

PROJECTIONS

Julie Rafalski



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Studio Wooden Gallery

April 13 - May 4 2014

With an essay by

Jason Founberg



Julie Rafalski's work creates a dialogue with modernist artists' and architects' work. Her pieces for this exhibition abound in references; walking through the gallery is like walking through the index pages of an encyclopedia of modernist art and architecture. Figures who appear in her work either directly or indirectly are: Mies van der Rohe, Ellsworth Kelly, Yves Klein, Piet Mondrian, Barnett Newman, Carl Andre, Dan Flavin and Alexander Calder.

In *Projections*, a series of large prints, images of Mies van der Rohe's interiors have been overlaid with brightly-colored geometric shapes that demarcate a superimposed space. These shapes, as if in dialogue with van der Rohe's architectural language, are a silhouette outline of an alternative constructed space that could exist within his architecture. Several of her other pieces show reconstructed images of the American color field painters Ellsworth Kelly and Barnett Newman.

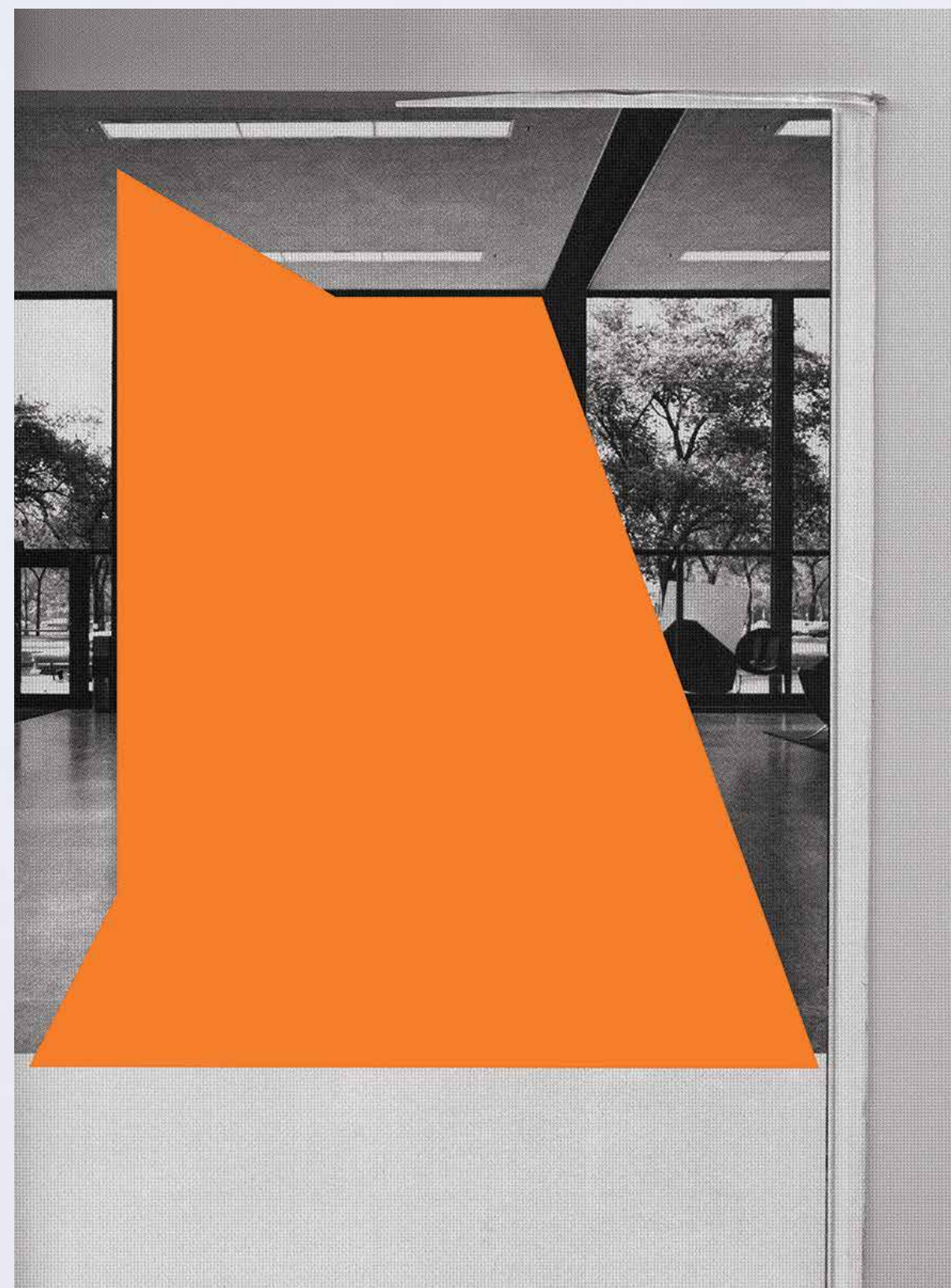
At the core of Rafalski's practice is a playfulness and deadpan humor which manifests itself in misquoting certain artists' visual language or entering into a visual dialogue with well-known artworks. The piece, *Flavin's Ghost*, shows two photographic prints which show a floor reflection of a Dan Flavin neon piece. The reflection is doubled to create a ghostlike image. Another work, *Konfetti*, was made by punching holes in a poster of a Yves Klein painting.

In her work, Rafalski re-examines the output of artists, architects and designers of the modernist era. She creates playful dialogues with the visual language of modernist artworks, adding another layer of meaning to them. She often reuses printed ephemera that document pieces of art or buildings. Many of her images are sourced from art history books and encyclopedias. She intervenes in these images in different ways, often by fragmenting the image, folding it, or changing its scale. Her pieces constitute a remixing of material, forging new, playful connections and re-stagings of modernist works. Rafalski invokes the ghosts of the modernist era, inviting them to join her in conversation.



Projections I - V
 Giclee print
 106 x 79cm
 Series of 5
 Edition of 3
 2014







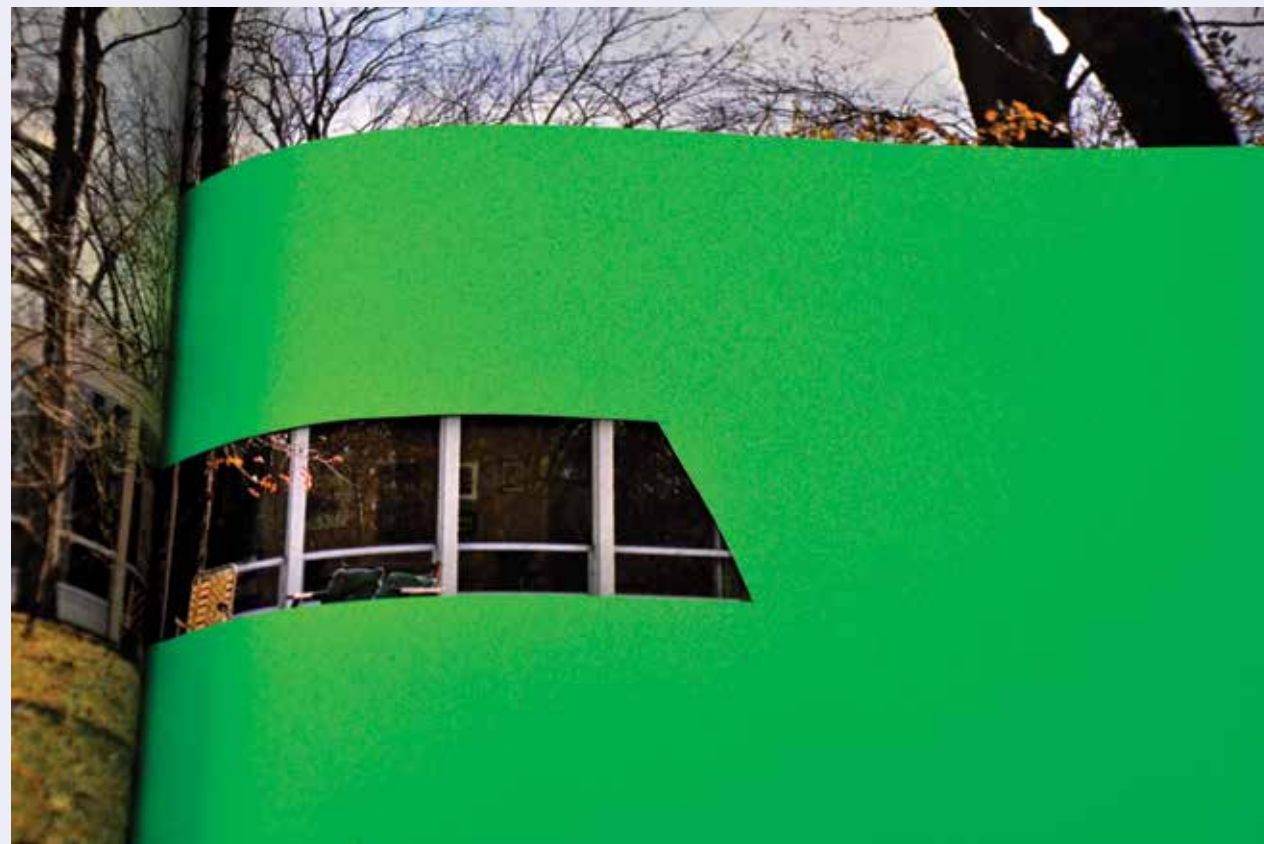
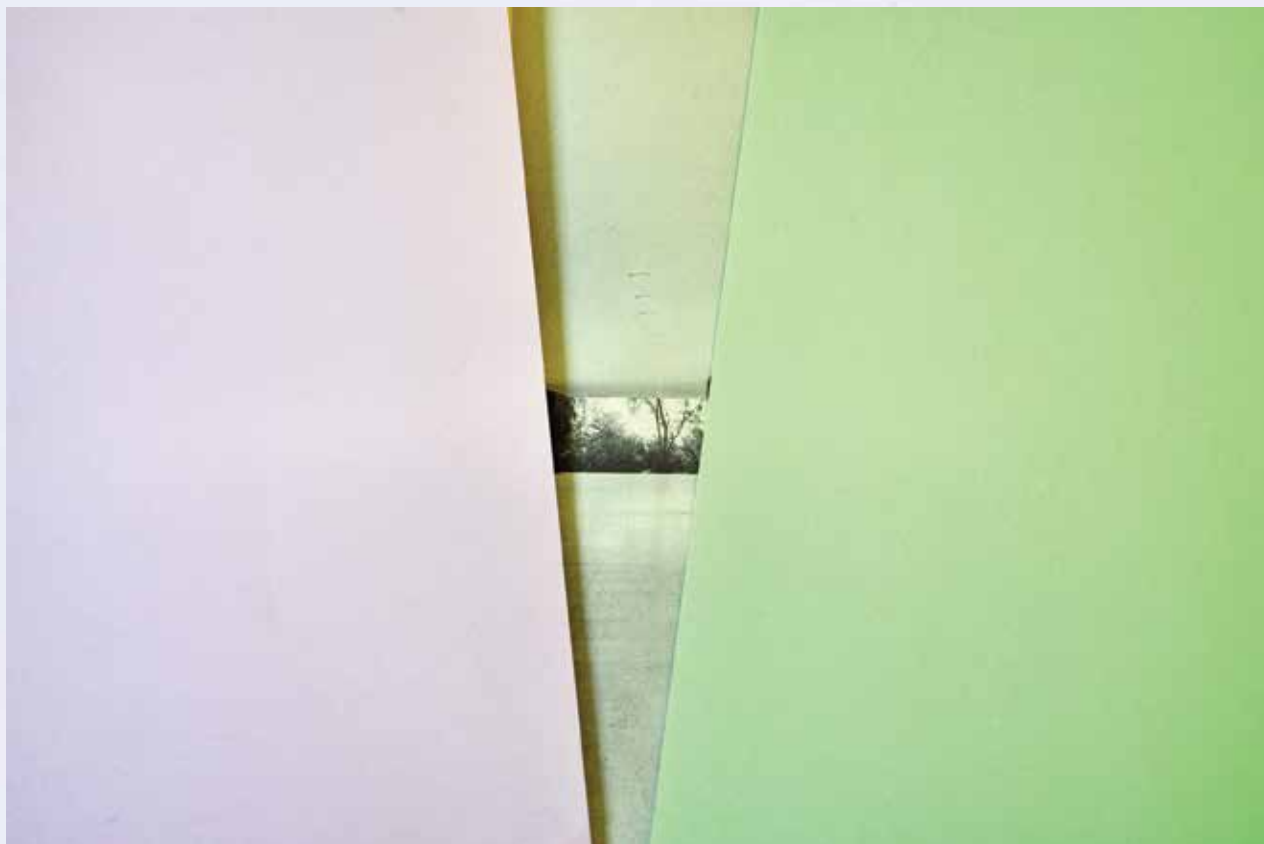
**Some People in the
Encyclopedia of
Architecture**
Silkscreen on Arches 88
23 x 13 cm
Edition of 25
2011

Images from a
1963 edition of *The
Encyclopedia of Modern
Architecture* were
cropped to highlight
the figures merely
intended for scale. The
architecture in these
re-framed images
becomes a backdrop
for the figures who
have now been placed
center-stage.



Improvisations
24 individual slides
dimensions variable
2014

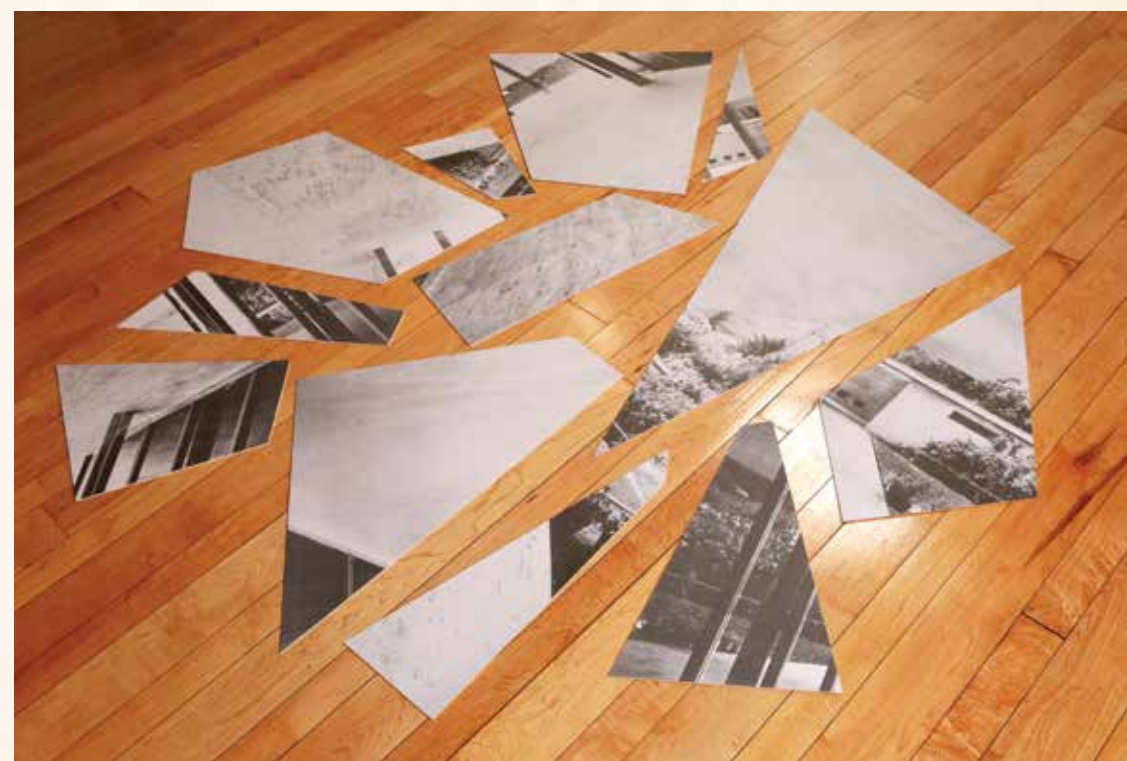
Photographed
collages





Crumpled Floor
Giclee print and vinyl
114 x 50 x 4 cm
2014

An image of the floor of Mies van der Rohe's Crown Hall, crumpled and unfolded.



Barcelona Pavilion in Pieces
Giclee prints on foamboard
Dimensions variable
2014

A found image of van der Rohe's Barcelona Pavilion cut into geometric pieces.



AVANT-GARDE TWILIGHT ZONE

Jason Foumberg

Ellsworth Kelly green, red herring, yellow noise, Yves Klein blueprint, black sheep, Calder pink flamingo, tickled beige, Mies gray, Judd gold, radiant Rafalski, white lie—who's afraid of cyan, yellow, and magenta?

It's 2014, and all the modernists are dead. We put their monochrome paintings inside an atom smasher to simulate a parallel universe. There, illusion (the "illusion of deep space," as Clement Greenberg called it) and flatness (such surface pleasures) are not antagonists but twins from a same surrogate father. Julie Rafalski charted the emergent constellation with colored pencils on the gallery's white wall like an ancient cosmologist on a cave wall. The dormant virtual beings multiplied as color copies from a machine, ghosts bound into books, or sealed into plastic packages and distributed. Eventually their hard edges were worn soft by touches, glazed with a patina of fingerprints.

Some kids collected baseball cards. Rafalski hoarded art magazines, art postcards, and coffee-table art books. Pages of paintings, full of juicy color, were the pin-ups above her teenage bed: the men of modernism.

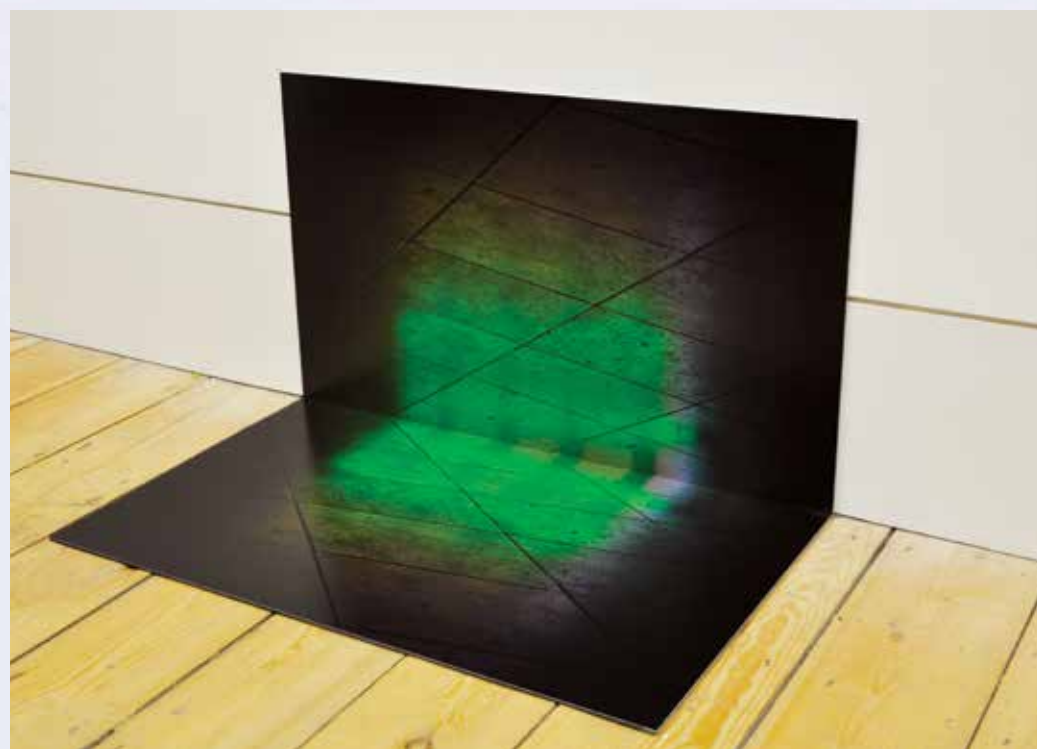
It looked like this: There was a party. You showed up to a drunken blitz. The red shape hung askew, the yellow one got kinked, and an ultramarine square squatted in the corner, on the floor. It was really like this: A curated garden of misfit artworks, relics of high-culture happiness, on display for inspection and obsession.

If a Dan Flavin fluorescent light sculpture gets unplugged in the night, and there is no one around to see it, is it still art?



Folded Painting
Book page, folded
25x35cm
2013

A page from an Ellsworth Kelly monograph was folded to create a primary color palette.



Flavin's Ghost

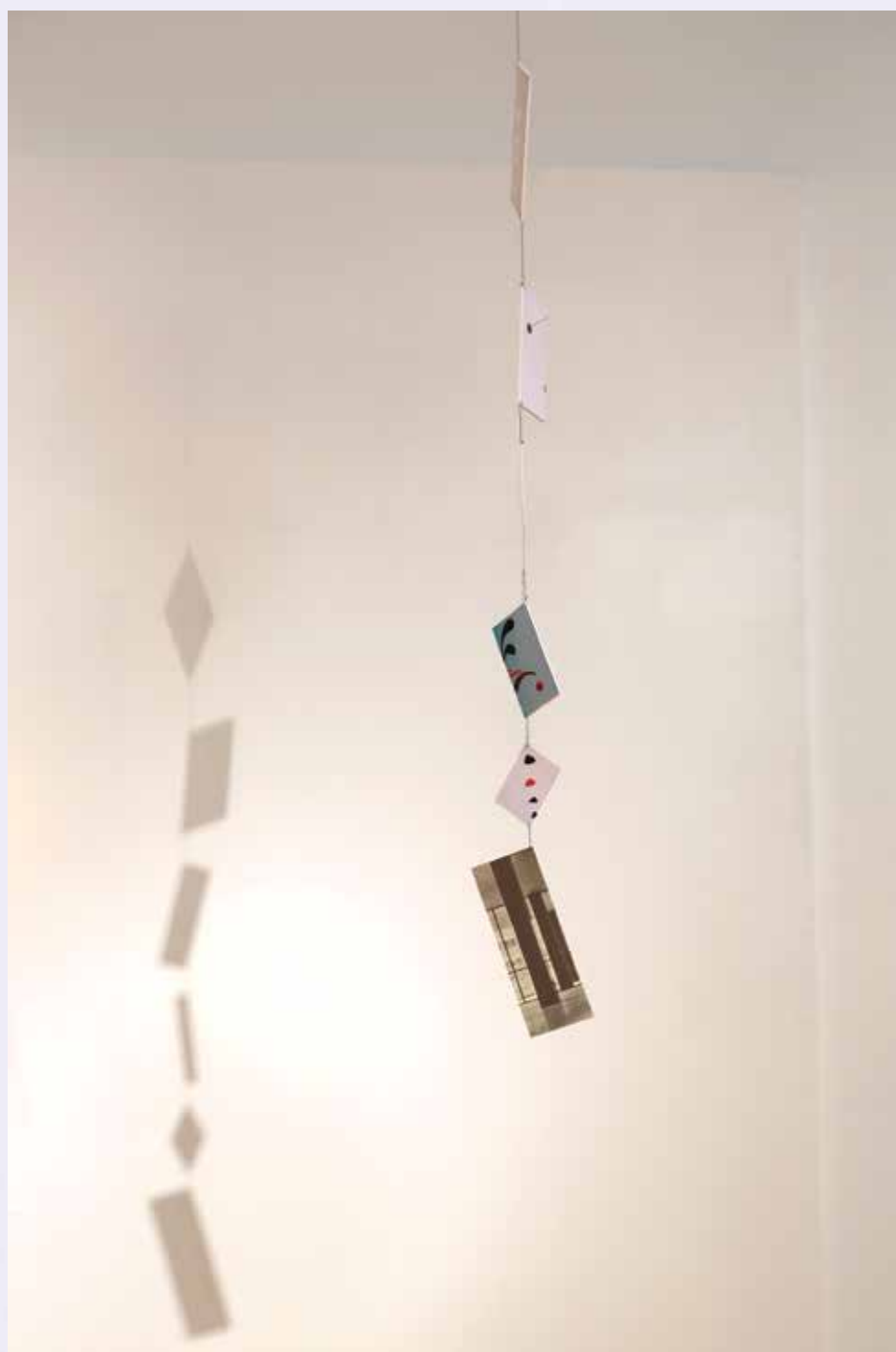
C-type prints
102 x 60 x 60 cm
Edition of 3
2014

A photograph of a reflection of one of Dan Flavin's neon pieces in a museum floor was taken. This image was then doubled, so that it creates the illusion of reflecting itself.



**Folded Yves Klein
Poster**

Yves Klein poster and vinyl
60 x 80 cm
2014

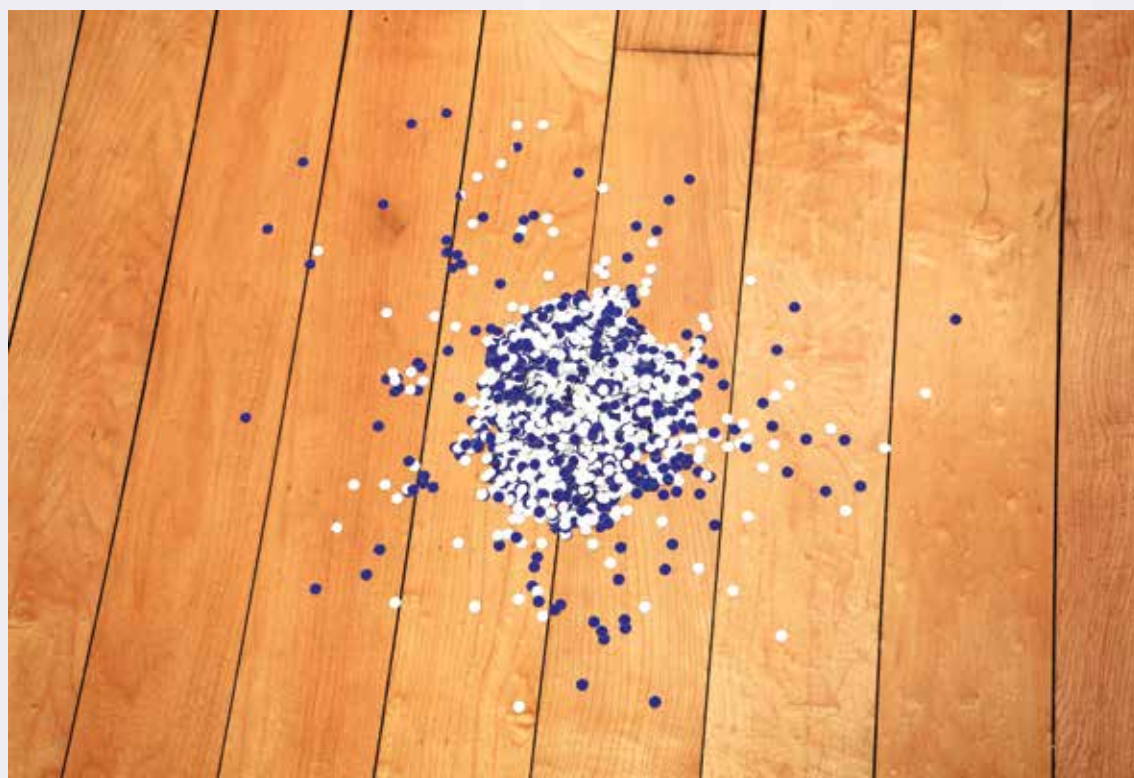


Hanging Columns
C-prints, postcard,
book pages
80 x 18 cm
2014

A mobile made of
partial images of
Alexander Calder's
mobiles and of the
columns in van der
Rohe's Seagram
Building.

**Calder's
Constellation**
Colored paper
dimensions variable
2014

Crumpled sheets
of paper that
correspond in color
and number to the
shapes in one of
Alexander Calder's
mobiles.



Konfetti
Confetti made out of
an Yves Klein poster
dimensions variable
2014

Twist
C-type print
106 x 150 x 80
2014

A geometric shape
from an Ellsworth
Kelly painting,
folded and twisted
into a sculpture.





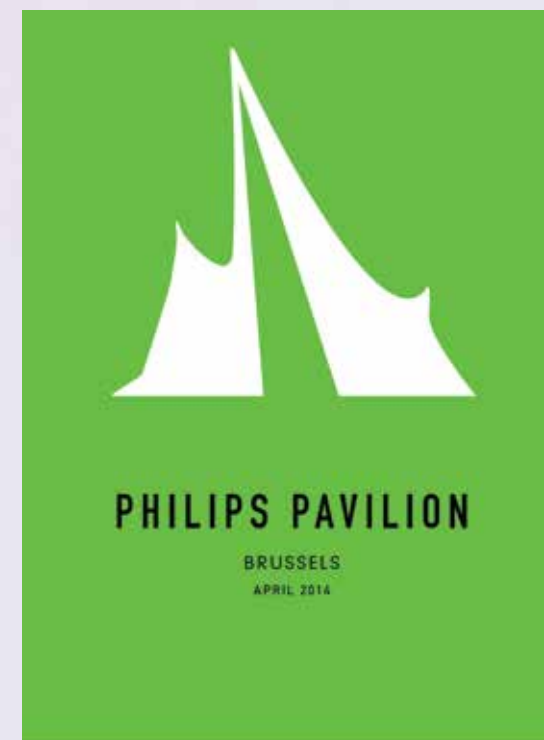
Incomplete Index
 Perspex, paper
 dimensions variable
 2014

Each geometric shape represents a piece in the exhibition. This index is incomplete as not every piece is represented.



Complete Index
 Pencil on wall
 dimensions variable
 2014

Each dot represents a piece in the exhibition. Every piece is represented.



Philips Pavilion
T-shirt worn by
attendee of the
opening night
2014

A visual identity was
designed for the
now non-existent
Philips Pavilion,
which was designed
by Le Corbusier
for the Expo '58 in
Brussels.

Deja-vu
Giclee print
21 x 30 cm
2014

A detail of an
installation view
of the exhibition,
in which the piece,
1000 Squares is
visible.



Jason Foumberg is *Chicago Magazine's* art critic, and associate editor at Newcity. He writes about contemporary Chicago art for *Frieze*, *Artforum.com*, *Photograph*, *Art Papers*, and *Art in America*.

Julie Rafalski was born in 1981 in Greenwich, Connecticut, USA to Polish parents. She spent her childhood between between Warsaw, Poland and Pennsylvania. She obtained a BFA in graphic design at the School of the Art Institute of Chicago and an MFA in art at the Slade School of Art in London. She lives and works in London.

Her work has been shown in Copenhagen, Warsaw, Berlin, Tel Aviv, London and Chicago. She has participated in numerous group shows including the *Salon Art Prize Show* (Matt Roberts, London, 2012), *WW Solo Award Show* (WW Gallery, London, 2012), *Multiplied*, (Christie's London, 2011), *The Royal Academy Summer Show* (2011) and the *Liverpool Biennale* (2006). Her solo exhibitions include *Not in View* at the Westminster Reference Library Gallery and *Footnotes* at Union Chapel, in London in 2013.

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