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[PRESS RELEASE]

>THROB

STEVEN BROWER, SIMON FAITHFULL, PATRICK MARTINEZ, TERE RECARENS, MIKE ROGERS

EXHIBITION DATES: FEBRUARY 18 – MARCH 21, 2005

GALLERY HOURS: FRIDAY TO MONDAY 1 TO 7 PM

OPENING RECEPTION: FRIDAY, FEBRUARY 18, 6- 9PM



Patrick Martinez, *Untitled (After the Visible Human Project ®) 2002*, courtesy of *The National Library of Medicine*

Throb, is a group exhibition of video works by five Parker's Box artists living respectively in Brooklyn, Manhattan, Los Angeles, Berlin and London. Their diverse uses of video as a medium are strongly linked by the fact that in each case the artist has adopted video as a means to achieving a particular end, recording experiences and experiments, rather than simply setting out to "make a video". The five artists in *Throb*, all tackle human parameters - physical, psychological and cerebral, and offer us a lively tour along a few of the frontiers that challenge us Homo Sapiens.

The foundations of *Throb* are provided by **Patrick Martinez** and his unconventional video diptych, *Untitled (After the Visible Human Project)*, in which the artist has animated the lateral laser slices of two human corpses (male and female) photographed for the National Library of Medicine. Martinez' simple, but labor intensive idea takes us on an unfamiliar expedition through the human body from head to toe and back again. Works by **Tere Recarens** and **Mike Rogers** both flirt with an almost abstract documentary medium in which Recarens explores the dedicated but anonymous efforts of the amateur pole-vaulter, and Rogers records the obsessive, endless drumming of a California teenager hidden behind the closed doors of a suburban garage. In **Simon Faithfull's** recent work, *30km*, his video camera becomes our eyes, as he attaches it to a weather balloon and launches it into the air. It "watches" the assembled crowd get smaller and disappear, then fields and physical features merge into landmass, until the curve of our planet becomes visible, and the camera wanders off into space. **Steven Brower** is also concerned with the symbolism of space, but his character, *Conrad Carpenter*, *The Underemployed Astronaut*, stays firmly on the ground, as Brower offers us another episode in his exploration of the Apollo legacy, and Carpenter deals with the frustrations of being an American Hero in appearance and training alone.

While Patrick Martinez uses the literal dissection of the human body as his subject, the other artists in *Throb* are also dissecting human activity in different ways, revealing its absurdity in relation to the bigger picture. This existential attitude is at the same time balanced by a clear preoccupation with strong formal qualities in these works, from Recarens' real interest in the sculptural properties of a pole-vaulting equipment, and Brower's investigation of space paraphernalia, to Mike Rogers' video fixation with a garage door and its drumbeat, Simon Faithfull's airy views of landscape and Patrick Martinez' esthetic presentation of sliced human meat.

Steven Brower's *Lunar Excursion Module (Non Functional Surplus Hardware)* is currently on semi-permanent display at Art OMI, New York; Simon Faithfull ended 2004 with a solo exhibition at the Centre for Contemporary Art, Glasgow, UK; Patrick Martinez' ambitious installation *Bubbling Green* (inaugurated at Parker's Box November 2003) is currently part of the exhibition *Process and Perception* at Kennesaw University, GA; Mike Rogers' work is on view at HOTEL, London, UK; and Tere Recarens' most recent solo show, *Shooting Star*, was in the fall of 2004 at Galleria Maze, Turin, Italy.