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# Keepsake

Adrian Kay Wong	Chad Kouri	Karina Bania
Anastasia Greer	CHIAOZZA	Laura Naples
Blake Aaseby	Erik Barthels	Lourenço Providência
Bryce Anderson	Erin Zhao	Senem Oezdogan
Bbblob	Jocelyn Tsaih	Tyler Scheidt

Uprise Art is pleased to present *Keepsake*, a group exhibition including Adrian Kay Wong, Anastasia Greer, Blake Aaseby, Bryce Anderson, Bbblob, Chad Kouri, CHIAOZZA, Erik Barthels, Erin Zhao, Jocelyn Tsaih, Karina Bania, Laura Naples, Lourenço Providência, Senem Oezdogan, and Tyler Scheidt. In this exhibition, artists reflect on the concept of keepsakes and how an artwork can serve as a vessel to carry a message, memory, or metaphor from the creator.

Greer's stitched silk works offer a moment of pause and meditative release. The patchwork pieces are sewn and stretched together, creating a playful confluence of gradients and geometric abstraction that suggest movement and transformation.

Similarly, Aaseby uses the rhythm and repetition inspired by the warp and weft of textiles to explore the connection between memory and mark making as a cartographic practice to navigate past and present moments. In his paintings, the interaction between drawn, carved, and absent marks assumes equal significance, allowing lines and patterns to intertwine, construct, and deconstruct.

In Anderson's works, what is missing is also as important as what is included. As the artist draws on popular culture and art history, his paintings are a conversation investigating how the object of the painting and the pretense of the painted image can exist alongside one another.

Mining personal paper ephemera including mix tape marginalia, notes-to-self, faded letters and decades-old fanzines, Barthels recreates the faded palette of his paper source by applying diluted acrylic pigments over new paper, cutting, and re-collaging in a self-reflexive practice. The individual pieces are rearranged like puzzles, going through multiple iterations, resulting in balanced compositions that include unexpected elements of surprise - much like the experience of rediscovering bygone mementos.

Bbblob uses color and form to reconstruct memories into wooden dimensional objects that act as stand-ins for moments spent traveling and experiencing new environments. Contrasting rounded curves and strong rigid lines suggest an architectural grounding of both structures observed and structures imagined to contain the subjective experience of observation.

This same translation of form as a conduit for communication and sensory experience can be seen in Zhao, Bania, Oezdogan, and Naples' work as well. Through the interplay of color, shape, and transparency, Zhao's work straddles ambiguity and familiarity, creating unique visual vocabularies that invite experiential speculation and welcome recollection of seemingly forgotten memories.

Bania's paintings feature layers of subtle texture, often incorporating traditional pigments and dyes in stains and washes. Focusing on harmony between spontaneity and intention, each discrete shape in her paintings provokes a conversation between visible and unseen landscapes.

Oezdogan's paintings provide an illusory counterpoint, smooth gradients and subtle plumes of concentrated pigment play against a continuous drawn line that meanders across the painting's surface. These paintings act as a keepsake of her residency in the Caribbean, capturing the manifestation of nature's forces contrasted with the calm serenity of island seclusion.

In Naples' paintings, swaths of biomorphic and aqueous pigment evoke the sense of a shared space - between subjects in a painting, between former and current selves, between artist and viewer. Within these dualities, the artist suggests the generative capacity for new and collective meaning.

Like Naples, Providência and Wong have also chosen the diptych format to underscore the coupled aspect of their compositions. In his newest paintings, Wong has bifurcated his compositions so that one portion exists as a separate addendum to the other. With this painting-logic, Wong's languid scenes of stillness seem to extend beyond each canvas' perimeter, calling to attention the environment in which they're displayed and moments of pause that can be found outside the painting's limits.

In Providência's work, the artist has bound paired sets of his paintings together in a custom wood frame to further reinforce their co-dependent relationship. Providência's minimalist ink paintings capture his subject's most essential qualities through an economy of line and color. In these works, Providência's paintings recall images of the artist's youth spent at the seaside in Portugal. The pairing of each painting acts as a poetic duet, each telling their own story and together creating a third and novel narrative.

A focus on dualities can also be seen in Tsaih's work. Darkness and light, groundedness and buoyancy, levity and seriousness - these visual polarities offer insight into the artist's own emotional processing, the careful consideration of each angle, vulnerability, and desire for self-preservation.

Kouri's works respond to the theme of keepsake conceptually. Each titled "Your Title Here", once a collector purchases the work, they are able to title the work themselves, making a direct connection between the collector's experience of the artwork, and the artist's intended message. In this case, Kouri's intent behind the paintings is for the collector to be able to memorialize the artwork as a celebratory symbol of a specific feeling, memory, or experience. Once titled, the artwork will be renamed in the artist's inventory and permanently recorded in his artistic legacy.

Both Scheidt and CHIAOZZA's works reflect on the elusive and captivating qualities of the natural world. Like peeping into the undergrowth of the forest floor, CHIAOZZA's whimsical paper pulp sculptures embody the magic and mystery of nature's sprouts and flourishes.

In Scheidt's layered works, he abstracts organic elements of the landscape that nod to an ancient yet ever-evolving topography - an accumulation of history, experience, and the passage of time.

Approaching the idea of keepsakes both conceptually and personally, these artists offer insight into the transaction, and evolving translations, of meaning and material as artwork passes hands.