

SERIOUSLY CONNECTED OLD GREYHAIR

@ HD:Projects, New York

*John Henderson, David Ostrowski,
Jon Rafman, Neil Rummig
& Samara Scott*

Opening preview Sunday 24th June, 7-10pm

Exhibition hours:

Tues 26th June -Sunday 1st July, 12-6pm

Until 29th July, by appt only

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SERIOUSLY CONNECTED OLD GREYHAIR brings together 5 international artists with a base/a reference/a reliance in art of historical significance, be it through the re-appropriation and digitization of actual works, attempts at re-connecting with the ghosts of studios past or an appreciative nod to the actions and physicality of a less digital-heavy art manufacture.

***John Henderson's** overall practice reveals sensitivity to retrospective artistic precedents, using historical movements as a tool set from which to build works with, pulling from and pushing against, and ultimately flattening out, in order that his practice is one that thoroughly implicates painting. Henderson's video **Cleanings** (2011) is a work that addresses the idea of the studio being the base of recognition to any artistic practice. The studio is likened to a standard score in Jazz, something fixed from which to work from and against. The loose painterly physicality performed in the video, within the confines of a stereotypically bare studio, all depicted in lo-res black and white, becomes his prerequisite ode to 50's and 60's New York art, whilst chronicling his own layers to the history he is collecting from.*

***David Ostrowski's** paintings deal with the enchanting idea that painting can be distilled down to incidental gestures, a lack of accountability on the mind leading to vagueness in the hand, a pursuit to depict what "now" represents. The artist's attempt to neglect any painterly knowledge and ability and 'to paint as a right-hander with his right hand as if it was the left one' makes him a 'concept painter without a plan', yet this becomes a systematic painterly gesture in itself. Of course his practice, a 21st century one, relies heavily on a time when the representation of visible reality broke down and artists began to depictnowness and immediacy, but today there are rich historical seams to which contemporary work cannot fail to be referenced to. Rather the works should today be appreciated with the acknowledgement that the artist has an inherent ability to express the materiality of surface through paint and canvas intervention, via technique and mediums available to him today...suites of vigorous, relevant and sincere 'pure' paintings become his stock in trade.*

***Jon Rafman** resides equally in the past, the present and the future. In **Brand New Paint Job** (ongoing), Rafman literally rips highly canonized artworks and artists and uses them as wallpapers to cover a multitude of colloquial, customary and sometimes humdrum objects. With a nod to the multitudinous platforms where art history can be seen and consumed, especially keenly rooted in an online domain where piracy has become an accepted norm and legal teams battle to find a way to stem the flow of intellectual property theft, Rafman acknowledges that the gallery wall is no longer the go-to place to consume culture and take part in contemplation. In a follow-on from institutional reproduction of major artworks onto consumer goods like mugs and tote bags, motorbikes, sofas and hoovers become physical structures upon which to play*

out conversations between high and low culture, the reification of art history literally becomes a concrete and tangible entity.

Neil Rummig's own 'action paintings' are rooted in a practice that is floor based and instinctive, yet utilizes a modern currency of recognizable motifs and references. Rosenberg's assertion that a canvas was an arena in which to act plays out in Rummig's paint splattered grounds upon which block-printed sneaker soles and staples are positioned and stroked, in the process registering gesture as crucial towards the construction of an image. Akin to using these symbols like Adobe Photoshop brushes, these motif replace the bristle and the resulting works have the air of digitally assembled compositions, yet the tangibility and depth of paintwork maintains that Rummig's physically demanding studio practice is binary and hands-on,

Samara Scott approaches her work from a highly contemporary consumers perspective, devouring information, stimulation and references in a wanton manner and operates with a liquidity and absent mindedness that recalls pop arts' emergence in 50's. Embracing 'the simultaneous beauty and trauma of the internet', Scott is an artist willing to assemble as many themes and ideas as possible, embracing the dreamy landscapes laid out by online heavyweights (think Apple's pastel shades, Microsoft's blue skies and green fields, Porsche's design your own high-end automobile) and become sculptor, painter, designer and photographer of works that surreally defy classification. In the most painterly of works, brushstrokes become quick-witted abstract gestures, often on grounds that appear eerily of the time. And interiors take on significance when Scott interprets form and function through furniture and décor-design full of hyper-real tokens.

John Henderson has exhibited in New York and Chicago, including at DAS INSTITUT and Wallspace, as well as solo shows in Italy and numerous art fairs with T293 in Naples. **David Ostrowski** is highly exhibited in Germany and throughout Europe, including a solo show at Figge Von Rosen in Cologne. This is his first exhibition on New York. **Jon Rafman** has gained extensive critical applause internationally and has had work shown in solo capacities recently in New York, LA and upcoming at the Saatchi gallery in London. **Neil Rummig** has had recent solo shows in Berlin and group shows in London and Dusseldorf, as well as previously being shortlisted for the John Moores painting prize and Becks Futures. **Samara Scott** has gained quick recognition since graduating from the Royal College of Art and has recently had her first solo show in London (Arts & Jobs) as well as numerous groups exhibitions.