

DADABASE

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Kevin Bright's new body of work is a radical shift from his earlier abstract paper constructions. Yet at the same time, it remains within the same conceptual framework that made his earlier works successful in presenting the viewers with a new form of painting. Unlike the *Inside Out* series, the works included in *Residue* are flat and movement in them is restricted to a rectangular frame. Rather than using scissors and blades on his studio desk, this time Bright utilizes computer tools to cut up and move around sections of his work on his virtual desktop. These sections are no longer vertically oriented nor they are organized randomly. Instead, their composition follows a grid.

As a result of digital manipulations, the new work's materiality now has to be realized via the medium of printed photographs. This itself is an acceptance of the closer proximity that photography and painting enjoy today as a result of more than a century of coexistence and competition in the field of visual representation. While at the first instance, the overwhelming material distance between the new work and the previous work renders the presence of painting in the new series as residual, one has to remember that this painterly residue still has a qualitative impact on the image as a whole, one that still allows it to be seen as a *photograph of a painting* and not the other way around.

By welcoming digital image editing into his work process, Bright is also acknowledging the influence of the computational and digital possibilities on not only the specific formal production but of the general organizational structure of images. Who can deny that in today's world, the viewers' overall experience of painting is not mediated either by the internet or through the way their digital camera, as a new tool for seeing, organizing and remembering, is inserted between the painting object and the human subject at the museums and galleries? This is how, both in form and structure, the works included in *Residue* become a more poignant illustration of the idea of organized chaos that has informed Bright's aesthetics in the past.

Kevin Bright has studied graphic arts at the Pratt Institute. He lives and works in New York.

Mohammad Salemy is an artist and the curator of the DADABASE Gallery. He is also known for his writing and activism. A graduate of Emily Carr Institute of Art and Design, he is currently studying for an MA in Art History at the University of British Columbia. His work has been included in solo and group exhibitions locally and nationally.