

KATE WERBLE

Tyger tyger, burning bright,
APRIL 10 – MAY 10, 2025

Susan Hiller
Emily Janowick
William Larson
Marilyn Lerner
Brandon Morris
Tony Oursler
Aura Rosenberg

PRESS RELEASE

*Tyger Tyger, burning bright,
In the forests of the night;
What immortal hand or eye,
Could frame thy fearful symmetry? ... William Blake, The Tyger, 1794*

Thalassa Balanis and Kate Werble are thrilled to present a group exhibition of 7 artists at Kate Werble Gallery: Susan Hiller, Emily Janowick, William Larson, Marilyn Lerner, Brandon Morris, Tony Oursler, and Aura Rosenberg. This exhibition takes its title from the William Blake poem, “The Tyger” to emphasize the way these artists make their work; there is an implicit duality between intuition and experience and, as a result, each artist’s work ends up as its own hypnotic object.

Susan Hiller

“Rough Versions” is an installation by Susan Hiller that addresses the complex relationship between painting and photography, an issue at the crux of many of her important conceptual works made from the 1970s through early 2000s. This work is made of 16 large panels displaying archival prints made of re-photographed hand-colored picture postcards of ‘rough seas’. Hiller described the process of coloring picture postcards from seaside towns concluding that the repetitive work of hand-coloring carried out by workshops of women often resulted in more individualized and emotive imagery than more stereotypical seaside postcards. Hiller’s haunting work has been described by the art historian Dr. Alexandra Kokoli as ‘paraconceptual – sideways of conceptualism and neighboring the paranormal...where neither conceptualism nor the paranormal are left.”

William Larson:

William Larson's 3 works from his *Fireflies* series (1969–1978) are some of the earliest digitally generated works of art. He utilized a technology new to the time to present a dynamic way of image making that extended the vocabulary of montage. Larson used a Graphic Sciences DEX 1 Teleprinter, a sophisticated early fax machine, which converted pictures, text and sound into digitally-generated audio signals. These signals were transmitted over a telephone line and a stylus burned the image onto a special carbon-based paper, creating a unique “electronic

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drawing.” He was able to manipulate these images by altering the voltage of the output during the printing process, by moving the stylus during printing and by sending multiple transmissions to the same page, electronically layering images, text and visual representations of sound. Larson conducted the technology to produce an almost random juxtaposition of dissimilar images. The symbolic, or poetic, potential of the juxtaposition references “the imperfect operations of memory or dreams.” With *Fireflies*, Larson sought to move beyond the traditional notion of what a photograph can be.

Emily Janowick

Emily Janowick’s sculpture “Swan Song” is made from her collection of garlic germs, shaped and spread out to dry on shelves in her studio. These delicate, spectral works are the remnants of her time spent preparing meals in her past life, frozen sprouts in the center of bulbs that are forever preserved in the past as the hope of the future. As is typical of her other sculptural installations, these beautiful works remind us that all experiences are shared, yet singular.

Marilyn Lerner:

Her Memory is a Fickle Thing is one of Marilyn Lerner’s most complicated paintings to date, combining her intuitive and otherworldly color combinations in tandem with her supernatural abstraction. Over the past 5 decades Marilyn Lerner has created a unique visual vocabulary, producing compositions that reverberate in their kaleidoscopic of color and nuance. Her powerful oil-on-wood panels speak of her influences from the music and geometric image-making of Southeast Asia, where she traveled frequently, to her interest in early Modernist abstraction. These influences contribute to her complex approach to surface, shape and hue where any pattern or color combination attempting to be found in Lerner’s work is constantly broken. Symmetry and asymmetry are fused, allowing the eye to constantly hum through the work, energy emitting within each piece.

Brandon Morris

Ghost Dress 2 (2024) is part of a series of haunting headless dress sculptures from Brandon Morris’ recent solo show “Actress” at Europa gallery. The figures originally stem from Morris’ interest in the character Sadako from the Japanese horror film *Ring*. In this film, Sadako walks rigidly, with her back hunched. To make these sculptures, Morris cast a series of his own handmade dresses in translucent green resin. His dresses are patterned on his own versions of Victorian children’s gowns with shrunken shoulders and slim waistlines. They were sewn together with an industrial sewing machine, durable enough to handle the thick weave of fiberglass and also able to translate the heavy material into fluid pleats and trims.

Tony Oursler

Tony Oursler’s iconic 1995 sculpture titled *Keep Going (little man)* depicts a doll with a video projection for its face. The projection shows a performance by Oursler’s longtime collaborator Tony Conrad playing the role of an egocentric movie director with impossible goals and over-the-top pretensions. Inspired by the ways in which people digest pop culture, Oursler created a series of talking doll sculptures that bring Hollywood characters eerily into the physical world. Long known for his immersive postmodern multimedia installations, Oursler’s dolls are phantasmagoric, functioning as both audience and subject. They appear both possessed and self-reflective.

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Aura Rosenberg

Aura Rosenberg's photograph, "Man with Palms" (1989-1993), depicts one of her famous dialectical porn rocks on the beach in California. Rosenberg began using pornographic imagery in her work about 35 years ago, beginning her "Dialectical Porn Rocks" series in the late 1980s based on images culled from pornographic magazines. As she photographed the rocks in landscapes, she began to see both a certain poetry and ephemeral pathos to the bodies. The artlessness usually associated with sexuality was highly mediated, as were the surrounding landscapes. Rosenberg's complex combination of the found and the controlled makes her pictures uncanny. They are tied to the earth but released from it.