

OPENING

May 12th, 2022 6PM – 9PM

ERA GALLERY

May 12th – June 12th 2022

Via Palermo n. 1-5, Milan, Italy

Opening hours:

Tues – Fri: 10:30AM – 7PM

Sat: 2PM – 7PM

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Rachael Anderson EPHEMERAL IN TIME

Curated by Rachael Anderson

The work is an ode to the awe-inspiring biological force of compostable, ephemeral subjects such as leaves, decaying fruit, branches, iron metals, and plant matter. I consider how paint, photographic emulsion, and material assemblage come together as a metaphor for the first compost or primordial soup: a prebiotic mixture of organic matter that is the hypothetical origin of all life on earth. I use paint and emulsion as an impermanent substance that composes, conjoins, coagulates, and decomposes images. I often bathe the surface of my canvases in thinned paint that is dispersed on top of water. The resulting paint-washed surfaces appear veiny, amorphous, foggy, rusty, and covered with mold—all aesthetic conditions that conjoin figure and ground to suggest a oneness of material form that emerges from the primordial soup. The work's in-between-states quality in all media encourages an active way of portraying the subjects, which are integral things like nutrient rich-rotten plant matter or polluted air. I enjoy mixing categories of subject and content to offer a nuanced way to reconsider the “overlooked,” traditionally regarded as unimportant material beings that have complex relationships with our ecologies.

I often paint from observation as a way to form a durational, embodied experience with subjects across time. I consider the act of painting from observation a form of agency to meditate on my body by mingling with other bodies in a culture that is usually distracted from the physical and spiritual realms. Photography coincides with my painting practice and offers a field-based research way of working that records moments at the intersection of my perception, the subject, and the camera. Instant photography emphasizes the space between articulate form and particulate matter by an atmospheric blurring quality produced by the dynamics of environmental light, potassium chemicals and dye layers within the film. I see this dynamic as yet another aesthetic stand-in for the prebiotic soup or ultimate realm of possibility. I think it is important to ponder the relationships of various ways of making an image in order to get at the heart of what it means to reflect on the world through media.

– *Courtesy of Rachael Anderson*

RACHAEL ANDERSON

Born 1990, Columbus Ohio

STATEMENT:

I grew up on a permaculture farm in central Ohio, where we use materials at hand and respect existing ecologies. The paintings, photographs, objects and films I make are meditations on the continuous interrelation of non-human living and material bodies. Contemporary culture too often promotes an indifference to these natural processes and relationships, rendering them as objects for our control. By contrast, I aim to acknowledge the subjectivity and sentience of these living beings. Observational painting allows my subjectivity to intersect with the being of the things I paint. Similarly, my photographs record inscriptions of living materials and recognize their complexity.

– *Courtesy of the artist*

EDUCATION:

2012

BFA, The Ohio State University, Painting and Drawing

2022

MFA, Yale School of Art 2022, Painting and Printmaking

EXHIBITIONS:

2022

Yale School of Art Painting and Printmaking Thesis Exhibition, Vibrant Matters, Green Hall Gallery, New Haven, Connecticut

2021

Second Year MFA Show, 10268#, Green Hall Gallery, New Haven, Connecticut

2019

First Year MFA Exhibition, We Don't Really Know Each Other, Green Hall Gallery, New Haven, Connecticut

2016

Mass Multiplex, MINT Collective, Columbus, Ohio

Meat Sink II, MINT Collective, Columbus, Ohio

2015

Meat Sink, MINT Collective, Columbus, Ohio