

Cherry and Martin

Nys Dambrot, Shana. "SoCal Represents at Paris Photo L.A. 2014: Brian Bress" (excerpt), *KCET Artbound*, April 24, 2014.



Brian Bress will present a solo show at Culver City's Cherry & Martin space (New York Backlot G2), which includes works you might have seen in a slightly different configuration at the Stark Bar at LACMA. "Idiom (Brian, Raffi, Britt)" 2013 was a high definition three-channel color video with wall-mounted monitors, each measuring 22.5 x 37.5 inches. On a 19 minute, 24 second loop, the work is both more massive and more durational than the typical photograph one imagines. For this fair, Bress reimagined the triptych as singular images, using some of the same costumes, characters and image construction techniques that were used for the Stark Bar piece but with different variations of color, pattern and performance. Paris Photo LA has gone out of its way to including "the moving image" in the photography tribe, so Bress will not be the only video artist on the lot. Of course, Bress is not really a video artist anyway. Rather his gallery describes what he makes as "soundless, digital loop in which isolated actors (often the artist himself) perform in various forms of dress -- their faces, torsos, and arms obscured by sculptural masks and suits or paint that originate from the artist's photo-collages, which are composed of found and original photographs."

For Bress, photography is "a means to an end," he says. "I love that the more ubiquitous the technology becomes the less people want to marvel at the technique and the process and the more they skip immediately to the form and content. And in what I do a lot of times that content is about documenting other art processes, like painting or drawing or performance. A more direct answer is that I see video as being a continuance of the process of photography but, that relationship quickly becomes secondary once you add motion and time to the mix, and I'm more likely to answer questions related to performance than to photography than if I showed prints of the same subject matter. The way that I got from still photography to video was through the desire to document the performances I was doing in these giant tableaux I was building in my studio. I think we're instinctually drawn to document and tell stories about the people around us. The reason that figures still play a role in the videos where the imagery is so highly abstract is because I'm in love with watching things come to life and giving that magic over to the viewer."



Brian Bress, "Idiom (Brian, Raffi, Britt)," 2013, high definition three-channel video (color), high definition monitors and players, wall mounts, framed, each panel: 22.5 x 37.5 inches, 57.15 x 95.25 centimeters, TRT 19 min., 24 sec., loop

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Brian Bress, "A River," 2009 color lightjet print | Courtesy of Cherry & Martin



Brian Bress, "Britt's Drawing" | Courtesy of Cherry & Martin



Brian Bress, "Raffi's Drawing" | Courtesy of Cherry & Martin



Brian Bress, "Raffi's Test" | Courtesy of Cherry & Martin