

MIRA SCHOR + BRADLEY RUBENSTEIN

Imaginary Anatomies

May 20 to June 10, 2015

CREON

238 East 24 St., 1B (near 2nd Ave)

Opening Reception: Wed, May 20, 7 to 9 pm

Hours: Tue & Wed evenings
Please call/text for specific hours

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Rubenstein, *Untitled*, 1995



Schor, *Doxa Over the Sofa*, 2014

CREON is pleased to announce *Imaginary Anatomies: Mira Schor + Bradley Rubenstein*, an exhibition of paintings and works on paper. Schor and Rubenstein will exhibit work that is linked thematically, focusing primarily on the figure as a subject for experimentation both visually as well as conceptually, on what Jacques Lacan described as the imaginary anatomy. Lacan described the imaginary anatomy as a psychological map or image of the body, an internal understanding of the lived, physical body. As a specular psychological construct, it represented the subject's experiences of bodily parts and organs.

Rubenstein's drawings display his continuing interest in expanding the parameters of the body's endless possibilities. The stable identity of the subject is questioned as the essential biological body literally disintegrates in front of our eyes and metamorphoses into distorted and fragmented entities, incorporating a plethora of multiple personae and anatomical prototypes. Following a long tradition of literary and artistic protagonists that stretches from the Golem, Dr. Frankenstein, and Jekyll and Hyde, to more recent manifestations of cyborgs and aliens, the ambiguous moral but also indefinite biological nature of the human condition is revealed.

Schor's paintings present the figure as a reductively sketched archetypal protagonist in the symbolic landscape of a philosophical cartoon. The figure is an agent of thought, reflection, and meditation, frozen in time as on an ancient monument or Egyptian relief. Her iconic avatar is arrested in movement, approaching the cold and distant observation of scientific illustrations faithful documentation of rare anatomical specimens. Schor shows the frailty of the human body: despite its graphic, mechanized presentation: it wears a leg brace, it trips, it is knocked over by paint. The paintings are reversible topsy-turvy diptychs: above or below, depending on how you hang the work, in one register the iconic figure is a diagrammatic representation oppressed by aesthetic and economic imperatives, and in the other register the figure dissolves, transforms, becomes lighter and more ethereal, as if depicting the human spirit triumphing over physical and social restraint.

Mira Schor is a painter and writer living in New York City. Schor has been the recipient of awards in painting from the Guggenheim, Marie Walsh Sharpe, and Pollock-Krasner Foundations, as well as the College Art Association's Frank Jewett Mather Award for Art Criticism and a Creative Capital / Warhol Foundation Arts Writers Grant. Schor has had one person exhibitions at Marvelli Gallery and Momenta Art in New York, and she is represented by CB1 Gallery in Los Angeles.

Bradley Rubenstein has been the recipient of the National Endowment for the Arts Fellowship in Painting, The Pollock-Krasner Award and a grant from The Emily Hall Tremain Foundation. His works are in the permanent collections of the Metropolitan Museum of Art, Museum of Fine Arts, Boston, and The Detroit Institute of Arts, among others. Bradley Rubenstein lives and works in Brooklyn.

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CREON

CREON is an exhibition space located in New York City and is a curatorial project by Norm Hinsey. For the last five years, CREON has been staging a serendipitous and diverse mix of events, performance, video and exhibitions in a Gramercy / Flat Iron hideaway location.