

FOR IMMEDIATE RELEASE

GOSTA PETERSON, ODESSA STRAUB, ARIEL DILL, CHRISTIAN SAMPSON

RIPPLE EFFECT

January 6th – February 12th, 2017

Gosta Peterson, taken for *Mademoiselle Magazine*, 1973

Turn Gallery is pleased to announce **Ripple Effect**, a four-person exhibition in which three artists -- **Odessa Straub, Ariel Dill, and Christian Sampson** -- respond to a single photograph by **Gosta Peterson**. Peterson's image is that of a woman in a multi-colored floral dress looking into a three-paneled mirror with three bright, vertical, deco lamps. The photo, taken in 1973 for *Mademoiselle Magazine*, seems to carry back to an earlier time -- perhaps the turn of the 19th century. This was a moment when interest in women's issues were starting to take place, just as the 1970s was a decade when feminism came to the fore in both art and society. Straub, Dill, and Sampson, all abstract artists, were asked to respond to the internal life of Peterson's image, which serves as the touchstone for the works seen in this show. The consequences of their efforts are remarkably nuanced in their appraisal of a photograph that has subtle political implications at a time when many women's rights may be challenged. Through their various mediums -- painting, light projection, and textiles -- these three artists portray ideas and imagery without figurative interpretation, inviting the viewer to step inside the mirror of the unknown.

GOSTA PETERSON (b.1923, Orebro, Sweden) Peterson is a pioneer fashion photographer who worked throughout the 1960's - 1980's and is known for pushing story telling first and fashion second. Peterson broke the static mold of 1950's fashion photography as well as racial boundaries by putting the first African American woman on the cover of a fashion magazine. Self-taught, he began shooting in 1958 for *Mademoiselle* and continued to work for *Harper's Bazaar*, *Elle*, *Look*, *Esquire*, and *GQ*, among others. From 1965 -- 1977 Peterson worked on weekly stories for the *New York Times Fashion Magazine* including his iconic spread of Twiggy's first photos in America.

Peterson's works have been exhibited as well as collected by the Metropolitan Museum of Art, New York; Victoria Albert Museum, London; Modern Musset, Stockholm (solo); Museum of Fine Arts, Boston; Detroit Museum of Art, MI; Worcester Art Museum, MA; Museum of the City of New York, New York; and his most recent solo exhibition at Turn Gallery, New York, January 2015. He currently resides in Manhattan.

ODESSA STRAUB (b.1989, Brooklyn, NY) Straub's work draws from visual constructions of a moment and situation, translating the malleable imagery produced by combing through memory. Straub fluctuates between paint and materials in their most self-referential forms, revealing a spectrum between the two. Layered with emotions, bold textures, and fluid gestures, Straub's surfaces fuse paint with found materials such as rope, felt, leather, PVC, latex, and plexiglass. While remaining tactile and familiar, Straub's work in **Ripple Effect** utilizes materials in a way that evokes the physical knowing of their substance, alongside the illusion of image and depth.

Straub graduated with a BFA from The Cooper Union in 2013. Solo exhibitions include: Necrotizing Woos, at Jeffrey Stark, New York, NY; Seasonings on Precipice Perception, at Mier Gallery, Los Angeles, CA (2015). Recent group exhibitions include: Your Face in the Mirror Isn't Your Face, Moran Bondaroff, Los Angeles, CA; Blue Jean Baby, SEPTEMBER Gallery, Hudson, NY; Present Conditional, Mier, Los Angeles, CA; Perfect Present: Three Generations of Painting, Jeffrey Stark, New York, NY; That's The Neighbor, Always Dressing These Boulders In The Yard, The Suzanne Geiss Company, New York, NY. She lives and works in New York City.

ARIEL DILL (b.1976, Los Angeles, CA) With no single layer dominating, Dill's oil paintings straddle abstraction and figuration. Her shifting compositions and ribbon-like gestures of paint appear to be floating in the ether, ghost-like. Echoing mythology, Dill's brushstrokes drift between animals, costumes, expressions, and landscapes. Her works in **Ripple Effect** include paintings on canvas and vintage handkerchiefs. Dill removes the object of the picture frame, breaking down the external and unhinging the spirit of the internal.

Dill received her MFA from Hunter College and BA from Skidmore College. Her most recent exhibitions include a two person exhibit Ariel Dill/Mairikke Dau at Safe Gallery, Brooklyn, NY, curated by artist Eddie Martinez, and her solo exhibit, Cosmic Springs, at Turn Gallery, New York. Other exhibits include Let's Walk, Cuevas Tilleard Project, New York, NY; Anderson's Hidden Game, Loyal Gallery, Stockholm, Sweden; The Sorcerer's Apprentice, Pablo's Birthday, New York, NY; Drawing Hilma Af Klint, Jackie Klempay Gallery, Brooklyn, NY; New Paintings By....., Jack Hanley, New York; Dear Painting Looking Forward!, 247365, Brooklyn; Oscillations (solo), Southfirst Gallery, Brooklyn, NY.

CHRISTIAN SAMPSON (b.1974, Bradenton, FL) Hovering between painting and sculpture, Sampson's Color Light Projections vacillate within dimensional boundaries. Through the physical real, the illusionistic projection, and the related double, Sampson creates playful and dimensionally layered installations of color, light, and form. Most often his works are created site-specifically in response to a physical architectural space, from museum halls, to domestic living spaces, to pop-up performance stages. Although his installations align themselves with the minimal language of Light and Space, artists of the 1960's, his works can also be linked to early cinematic animation and handmade filmmaking experiments. Sampson's installation in **Ripple Effect** captures a fragmentation similar to Peterson's photograph – a moment that is frozen and divided into three different versions of reality.

Sampson's works have been exhibited at Centre Georges Pompidou, Paris, as well as Southfirst Gallery (Maika Pollack), Brooklyn, NY. In 2015, he collaborated with Ariel Dill and Amanda Friedman on a Color Like Projection Reading Room for "Drawing Hilma Af Klint" at Jackie Klempay Gallery, Brooklyn, NY. He also collaborated with Amanda Friedman in 2015 and 2016 creating Color Light Projections for dancers and performances at U.S. Blues Gallery and Essex Flowers Gallery, New York. From 2015 - 2016 Sampson's work was featured at Centre Pompidou-Metz in an exhibition titled "Cosa Mentale: Art and Telepathy" curated by Pascal Rousseau.

Opening reception will be held Friday January 6th from 6-8pm at Turn Gallery, 37 East 1st Street. RIPPLE EFFECT will be on view until February 12th.