

Galerie Francesca Pia

HANS-PETER FELDMANN / ELAD LASSRY

June 3 - August 19, 2017

Opening: Friday, June 2, 18:00 – 20:30

Galerie Francesca Pia is pleased to announce **Hans-Peter Feldmann / Elad Lassry**, the first side-by-side exploration of two of the most important practitioners of the contemporary image. Featuring an ambitious new body of work by Lassry and an important installation by Feldmann, the show investigates the deep, yet previously unexplored, relationship between these two artists' highly influential work. This exhibition serves as Feldmann's fourth individual exhibition with the gallery and Lassry's third.

Since the 1960s, Hans-Peter Feldmann (b. 1941, Düsseldorf) has pursued a practice based on ideas of the collection, the archive and the circulation of imagery. One large room in the exhibition is filled with *Stamps with Paintings of Nudes*, a significant work displaying 150 matted postage stamps depicting the nude, ranging from Botticelli to Gauguin to da Vinci. With great humor in his repetition, Feldmann introduces many of the consistent themes of his work, highlighting the networks through which images can be disseminated and their quotidian proliferation.

Elad Lassry's (b.1977, Tel Aviv) work similarly explores questions of representation and image-making, most notably in his photographic objects informed by Hollywood sets and stock photography. Ambiguously alternating between studio compositions and sourced negatives, Lassry's constant incorporation of the sculptural and the photographic reminds us of the processes of production and reproduction. With the new series of floor-based objects in this exhibition, we experience a strong reminder of the physical nature inherent in image-making. The carved works command a pause in the accelerated circulation of images so much associated with the contemporary condition, drawing attention to infrastructures of image creation and dissemination.

Both of these artists, operating concurrently and generations apart, insist on the physical nature of imagery and its enduring materiality through the referencing and harnessing of analog methods of image distribution. Lassry's continuous merging of photography and sculpture questions our understanding of the image, while Feldmann reminds us that images are recurrently made, found and borrowed. At the heart of both practices lies the notion that in our regulation-focused society, image reproductions represent a complete lack of control and, therefore, a freedom.

Feldmann's work has been exhibited widely, including recent solo exhibitions at the Solomon R. Guggenheim Museum, New York (2011), Museo Centro de Arte Reina Sofía, Madrid (2010), Arnolfini, Bristol (2007) and Musée d'Art Moderne de la Ville de Paris (1992). His work has been shown in numerous group exhibitions, including the *Venice Biennale* in 2009 and 2003 and *Take Me (I'm Yours)* at the Serpentine Gallery, Monnaie de Paris and the Jewish Museum, New York.

Elad Lassry's work has appeared in many international exhibitions, including solo shows at The Kitchen, New York (2012), PAC, Milan (2012), Rat Hole Gallery, Tokyo (2012), the Contemporary Art Museum, St. Louis, MO (2010), Kunsthalle Zurich, Switzerland (2010) and Whitney Museum of American Art, New York (2009). Group exhibitions include the 54th Venice Biennale, International Pavilion; Deutsche Börse Photography Prize, The Photographers' Gallery, London; The Anxiety of Photography, Aspen Art Museum, Aspen, CO (all 2011); Sculpture Center, New York; 'New Photography 2010', Museum of Modern Art, New York (2010) and 'Younger Than Jesus', New Museum, New York (2009). A survey curated by Jeff Wall opened at the Vancouver Art Gallery on June 24.