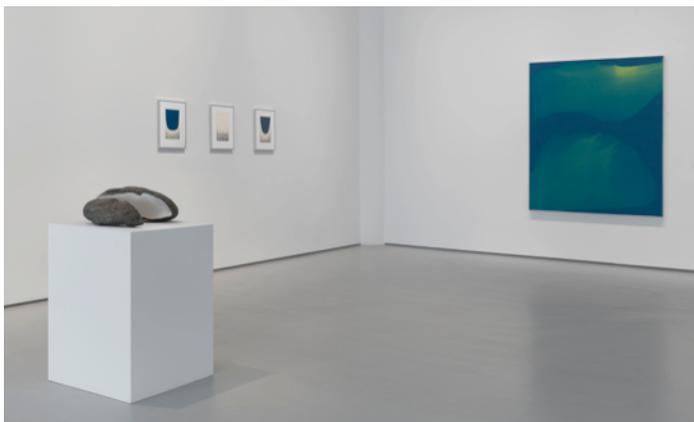


Fergus McCaffrey, New York

Gatherings

On view through July 31, 2015

Fergus McCaffrey is pleased to be showing *Gatherings*, a group exhibition of work in various media by seven artists.



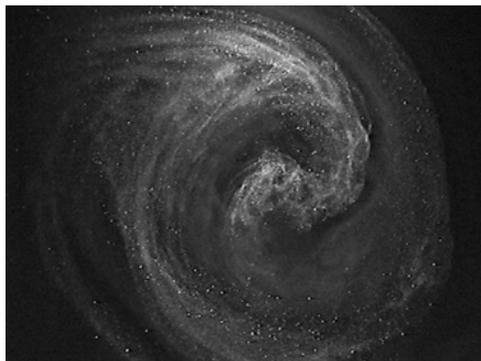
This exhibition includes James Case-Leal, Brendan Earley, Brian Fridge, Kathleen Jacobs, William Lamson, Nobuo Sekine and Kasper Sonne, who all, in some way, engage with mercurial dividing lines. Whether through formal, material, or conceptual means, the works on view reveal related artistic practices and overlapping concerns with aspects of dual states.

Exploring a highlight of work in *Gatherings* brings to light the dualities embodied not only in the exhibition as a whole, but as well as in individual pieces. Through their works exhibited, the artists Kathleen Jacobs, Brian Fridge, and William Lamson examine the meeting place found within the dichotomy of the natural and manmade.



Steeped in the ecology of her native home of Colorado, Jacobs creates lyrical yet minimal canvases and sculptures that engage with the natural world, as well as late 20th century minimalism. Delving into Jacobs' *NAILR* painting, the influence of her environment is evident in its creation. To capture the subtle movements of bark in the trees around her studio, Jacobs stretched her canvas around their trunks then scraped paint over the canvas before adding more detail once removed from the trees in her studio.

Using black and white silent video, Brian Fridge creates poetic and enigmatic imagery from carefully controlled studio settings. The images in Fridge's series *Vault Sequence* have the appearance of celestial events captured on film in zen-like allure, when in fact the images were recorded in the artist's apartment within his freezer. By using a low-res, lens-based black and white film platform, Fridge transforms light and air into something open-ended to the viewer.



William Lamson, an interdisciplinary artist whose diverse practice involves working with elemental forces to create durational performative actions, often explores the interplay between the natural and manmade. For Lamson's series *Bowls* and the three panels of *A Mineral Terrain*, he uses the naturally occurring crystalline structures of salt to build sweeping landscapes on hand blown glass bowls and panels. Over approximately a four-month period, Lamson filled these bowls with saline water then waited for the water to evaporate. This methodical process allowed the salt to continuously build upon itself; encasing the bowl and crawling onto the panels.



About Fergus McCaffrey

Founded in 2006, Fergus McCaffrey is internationally recognized for its groundbreaking role in promoting the work of post-war Japanese artists, as well as a quality roster of select contemporary European and American artists. Fergus McCaffrey's rigorous, thoughtful approach is marked by a commitment to discovery, often presenting the work of artists previously unrepresented or misrepresented. Dublin-born founder Fergus McCaffrey has been instrumental in introducing post-war Japanese art to a Western market: Gutai artists Sadamasa Motonaga and Kazuo Shiraga; Hi-Red Center members Jiro Takamatsu and Natsuyuki Nakanishi; and Noriyuki Haraguchi and Hitoshi Nomura from the Mono-Ha era. The gallery also exhibits the work of emerging and seminal Western artists, including Jack Early, Marcia Hafif, Birgit Jürgenssen, Richard Nonas, Sigmar Polke, Gary Rough, William Scott, and Andy Warhol.

Chelsea, NY based Fergus McCaffrey opened a second gallery location on the Caribbean island of St. Barthélemy in November 2014.

Images:

1: Installation view of *Gatherings*, New York, 2015. © The artists; Courtesy of Fergus McCaffrey, New York / St. Barth

2: Kathleen Jacobs, *NAILR* (detail), 2015. Oil on linen, 83 x 83 inches (210.8 x 210.8 cm). © Kathleen Jacobs; Courtesy of Fergus McCaffrey, New York / St. Barth

3: Brian Fridge, video still of *Vault Sequence No. 1*, 2000. Black & white video, silent, 6 minutes, Edition AP. © Brian Fridge; Courtesy of Fergus McCaffrey, New York / St. Barth

4: William Lamson, installation view of *A Mineral Terrain* (detail) at *Gatherings*, New York, 2015. Tempered glass & salt, 30 ⁵/₈ x 85 ¹/₂ inches (90.5 x 217.2 cm). © William Lamson; Courtesy of Fergus McCaffrey, New York / St. Barth

5: William Lamson, *Bowl (1b)*, 2015. Hand blown glass and salt, 12 ¹/₄ x 5 inches (31.1 x 12.7 cm). © William Lamson; Courtesy of Fergus McCaffrey, New York / St. Barth

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