

FOR IMMEDIATE RELEASE

**HOMATORIUM I: REBECCA CHAMBERLAIN**  
**February 23 – March 30, 2013**  
**Reception: Saturday, February 23, 6-8pm**



DODGEgallery is pleased to present *Homatorium I*, an exhibition of new work by Rebecca Chamberlain. This is the artist's second solo exhibition with the gallery.

Stemming from a long-standing captivation with the early modernist era, specifically the period between the two world wars, Chamberlain's moody paintings of vacant interiors read like love songs for a lost world. Each room is a stage for a perfectly lived life forever trapped in amber. Her monochromatic compositions, painted in

lithography ink, provide a window through which to look as one might into the villas of Pompeii. There was life here! Look how they lived! Much like the architects of the period, Chamberlain choreographs these spaces within and between compositions. She fetishizes their detail while abstracting their geometry. Painting reflective and textured surfaces with rich ink washes over the gleam of vintage architecture paper, her paintings themselves allure and reinforce a sense of longing.

For *Homatorium I*, Chamberlain creates an environment in the inner gallery resembling the feeling of Frank Lloyd Wright's Zimmerman House; marking a shift for Chamberlain, as she focuses for the first time on a singular site. Through a residency at the Currier Museum of Art in 2012, she witnessed the influence of modernist sanatoriums in Wrights' interior and exterior design. Chamberlain experienced the house as, "a sanitized version of reality," a combination of both home and sanatorium.

Often working from vintage photographs of the period, Chamberlain heightens her presence in *Homatorium I* by combining the photos of Yukio Futagawa and the Zimmermans' with her own, captured on her visit to the Zimmerman House. Creating multi-panel pieces of different images of the same spaces, she offers a collective, and therefore unfixed perspective and memory of the site. Chamberlain further fragments views by splicing and editing the original source material. Unlike her previous bodies of work, the images chosen all depict windows and views looking from the interior; Chamberlain positions the viewer inside the Zimmerman house but directs the gaze outward.

Regimenting the height of each piece in the inner gallery to 27 inches and composing all the paintings in a deep red harkening the warm brick and wood of the Zimmerman house, Chamberlain fabricates a complete environment for her viewer. Using hand-crafted frames, some that mirror actual windows in the Zimmerman house (fabricated by Peter Chamberlain) and others that reference the aluminum of modernist sanatoriums, Chamberlain frames an already framed view, heightening a sense of displacement. The panels appear cinematic lining the walls of the gallery each scene abutting the next, presenting the viewer with an edited and fragmented perspective. Chamberlain's photo-realistic style seemingly offers comfort in the "known"; however, when subsumed by the environment in the inner gallery an unfixed sensation arises as one can only look out, not in.

*Squared Views Arrangement Screen* places the viewer as if on a couch in the living room gazing out the window to the garden. Wright designed this garden and framed these views; however, despite his attempts to construct a complete environment, nature is not fixed. Chamberlain reflects this sensation, in her more textured, broad and frenetic brushstrokes focusing on a feeling of chaos that vibrates against the clean, crisp architecture. The hermetic perfection of a protected interior is unsealed.

Kenn Richards has created an original musical score to accompany Rebecca Chamberlain's painted environments. Constructed from a mixture of field records and period appropriate recordings from sheet music found in the Zimmerman House, Richards has compiled these sub mixes in a postproduction 3D field to give an immersive sound suggestive of Chamberlain's depicted spaces. Installed discretely and set to a low volume, the music quietly resonates throughout the gallery. As viewers move between compositions the sound also acts fluid, feeling at once distant and present.

*Rebecca Chamberlain was born in 1970 in Bryn Mawr, Pennsylvania. She received her BFA from Rhode Island School of Design. Chamberlain is known for her accomplishments in fine art, fashion and performance. She has exhibited at VOLTA NY, 303 Gallery and Knoedler Project Space, New York, judi rotenberg gallery, Boston, Champion Fine Art, LA and Agenzio04, Bologna, Italy. She was the recipient of Artlog's best booth at VOLTA NY 2010 and Joan Mitchell Grant. Chamberlain's work has been reviewed in Artforum, The New York Times, Art in America, Artinfo.com, The Boston Globe, Flash Art and Tema Celeste among other publications. Her work is included in the collection of Fidelity Investments and Torsys LLP. In 2012, Chamberlain was awarded a NYFA Fellowship for Painting. Chamberlain lives and works in Brooklyn, NY.*

*Kenn Richards was born in New York in 1969. He began his career creating "film without picture" in the Film/TV/Radio division of New York University's Tisch School of the Arts. Using a process that mixes field recordings with cutting edge 3D technology, Richards' audio creations go beyond mere sound collages to create fully realized atmospheres that transport the listener to a specific place. His work in 3D audio has established him as an industry leader. Richards lives and works in New York, NY.*

Founded in April 2010 by Kristen Dodge, DODGE gallery is a contemporary art gallery located on the Lower East Side. The gallery is run by Kristen Dodge, Founder/Director, and Patton Hindle, Director of Operations. Housed in a 2,500 sq/ft former sausage factory, the gallery opened to the public on September 10, 2010. The program combines early-career and mid-career artists, often featuring two concurrent exhibitions. Artists on the gallery roster include Rebecca Chamberlain, Dave Cole, Taylor Davis, Environmental Services, Darren Blackstone Foote, Ted Gahl, Sheila Gallagher, Ellen Harvey, Jason Middlebrook, Daniel Phillips, and Lorna Williams. For more information please visit [dodge-gallery.com](http://dodge-gallery.com)

Image: Rebecca Chamberlain, *Squared Views Arrangement Screen*, 2013, litho ink on vintage tracing cloth, 27 x 56 inches, unframed