

# KIOSK @ rhizome\_

## Baby, I'm Yours

Emile Rubino

22.10.2023 - 10.12.2023

*'For nearly six years I worked in an art gallery. I think I loved my job. It wasn't my first gallery job but it was the first one that involved getting paid to work. It was my first 'real job' after grad school. I became a full-time employee. I stabilized my legal and financial situation in a new country. It was a good job. It was a good gallery. I had a desk with a Vitra EA 108 aluminum chair. Coffee was good. The pay wasn't so good. I often complained about aspects of my job to close friends the same way I would complain about an ungrateful or distracted lover. Days were long. I had supportive colleagues who saw me through hard times. I was often late. But I regularly worked unpaid overtime, and I was very flexible. The partners I dated during these years all told me that my most conservative trait is my people pleasing-personality. I am working on it. Saying no isn't easy when you are an employee. After years of saying yes to lifting, pulling and pushing, my back began to hurt and I began to feel resentment. I had to find a way to recapture time. Through minuscule deviations in my working day, the gallery became my studio. I made photocopies of objects from the backroom. I hand-colored them during long phone calls. My gaze strayed when I used the gallery's camera. And I began to document the conditions around the artworks I was documenting. For this work, the conditions of production were located in the gallery only to the extent that, at the time, my life was the gallery.'*

Emile Rubino

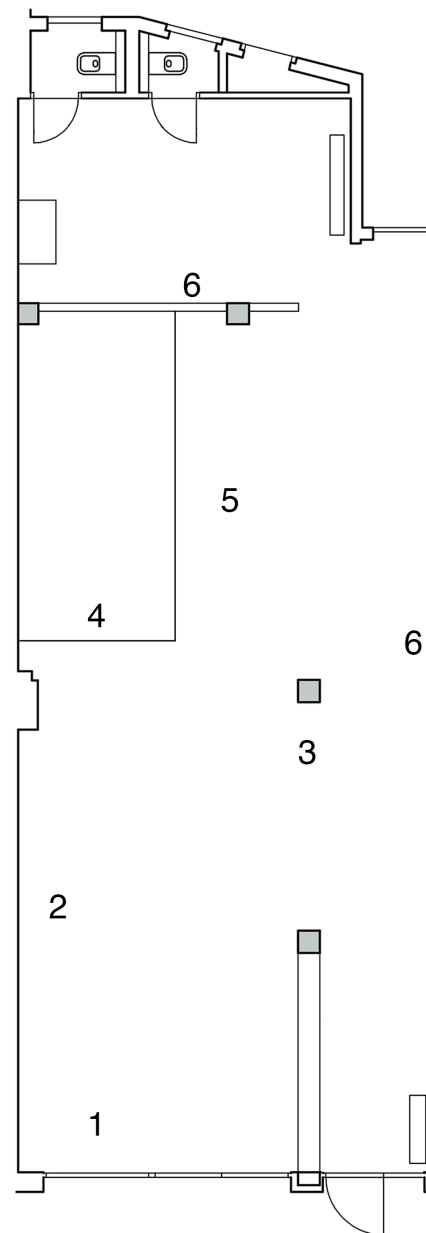
Emile Rubino (°1992) lives and works in Brussels. He holds an MFA from ICP-Bard College, New York (2017), and a BFA from Emily Carr University, Vancouver (2015). Solo exhibitions include: Bon public, Cc Strombeek, Grimbergen (2022); LANDLINE (with Konrad Klapheck), Situations, New York (2021); Friends & Laundry, Island, Brussels (2018). Recent group exhibitions include: Destinées, Air de Paris, Romainville (2023); à contretemps, LambdaLambdaLambda, Pristina (2023); L'Angoisse Dominicale, Treize, Paris (2022); .tiff, FOMU, Antwerp (2022); Saint-Gilles Confidential, LA MAISON DE RENDEZ-VOUS, Brussels (2021); Ami Omo, Barbara Walters Gallery, Sarah Lawrence College, Bronxville, NY (2018). Rubino co-edits Le Chauffage magazine, an artist-run publication based between Brussels and Vancouver. His writing regularly appears in Frieze, CFA, and Text zur Kunst.

**Curator:** Simon Delobel

**Open:** Sundays from 2 to 6 pm and by appointment

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### 1) Ground Floor

2023

180 x 140 x 100 cm  
foamboard, tape, cardboard, paint, chicken wire, metal brackets, screws, linoleum, Porsche car model, dollhouse toilet, stickers, decoy security camera, inkjet prints\*

\*Photographs from left to right:

**-Musca Depicta**

**-Pierrot**

(both 2022-2023)

### 2) Backroom

2023

140 x 50 x 100 cm  
foamboard, tape, found lamp, glass, static cling window film, collaged photocopies, stickers, miniature photocopy machine, coffee machine, bottled water, specialty coffee

### 3) First Floor

2023

280 x 140 x 100 cm  
foamboard, tape, wood, LED lights, found metal pipe, packing material, digital camera, tripod, decoy security camera, inkjet prints\*

\*Photographs from front to back:

**-Something About Pineapple, Butterscotch and Buddhism But I'm Not to Sure What it is Anymore**

**-Fragile**

**-Mystery**

(all 2022-2023)

### 4) Basement

2023

Dimensions variable  
cardboard, foam, found metal and plastic pipes, mouse trap, used batteries, plastic cockroach, packing material, portable radio, inkjet print\*

\*Photograph:

**-Inevitable**

(2022-2023)

### 5) Second Floor

2023

140 x 140 x 100 cm  
foamboard, tape, cardboard, paint, decoy security camera, miniature tree, inkjet print\*

\*Photograph:

**-Baby, I'm Yours**

(2022-2023)

### 6) Xerox Subsidy

2022 - 2023

53 x 44 x 2.3 cm (each)  
hand-colored photocopy, wood frame, mat board, glass  
(#1 to #11 from the front of the space to the back)  
each one unique