

BRILLIANT
CHAMPIONS
GALLERY

Ice Capades

Artist Residency and Exhibition with Randy Colosky
July 29- September 6, 2016

Brilliant Champions Gallery is delighted to partner with interdisciplinary artist Randy Colosky, for a month-long residency, followed by an exhibit devoted to **Ice Capades**. During this time, Colosky will be creating a dynamic site-specific installation in our Brooklyn exhibition space which opens up to the outside world via an enormous 10-foot-tall front door. In the blazing heat of August in Brooklyn, Colosky will strip down various refrigeration components to their basic forms and utilize them as materials. As freon, compressors and evaporators draw water out of the thick humid air and freeze it, the long since taken-for-granted technology of refrigeration will interact sculpturally with the outside environment.

For the proposed installation, Colosky ties his work to his experience of growing up on the tail end of the Cold War. As he describes, *“the battle for No Nukes was being chanted by Jackson Brown in Central Park and a potential holocaust was still just a red button away the Kremlin. As kids, to get though the weight of it all, we just watched a lot of TV.”* Colosky reflects on a certain nostalgia for that era, particularly exemplified by the Ice Capades, a traveling entertainment show featuring ice skating performances. The relentless commercials for this glitzy spectacle, cumulatively impacted the artist and eventually influenced the title of this conceptual installation.

By directly interacting with weather and temperature in this installation, Colosky turns to examine today's global concerns. In his words: *The Cold War was a battle of technology as well as hearts and minds to overcome the enemy. But now there is a new Cold War, where collectively, individually and statistically, technologies will need to be invented and mankind on a whole will have to be won over to face an enemy that is looking back in the mirror every day.*

The proposed project comes from Colosky's examination of his nostalgia, from his comparing the political experiences of his childhood to that of today, and from his personal experiences of climate from both an East Coast and a West Coast perspective:

Although I grew up in the Tri State Area, I have live on the West Coast for so long now that the East Coast seems like some kind of History Channel Documentary. On the East Coast, seasons define the categorization or memories, experience and time. On the West Coast there is one continuous gradation range of temperature that gently moves from slightly warmer to slightly colder sweater weather. Some of my memories have edges and some are on a long continuous wavelength.

Street art is made in collaboration with Randy Colosky for the exhibition by knitter, crocheter, crafter by Jesse Hemmons, also known as Ishknits. Philadelphia based, her obsessive passion for yarnbombing has expanded into larger installations and different cities across the United States with a focus to leave a positive impact on communities and make art accessible to people who may feel excluded from the fine art world.

Artists Statement

For the last 30 years, I have honed my artistic practice in an unlimited variety of visual media with the intent of investigating ways to re-contextualize materials and processes into transformative visual experiences. By utilizing content from science and history to form the language of my work, I strive to set up a visual polarity of what is familiar and unfamiliar as a way to engage the viewer about time and timelessness. This polarity offers an expansion to the accepted experience of engagement; the familiar representing what we know and have experienced and the unfamiliar representing the question of where we are going. Using a formal visual language base on modular elemental components, I explore how scale functions from the micro to macro level and the transformations that occur as scale changes. This emulation of nature is a way for me to connect with more universal elements and incorporated a scientific reality to the works that creates a tension between nature and abstraction. I see art as a transaction between the artist and the viewer. From this vantage point, I look to create works that have contrasting layers of content that amend the viewer's initial perceptions of what they are experiencing. I approach my work from a place of economy of form and process to allows viewers to relate to universal characteristics within the work so the viewer can bring their own experience and imagination to the viewing experience. As an artist and sculpture I am enamored with the function of architecture and public spaces. To me the work I make is in collaboration with the space it exists in. Museums, galleries, open fields, window spaces, all have attributes that can be capitalized on esthetically as part of how my work evolves. In my pieces, no matter what the medium I decide to work with I aspire to tease out and expose aspects of materials, location and history in ways that they might not normally be viewed in. Sometimes its though exposing area histories through an unorthodox viewpoint, sometimes its taking a materials an finding some optical quality that you don't normally see and sometimes is isolation of a scientific concepts that can have interesting formal poetics in its realization as an object. I have worked in the public art forum, with the San Francisco Arts Commission and The Oakland Public Arts Commission creating public works. I have been commissioned to make large-scale pieces for solo museum shows including the San Francisco Museum of Craft and Folk Art and The Battery in San Francisco. I have worked as a public art installation consultant for DPR Construction at the new UCSF Mission Bay Medical Center in San Francisco. I received a Bachelor of Fine Arts in ceramics from the Kansas City Art Institute in 1987. I have been awarded grants from the Warhol Foundation for the Visual Arts, The Fleishhacker Foundation, the Zellerbach Family Foundation and the KALA Art Institute Residency. Recent public projects include large-scale sculptures for the downtown ArtPark in Oakland, California and two installations at the 101 California Building Atrium in San Francisco. I have exhibited solo shows at the San Francisco Arts Commission Grove Street Gallery, The Museum of Craft and Folk Art (San Francisco), Chandra Cerrito Contemporary (Oakland), K Imperial Fine Arts (San Francisco), and Ampersand International Arts (San Francisco).