

Kopeikin Gallery
2766 S. La Cienega Blvd.
Los Angeles, CA. 90034

FOR IMMEDIATE RELEASE:

REBECCA BIRD
NIAGARA FALLS

January 10 - February 28, 2015

Opening reception with the artist on Saturday, January 10th from 6:00 - 8:00

Kopeikin Gallery is pleased to announce the opening of New York artist Rebecca Bird's third exhibition with the Gallery. The exhibition titled "Niagara Falls" presents an expansive body of paintings on both wood panels and canvas, along with works on paper. The genesis of these works was in a 1902 souvenir booklet of views of the frozen over Niagara Falls. In the photos the unstoppable force of the falls is arrested, halted the same photos capture violent movement into a static image. The ultimate American honeymoon destination or place to ride over the falls in a barrel as in Looney Toons cartoons; even though the Niagara Falls honeymoon is no longer de rigueur, these two ideas remain embedded in the site, romance and risk. The paintings depict inverted, remote or unoccupiable landscapes; ideal or perfectly safe places that can never be actualized or a future constructed out of fragments of the past. The exhibition opens with a reception for the artist on January 10th, 2015 from 6:00 to 8:00 and continues through february 28th. The exhibition is free and open to the public.

Bird has long been interested in how the imagination constructs ideas such as safety or trauma as interior imagery, and what this imagery might look like externalized. Her painting practice is equally rooted in the subconscious and an intense preoccupation with looking; zeroing in on a degree of detail that becomes abstracted from any unifying image, demanding an engagement with the material. Disengaging from linguistic meaning, Bird seeks to prolong the unresolved moment for as long as possible and bring about a primary act of seeing.

A new body of large-scale works that combine ink marbling on wood panels with observational painting of kaleidoscopic landscapes will be presented for the first time. As installed, the four large panels indicate the points of the compass, each embodying a cardinal direction in the abstract manner of pictograms. For Bird, symmetry and direction betray the role of the body in shaping consciousness.

A virtuosic fluidity between idioms of painting is deployed to process iconography culled from an archive of personal and cultural sources. Through Bird's heightened responses to emotional undercurrents in historical imagery and interest in the broader cultural subconscious Niagara Falls is a romantic and moody reflection on the isolation of the current moment.

Rebecca Bird studied at the Cooper Union and Yale Summer School of Music and Art and was a Fulbright Fellow to Japan in painting. Bird's work is represented in collections including the Museum of Modern Art, New York, NY. Recent exhibitions include Homeland, William Holman Gallery, New York, NY (2014); D-Day 1944, The Everhart Museum, Scranton, PA (2014), Draw Gym, 247365, Brooklyn, NY (2013); and Stars in My Pocket Like Grains of Sand, The Lower East Side Printshop, New York, NY (2013). She is the recipient of grants from the Ruth and Harold Chenven Foundation (2014), The Brooklyn Arts Council (2014 & 2013), Change, Inc. (2013), Max's Kansas City Foundation (2013), and was a Keyholder Resident at the Lower East Side Printshop (2012).

