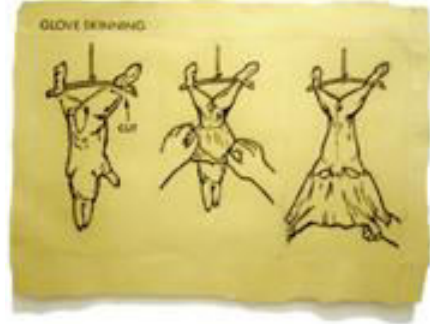


CRG Gallery

For Immediate Release

January 31, 2004

CRG Gallery is pleased to announce an exhibition of new work by **Robert Beck**, from **February 5th to March 20th, 2004**, with reception for the artist Thursday, February 5th, from 6 to 8 PM.



Combining works that exemplify ongoing concerns for the artist, the dominant theme of the exhibition is "Home", represented alternately as self, family, and country.

The complexity of the subjects invoked is evident in the content of the works and the array of media being engaged. Concurrent ideas, such as memory, architecture, sexuality and masculinity, are galvanized through the distinct mediums used to animate them, including photography, sculpture, painting, and drawing.

Central to the exhibition is the work titled, *Screen Memory (Mother's Room)*, one of a series of large-scale, gelatin-silver prints, bears an image of Christ partially obscured by reflected drapes. All images in the series are photographs of photographs, and indicate derivations of cliché domestic reproductions. These ghostly yet stark images propose that some memories, by necessity, suppress rather than reveal events from one's past.

Also on view will be a new work from an ongoing series of sculptures that condense and displace familiar domestic spaces into uncanny and disorienting architectural hybrids. Here, phenomenology and psychology are interchangeable as these constructions of familiar and commonplace building materials alter architectural conventions as much as they alter our perceptions and the associations we might have with them.

The exhibition will also include *Untitled (Afterimage)*, in which two corresponding canvases present contrasting inflections of the American flag. Here, the viewer is engaged by an optical effect, where on one canvas the inversed colors of the American flag creates a ghost image of red-white-and-blue on a blank canvas beside it. Juxtaposing a projected, optical phenomenon with a literal, affixed label, the work is a refraction of contemporary national ideologies.

Works that further previous inquiries by the artist will also be shown, including a bathroom stall partition, which, through erasure and obliteration, only reiterates the constellation of graffiti covering it; a charcoal drawing "how to" lesson in skinning a rabbit with bare hands; and small-scale sculptures that incorporate bullets and mortician's wax, or wound filler.

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