

A³Baronian

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Press Release // ROOM

Erik Frydenborg « *Full Color Bachelor* »

Exhibition from January 17 to February 22, 2014
Opening Thursday January 16 from 6 to 9pm

Albert Baronian is pleased to announce the first solo exhibition in Europe of Los Angeles based artist Erik Frydenborg. In the Room, Erik Frydenborg presents *Full Color Bachelor*, a recursive revival of three high modern motifs: the bachelor machine, the body print, and the process cast. In each case, Frydenborg applies exaggerated notions of artificiality and automation to these resurrected subjects, with new works that examine auxiliary connections between the printed page and the human operator.

Michel Carrouges defined the bachelor machine as “an impossible, useless, incomprehensible, delirious machine... unfinished, unfinishable, and incapable of operating in reality.” Frydenborg’s *Full Color Bachelors* are a discarded library’s worth of these imaginary devices-- a narcotically uniform menu of variable specimens, analogous to an app store interface, a butterfly collection, a patent catalog, or a tattoo parlor’s flash wall. These aggregated collages—composed from thousands of dismembered encyclopedia illustrations, reassigned from explanation and affixed to the endpapers from their sources—comprise a sort of bachelor database. Their multitude suggests a production schema as mechanized as their subject, assimilating each discreetly specific machine into a rhythmic, repetitive operating system.

With *Traceman (AUT03)*, Frydenborg revisits the body print or anthropometry (as named by Yves Klein) Body printing, first seen in 40,000 year old hand stencils on the walls of Spanish caves, is more associated through its modern use with theatrical carnality and expressive abandon. In contrast to this immediacy of touch, Frydenborg pursues the effects of delay, using a synthetic interlocutor to make contact with the page. Produced via prosthetic casts of his own extremities, Frydenborg’s print ‘assumes the position’, in a careful mimicry of marking with the primal body. Several times removed from its libidinal origins, this mediated self-impression--registered in corresponding layers of CMYK process inks—communicates with the halting, affectless cadence of a speech synthesizer.

The printing device itself is manifest as *Processor*, an index of lifecast silicone extremities that have been converted into functional rubber stamps. Collated in a basic wooden rack, these prosthetics are displayed with hyperbolic rationality, like a museum’s speculative reconstruction of an antique apparatus. Recalling the closed-circuit literality of cast body works like Bruce Nauman’s *Hand to Mouth*, Frydenborg’s process piece curiously reads less as a primary object and more as an historical recreation, even as its components display obvious evidence of use.

With *Full Color Bachelor*, Frydenborg channels fantasies and anxieties of post-human replication using outmoded, Industrial era technologies—elegiac remnants of future shock, intimating the long arc of

conjecture. Like a story of abraded fingerprints on a fossilized hand, they imagine archival documents that elude authentication, while indisputably arriving from another time and place.

Erik Frydenborg (1977, Miami, Florida) received an MFA at the University of Southern California, Los Angeles, CA. He lives and works in Los Angeles. He recently had solo exhibitions at Art 43 Basel : Statements, CH, Cherry and Martin, Los Angeles, CA and The Suburban, Chicago, IL. In 2013 his work was included in group exhibitions such as The Stand In (Or A Glass of Milk), organized by Alexandra Gaty and Lauren Mackler at Public Fiction, Los Angeles, CA; CULM, organized by Sayre Gomez and JPW3 at Night Gallery, Los Angeles, CA and Set Pieces, curated by Andrew Berardini and Lauren Mackler at Cardi Black Box, Milan, Italy.