

ERIN WOODBREY
AIR OF ANOTHER PLANET
JULY 2 - 19
OPENING RECEPTION
THURSDAY JULY 2
6 - 8PM

Gaa Gallery is pleased to present *Air of Another Planet*, new work by Erin Woodbrey. *Air of Another Planet* will be featured on the gallery's ground level space. The exhibition will run from July 2 – 19.

The work for this show was created while the artist was tracking the activities of the Mars Curiosity Rover and reading *The Air from Other Planets: A Brief History of Architecture to Come* by Sean Lally. The title of the exhibition references Lally's text, which investigates the architecture of energy. Through utilizing materials in our existing environment - solar, geothermal, sonic, etc., and their inherent properties and organizational structures, Lally advocates re-imagining the resources we have around us as the building substrates of new kind of architecture. From these points of departure, *Air of Another Planet* presents the artist's inquiry into material possibilities, surface, perception, and the ability to perceive of the enormity of the universe and the construction of life within and outside of this planet.

Erin describes herself as being in a state of perpetual bewilderment. She is constantly looking, researching and experimenting in order to document the discovery of meaning and reveal latent potential and significance of images, objects, and materials. *Air of Another Planet* reflects this impetus of making – curiosity, not knowing, and seeking.

Through an interdisciplinary studio practice Erin's work oscillates between installation, photography, drawing, sculpture, and time-based media. Experimentation with materials, images, and methods of display are central to the artist's practice. In the works featured in *Air of Another Planet* the artist uses material as a poetic language. Materials are pushed beyond their usual utility and purpose. Printers typically used for architectural plans are used to print large scale photographs. Light filters for stage and film are used as veils to present another pictorial space for the image. Locally sourced clay is used not as a sculptural material but a 2D material creating a hybrid of painting, sculpture, and drawing. Graphite is used as a photo manipulating mechanism for the image to create space and tonal range. Stringed lights typically used for lighting in celebratory decoration are rearranged, clustered to form a heat source and constellation of new topography of light. Each piece in the exhibition is built off one another. These works exist alone and in relation to one another. The work of creating is a continual process, constantly evolving.

Erin Woodbrey is a visual artist born in Portland, ME and lives in works in Orleans, MA. In 2007 she received a BFA from the School of the Museum of Fine Arts in affiliation with Tufts University and an MFA from the School of the Art Institute of Chicago in 2014. Erin's work has been featured in numerous exhibitions both nationally and internationally. Recent exhibitions include, *A Call For Drawings* (University of the Arts Utrecht, Netherlands), *New Prints New Narratives* (International Print Center New York, NY), *Video Trail Mix* (Tritriangle, Chicago, IL), *Paper - Tradition and Experiment* (Arka Gallery, Vilnius, Lithuania) and *For Love, Not Money* (15th Tallinn Print Triennial, Kumu Art Museum, Tallinn, Estonia). Her work can be seen in public and private collections including Columbia College (Chicago, IL), Provincetown Art Association and Museum (Provincetown, MA), and the Fundación'ace Art Collection (Proyecto'ace, Buenos Aires, Argentina).

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A Note to Mars (A Sighting)

*I grabbed a pair of scissors
To cut a hole,
in the closest piece of paper-
A photograph of the woods.*

*Perforated edge
To Make an aperture to see something
See through something.*

*In all this I feel unable to perceive of anything
But it feels wonderfully enormous,
full, ever expanding and small.*

All at once, all of a sudden.

*I saw you in the woods one
Dusk gray light away from night
Standing on the edge
Of a rock
That looked like it had a hat box key,
Small, jewelry sized,
Carved into its top edge bending over the back.*

*When I rounded the rock
The object disappeared into an
Open, sediment-like formation,
That could or would crumble
Now or in a million years.*

And then you were gone.

*I read yesterday
That in our consciousness,
What we think together, what we make together,
There are three scenarios of how this will end up
They break down into the causes of
The "world-for-us",
The "world-in-itself"
and the "world-without-us"*

*When I think about it all I feel are edges-
A complicated suffering with moments
Of reprieve, pauses and pulls
And heartbeats
Paving a fragmentary
Trail from this and that
And from that to this.*

*You faintly came back
For a moment to sit
Aside moss,
mulch, abandoned post.*

So I stop talking.

*And then you left again
Flickering
Staring in a glow
All your incandescence now
Cut in holes,
Resting in the woods, rocks, and clay.*



Text by Erin Woodbrey, 2015

Image of artist's studio

Self-portrait of the Mars Rover, Curiosity

in Gale Crater on the surface of Mars

(October 31, 2012) Image Courtesy of NASA