repeating cycle between a woman and a man on his way to see her. Each loop is slightly different from the other and the characters moods and intentions change and waiver creating a web or parallel narratives.

**Letha Wilson's** recent work delves further into the exploration of the photograph as both an emotive device and a starting point for sculptural forms. The pieces unite the narratives and meanings conjured by a photographic image, as well as the visual seduction of nature, with the physical immediacy of a three dimensional object.