

DADABASE

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Although Kevin Bright's new body of work identifies a radical shift from his earlier abstract paper constructions, it remains within the same conceptual framework of presenting a new form of painting. Unlike the *Inside Out* series, Bright's new works are no longer vertically oriented nor they are organized randomly. Instead, their composition follows a grid. The works included in *Residue* are flat planes in which movement is confined to a strict rectangular frame. Rather than using scissors and blades on his studio desk like before, Bright is now utilizing computer tools to cut up and move around sections of his work on his virtual desktop.

As a result of these digital manipulations, the materiality of this new body of work is objectified via the medium of printed photographs. This itself is the evidence of the artist's acceptance of the close proximity between photography and painting resulting from more than a century of their coexistence and competition in the field of visuality. While at first, the overwhelming difference between Bright's new works and his previous paintings renders the painterly quality of the latter residual, this residue still has a qualitative impact on the image as a whole, one that still allows it to be considered as extremely flat paintings and not textured photographs.

By welcoming digital editing into his work process, Bright is also acknowledging the influence of computational and digital possibilities on not only the specific formal production of art but on the general grid-based organizational structure of information. Perhaps we ought to remember that today, the viewers' overall experience of painting is increasingly mediated either by the internet or through the way the digital camera, as a new tool for seeing, organizing and remembering images, is inserted between the painting object and the human subject at museums and galleries. This is how, both in form and structure, the works included in *Residue* poignantly illustrate the concept of organized chaos that for a long time has been informing Bright's aesthetics.

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

Mohammad Salemy is the curator of DADABASE Gallery. 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.