



Clowntown: Michael Rees

at

Bravin Lee Gallery

526 West 26th Street #211

New York, NJ 10001

10.21 - 11.23, 2016

ClownTown Press Release

BravinLee programs is pleased to present Michael Rees' new n-dimensional sculptures. The exhibition opens Friday, October 21, 2016 from 6:00pm to 8:00pm at 526 West 26th Street, suite 211, New York City.

When looking at Michael Rees's art many people might be tempted to ask "what is this about?" In Rees' case the answer is "Who wants to come up on stage and let me guess what's in your pocket?"

Queue the music! Send in the clowns! In our farcitectural, internet of things, opinions have the same clown-nose shape form and weight and are equal to every other opinion no matter how scary or banal. This is the farcical neighborhood in Michael Rees' Clown Town. The exhibition includes big clown shoes, a shooting gallery that sculpts a sculpture, an inkwell monkey head with an alternating sign that says "winner" then "loser," a man in a barrel suit, among other gags. Rees mines the big tent of ideas through a thread of elusive and ineffable Pynchonesque story telling.

Clown Town includes 12 new sculptures in marble, plastic, plaster and aluminum. Each work is supplemented with photographs imbedded with augmented reality technology.

a tablet app to access the virtual objects, images and animations. The augmented reality aspect adds layers to the sculptures through image triggers. While clowns often prompt uneasy laughter they are a manifestation of our need to test the limits of who we are through play and experiment.

Clown Town is a comedic picaresque mediated by a sculptural interface. Each form contains a juxtaposition of imagery, and augmented reality that plumbs aspects of internet foolishness. The ludic tenor of the works in Clown Town points to anxious times and shifting definitions of the world, while a sense of fatalism in the face of political and economic surrealism suffuses each work. The clown motif is increasingly apt for our hard to swallow era.

This inescapable clownish aura of Rees's works is felt as variously exuberant, silly, incompetent, abject or grotesque. Clown Town looks into a sculptural condition stuck within a transformative trajectory that takes us from the existential to the artificial. Rees draws viewers through an ideational house of mirrors, deftly shuffling technologies, medias,

Check list for the exhibition

1. Abject Weather With Clown House and Kitty Ball, 38x38x72", steel, marble, archival inkjet print, augmented reality application, 2016.
2. Ambient Instantiation, 38x28x50", marble, steel, augmented reality application.
3. Abject Weather, Um and Ah, clown's mouth, winner/loser. 12x12x33", plastic, glass, aluminum, augmented reality application. 2016.
4. Bitter Pill and Landscape Cube, Wrestlers1, Mathematical Pony2. 12x12x33", plastic, glass, archival inkjet print, augmented reality application. 2016. 1 Hercules and Antaneus, Lucas Cranach the Elder, 1530. 2 the photo texture of the pony is a sculpture made by Michelle Ray.
6. Long Stom Recursive (vintage clown pair1 on long stom), 16x16x28", plexiglass, glass, archival inkjet print, augmented reality application. 2016 1 Big Bare Feet Vintage Clown Shoes from <http://bit.ly/2dhtuFH>
7. Occupy Itchy Scratchy: barrel man and boot1, 32x32x67", steel, marble, archival inkjet print, augmented reality application, 2016. 1texture map is from Michaela Eichwald,

8. Preservation of Finitude (clown1 triggers jackass2), 30x20x65”, steel, marble, archival inkjet print, augmented reality application. 2016. 1Clown Torture, by Bruce Nauman, 1987. 2 internet photograph from google image search “jackass” or “stubborn pony”.
9. Slappy Pappy: sleeping clown (thought bubble, speech bubble), 30x30x41.5”, marble, archival inkjet print, augmented reality application. 2016
10. Vanitas: Steppes of Shoe (false eyelashes and yes / no), 18x28x70”, foam, aqua resin, wood, formica, archival inkjet print, augmented reality app. 2016, copper wire, augmented reality application. 2016
11. Vanitas: Matrix (barrel suit1, multicolor boot), 18x18x72”, steel, abs plastic, wire, archival inkjet print, augmented reality application. 2016. 1Unknown photograph of man in a barell suit, internet download.
12. Vanitas: Transmission (mountain scene, constructed matrix willie1), Steel, ABS plastic, archival inkjet print. augmented reality, 2016 1 photo texture from Weary Willie the clown character performed by Emmet Kelly photograph “The Circus Comes Home” by Joseph Janney Steinmetz March 21, 1947.
13. Shooting Gallery, 48 x 36 x 30 inches, steel, inkjet print on paper. 2016



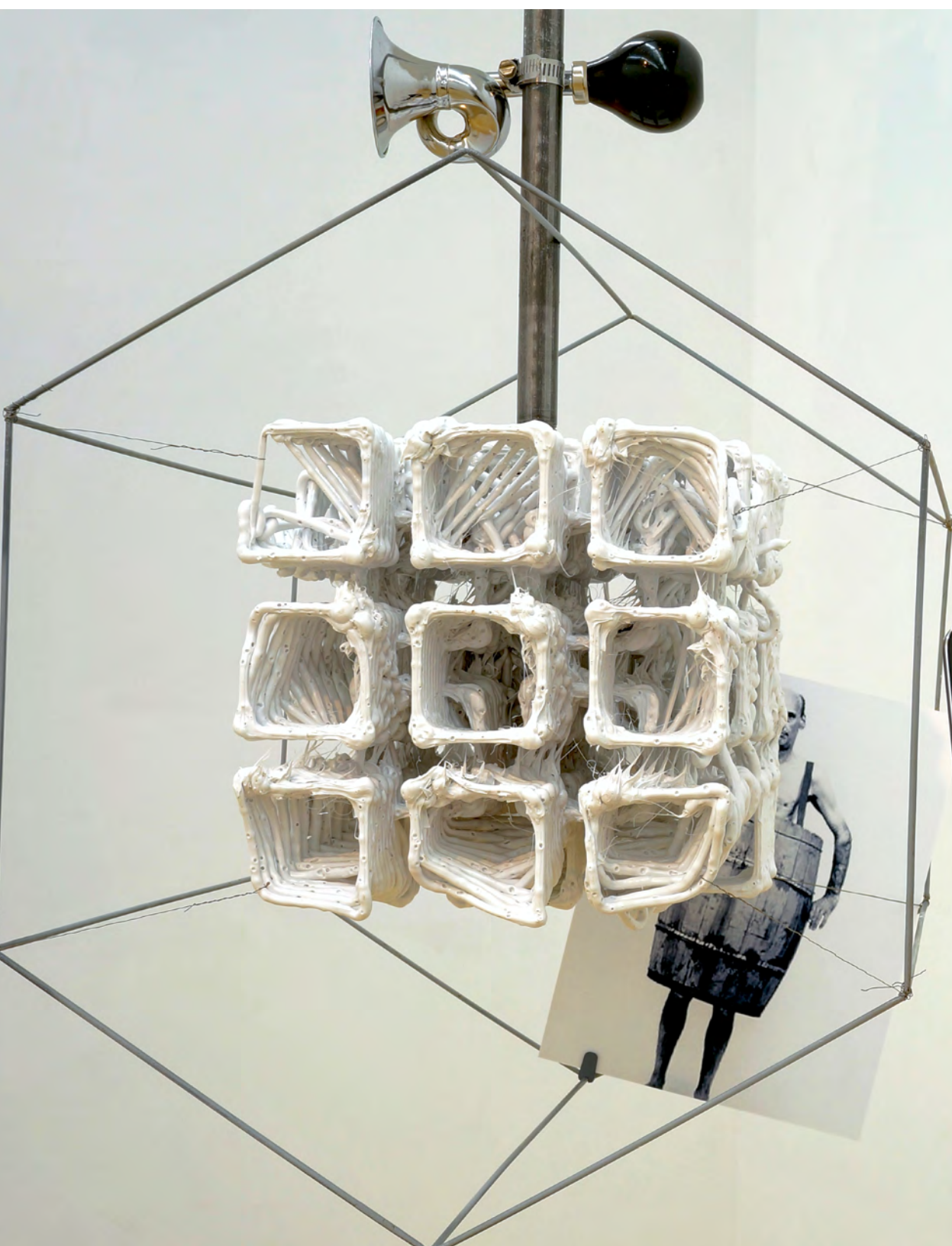
Abject Weather With Clown House and Kitty Ball, 38x38x72", 2016.







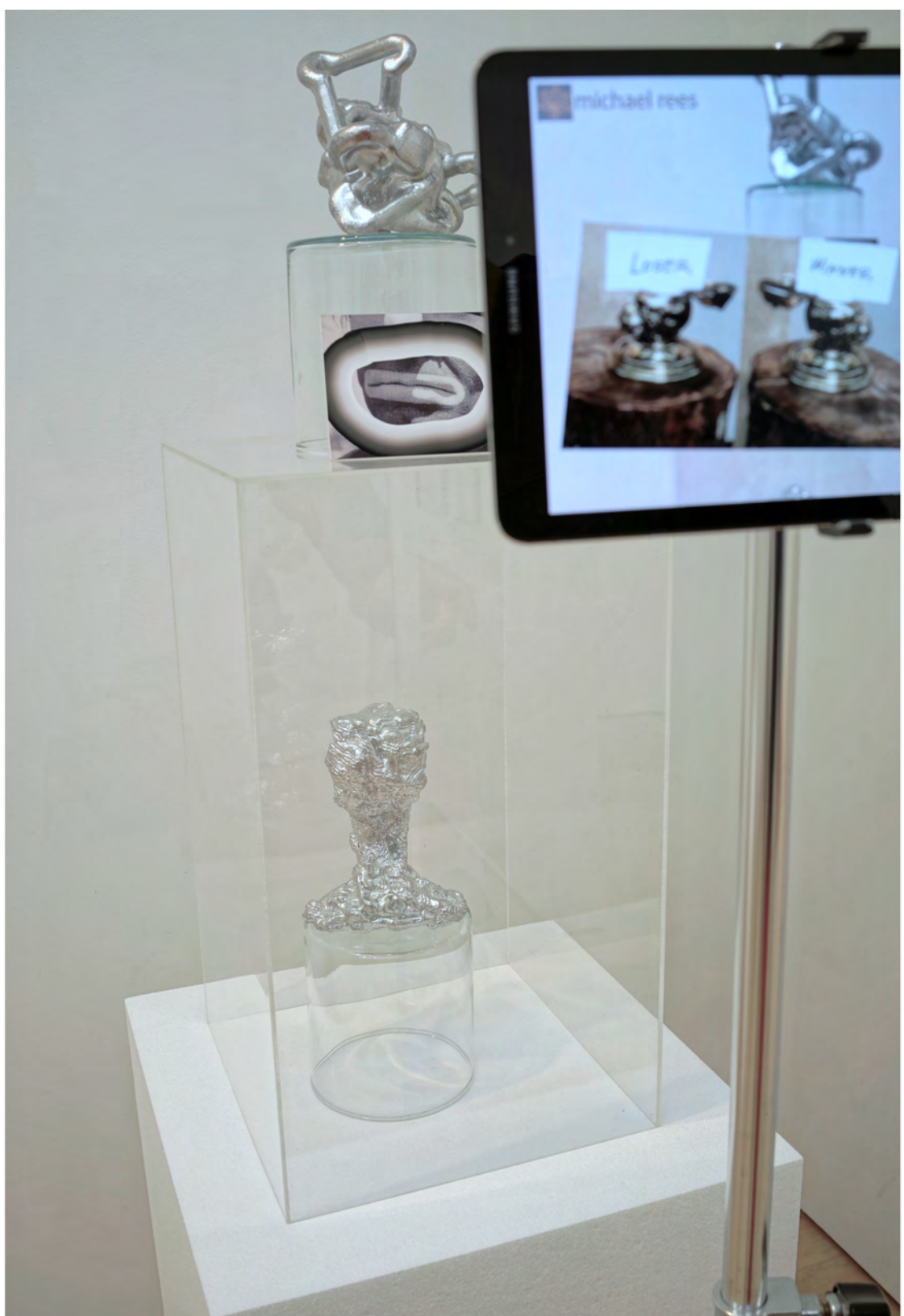
Occupy Itchy Scratchy, 32x32x67", 2016.



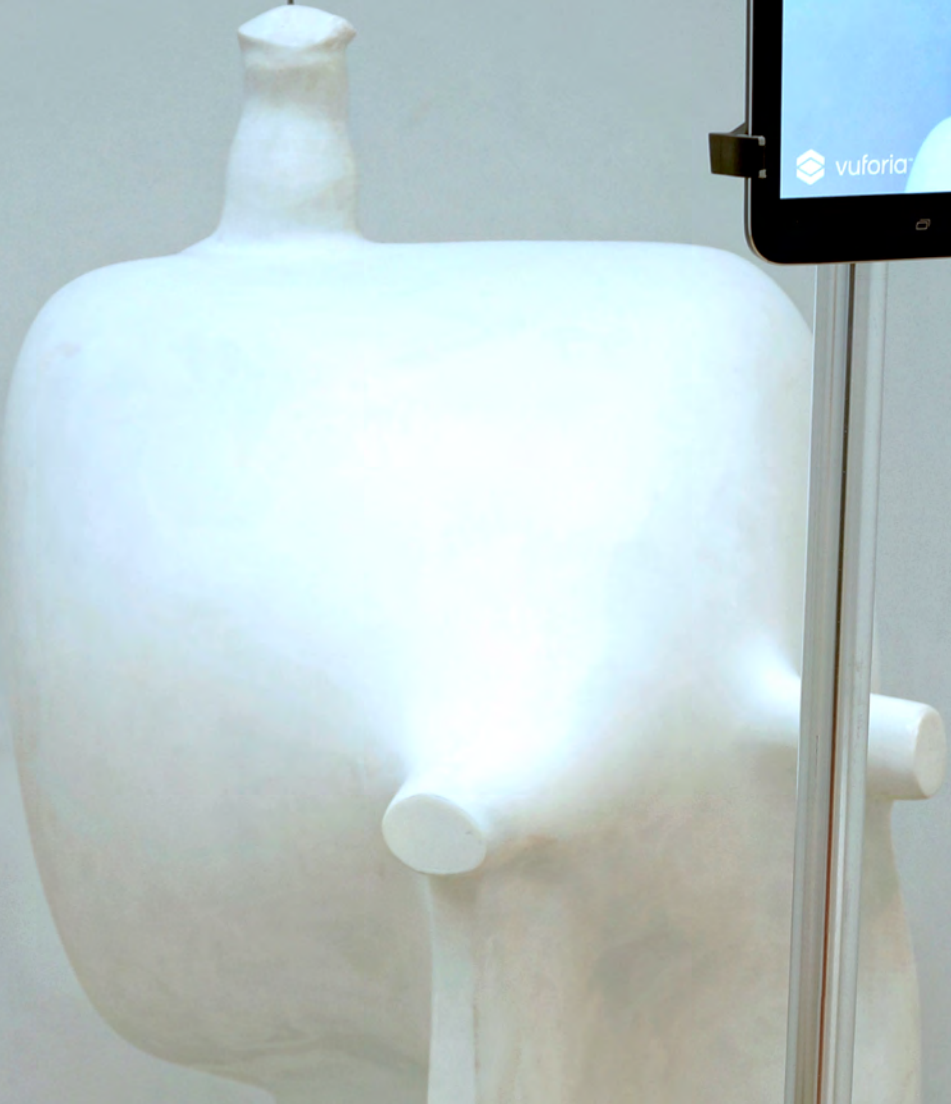




Abject Weather, Um and Ah, clown's mouth, winner/loser 2016.







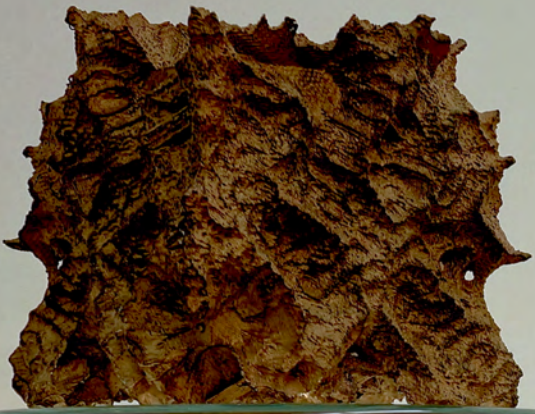


Vanitas: Steppes of Shoe (false eyelashes and swallowing clown) 18x28x70", foam, aqua resin, wood, formica, archival inkjet print, augmented reality app. 2016





Bitter Pill and Landscape Cube, Wrestlers, Mathematical Pony 2016











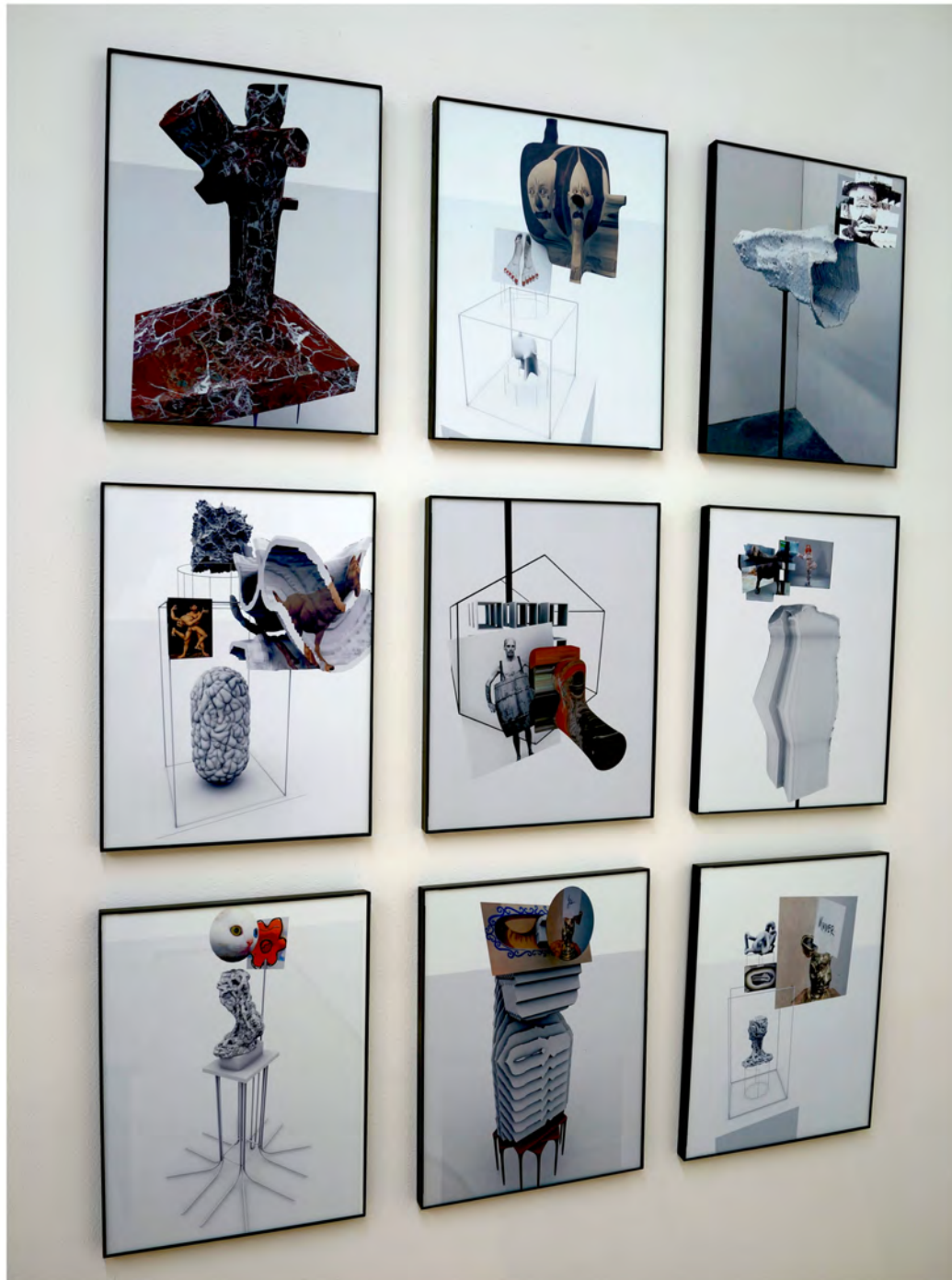
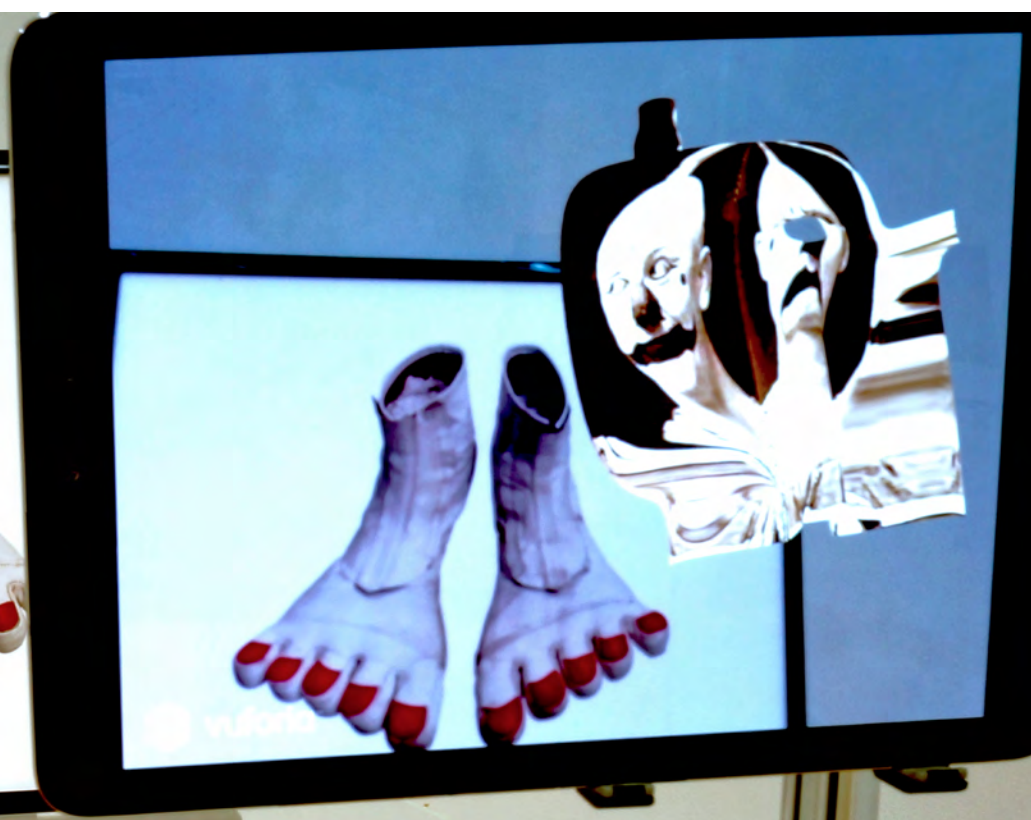


Image of sculptures with Augments





Slappy Pappy: sleeping clown (thought bubble, speech bubble), 2016

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