

MARC FOXX is pleased to present work by Brooklyn-based artist Richard Aldrich. In his second solo exhibition with the gallery the artist opens new territory in an already rich painting landscape. The title of the exhibition, *SLIDE PAINTINGS*, refers not only to the three works utilizing 35mm slides, but also to other work— past and present— which purport to act as one thing but intend to operate and slide into different locations.

Recognized for his intelligent and engaging use of paintings aesthetic legacy, Aldrich incorporates his own language into this history through a conceptual correspondence with previous paintings, of his own and of others, and connects them in various series through time. The 35mm slide paintings, with their cut-canvas windows, through which the slides are illuminated from the back (the electronics were made by the artist's father), present images of past performances, installations and paintings, none of which exist today. This invisible history is locked down by the slide and allows us to think on concepts of archiving and continuity, as well as engage us in an important dialogue with the other works in the show. In the other cut-canvas work *ufo2*, 2006, a previously exhibited piece which was returned to the studio to remain unopened until the artists decision to include it in the exhibition, the artist once again demonstrates his connection to aesthetic continuums. Other exhibited works have balances that slide from abstraction ("Constructed and Perceived Narratives" 2010), to figurative personalization, as seen in *Kimono* 2010, which holds the same placement of the work *Hamlet*, from his 2007 exhibition. *Hamlet*, *Kimono* and *Untitled (Worn cross)*, 2010, address representations of adornment. This marriage of the figurative and the abstract can be seen in referential allusion to spaces that are cut out or added on to, paintings that are excised or appended.

Aldrich's style has been one of systematic interaction; he is both describing his material and as well as his retrospect conceptual movement. *SLIDE PAINTINGS*, in turn, becomes slideshow, remembering itself from previous exhibitions, referencing and informing itself— it is Aldrich's own personal review or survey in new incarnations.

Richard Aldrich was recently included in the 2010 Whitney Biennial. He has shown in group exhibitions at the Kunstverein Freiburg in Freiburg, Germany, and Portugal Arte 10 in Lisbon. Upcoming shows include an exhibition at the Centro Gallego de Arte Contemporaneo and the Contemporary Art Museum St. Louis.

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