

CAMPOLI PRESTI

Press release

Hôtel Le Lièvre #5

Eileen Quinlan and Marina Rosenfeld

17 - 31 July 2021

Campoli Presti is pleased to announce the fifth iteration of Hôtel le Lièvre. The installation brings together the work of artists Eileen Quinlan and Marina Rosenfeld. Quinlan's photographs, built from echoes and residues of the physical world, come into dialogue with Rosenfeld's enigmatic evocation of the body at night. The works share a state of suspension between publicness and distance, attention and self-effacement that could be read as 'ambient' - their grammar is that of the trace, of repetition and dissipation, like the overdetermined and liminal spaces that increasingly populate our engineered existences.

Rosenfeld's works explore the material traces of sensory experience, especially through sound and its mis en scène. Her mixed media work *Ssalute and Receiver*, produced during the pandemic in Dallas, Texas, stages an encounter with public space in a time of emergency: the spectator is a driver, enclosed in the protective isolation of their vehicle, as the cinematic desolation of the city at night accompanies a spiral ascent through a vacant parking structure. The labyrinthine environment is populated momentarily by a lone trumpet player whose musical salutation harmonizes briefly with the distorted echo of an ambulance passing below. Nearby, Rosenfeld's steel and aluminium sculpture emblemizes the temporal disorientation of listening in isolation, a speculative supplement to the intimate, corporeal address of music.

Combining strategies of the analogue, digital, appropriated, and authored, Quinlan meditates on our deepening immersion in the virtual. Her digital works record the effects of light and refraction via mirrors slid across a flatbed scanner, recalling earlier still-lives of reflective materials. In *Claremont and Bear*, named after two of the recent California wildfires, a painted icicle backdrop from the Disney film *Frozen* is dragged across a flatbed scanner and distorted by a moving piece of mylar. It is then inverted in its colour values from ice to fire. This elusive, 'ambient', performative action is inflected by waves of apocalyptic anxiety, layered with a saccharine invocation of the *Snow Queen's* shattered mirror associated with it.

Eileen Quinlan (1972) lives and works in New York. Her work was recently featured in *Objects Recognized in Flashes* at MUMOK, Vienna, a ground-breaking exhibition on the current state of photography curated by Matthias Michalka, bringing together the work of Michele Abeles, Annette Kelm, and Josephine Pryde's alongside Eileen Quinlan's. Quinlan also recently had a solo exhibition at Kunstverein Düsseldorf, Germany. Her work was shown in the 57th Venice Biennale in 2017, as part of the exhibition *Viva Arte Viva*, curated by Christine Macel. Past group exhibitions include *Image Support* at Bergen Kunsthall, Norway (2016); *Collected by Thea Westreich and Ethan Wagner* at the Whitney Museum, New York (2015); *New Photography 2013*, curated by Roxana Marcoci at MoMA, New York (2013). Quinlan had a two person exhibition at the Museum of Cycladic Art, Athens in 2016; at The Kitchen, New York in 2012 and a solo exhibition at the ICA in Boston in 2009.

Marina Rosenfeld is an artist and composer who lives and works in Brooklyn, NY. She is currently featured in the solo exhibition *We'll start a fire*, at Kunsthau Baselland in Basel, as well as the group exhibition *Seeing Sound*, curated by Barbara London, at Kadist Foundation, San Francisco. Other recent solo exhibitions include The Artists Institute, New York (2019); Portikus, Frankfurt (2017); and the Hessel Museum/Center for Curatorial Studies at Bard College (2016). Rosenfeld's work has been included in the Whitney Biennial (2002 and 2008), the Aurora Biennial, Dallas (2020), the Montreal Biennial (2016), the Liverpool Biennial (2011), PERFORMA Biennial (2009 and 2011), and *Every Time A Ear di Soun*, curated by Bonaventure Soh Bejeng Ndikung and Marcus Gammel for documenta14 (2017). Rosenfeld has created large-scale performance works for the Museum of Modern Art, the Park Avenue Armory, and the Guggenheim Museum in New York; the Fondation Serralves, Porto; South London Gallery, UK; Kunsthall Bergen with /Borealis Festival, Norway; the Stedelijk Museum with the Holland Festival, Amsterdam and Wien Modern, Vienna among many others. She has also composed scores for choreographers Ralph Lemon and Maria Hassabi, and performed live sound with the Merce Cunningham Dance Company between 2004-2008.