

# BOUNCE

sepiaEYE is pleased to present **Bounce**, a group exhibition featuring the work of eleven artists whose photographic images convey the feeling of inbetweenness, buoyancy, and elation.

The photographs and video works in this exhibition display the ups and downs of life, freezing the frame somewhere between the beginning and end of an action, from the precise click of the shutter. The ideas to be explored in this exhibition evoke the feeling of rebound not only within a visual device but also as an internal measure of spirit and emotion.

The exhibition includes photographs, lightboxes, and video work by **Alex Webb, Atul Bhalla, Beatrice Pediconi, Bhupendra Karia, Nandita Raman, Osamu James Nakagawa, Pamela Singh, Qiana Mestrich, Raghubir Singh, Rebecca Norris Webb,** and **Vivan Sundaram.**

In **Atul Bhalla's** image, *Leap from Panch Ganga*, two boys are caught jumping into the river. The image captures legs and arms splayed, giving the viewer a blurred vision of what is going on. Is this a Kali sculpture being thrown into the river for a ritual? Or is this an image of two kids playing? The image touches on our sense of play, memories of jumping into the water, and childhood fearlessness.

In **Beatrice Pediconi's** *Variable* series, light boxes display the abstract result of oil paint added to water fixed in time within a large format transparency. Our gaze rests on a colorful moment in time where the interaction of these liquids have been joined and captured — a second later or earlier, the image would be different. This action of “mid-process” within the object records the instant of this flux within Pediconi's process of painting, performing, drawing and photography.

The lively series *Black Doll* by **Qiana Mestrich** plays with “traditional” black dolls by reducing and flattening them beyond recognition into geometric abstractions. In these digital paintings, Mestrich weaves her interest in the “interplay between social representation and memory in relation to the historical constructions of race and gender as seen in children's play.” Abstraction is used here to interrupt the stereotypical representations of each doll, as noted in the image captions. We bounce from the beauty of these carefree, layered constructions to the questionable history that they represent.

**Bhupendra Karia's** triptych captures the movement and process of a woman making clay. Her stomping dance is recorded as a document of the craft and tactile undertaking. In his other works we see a play of reflection, light, and pattern created by woven ropes of a charpoi, window screens and children playing.

In **Vivan Sundaram's** poignant video, *The Brief Ascension of Marian Hussain*, from the series *Trash*, a young boy ascends from a pile of garbage. As Holland Cotter reflects, “*The Brief Ascension of Marian Hussain* would seem to strike a more optimistic note. In it a young rag-picker in New Delhi sleeps in the middle of refuse heap, then levitates above it. It's a sweet escape fantasy.” — NYT 10/30/2008.

## FOR IMMEDIATE RELEASE

### EXHIBITION LOCATION

547 West 27th Street, #608  
New York, NY 10001

### EXHIBITION DATES

October 19 - December 2, 2017

### RECEPTION

Thursday, October 19, 2017  
6–8pm

### PRESS CONTACT

info@sepiaeye.com  
sepiaeye.com



Atul Bhalla, *Leap from Panchganga*, 2015



Works in *Bounce* are all in unique ways reflections of transitional fleeting pauses, the inbetweens. Stephen Edgar writes about these in his poem *The House of Time*:

And fleetingly it seemed to him  
That in between one eye blink and the next  
Time paused, allowing time to be installed  
Within that countless interim,  
Coiled up, on hold,  
A memory predicted and recalled.  
Now, that weak muscle flexed,  
All that contained him started to unfold



Complete information on the eleven artists in *Bounce* can be found at [www.sepiaEYE.com](http://www.sepiaEYE.com)

#### ABOUT sepiaEYE

sepiaEYE is dedicated to showing a spectrum of modern and contemporary photography and video work from Asia. Established in September 2009 by Esa Epstein, sepiaEYE will continue to foster artist development through exhibitions, publications, trade fairs, and festivals. We are honored to represent the Estates of Raghubir Singh and Bhupendra Karia. sepiaEYE is interested in the rediscovery of lesser known artists and significant periods within the history of photography and in the support of emerging artists. During her tenure as the Executive Director and Curator of SEPIA International and The Alkazi Collection (1995-2009), Esa Epstein has published eight titles on modern and contemporary photography including: *Atul Bhalla: Yamuna Walk* (sepiaEYE & UW Press, 2011), *Jungjin Lee: Wind*, essays by Eugenia Parry and Vicki Goldberg (Aperture/SEPIA, 2009); *Ketaki Sheth: Bombay Mix*, preface by Suketu Mehta (Dewi Lewis/SEPIA, 2007); and *Vivan Sundaram: Re-take of Amrita*, essays by Vivan Sundaram and Wu Hung (SEPIA, 2006). SEPIA exhibitions have been reviewed in numerous publications, most notably, *The New York Times*, *The New Yorker*, *The New York Sun*, *ARTnews*, and *Art in America*. Gallery artists have gained critical acclaim and international recognition, and their works are included in the collections of major European and US museums and private collectors.

In her former position, Esa Epstein has helped build an impressive collection of Indian photography and, along the way, has offered her expertise to both private and public collections. Esa Epstein continues to offer institutional planning and arts management through sepiaEYE.

Qiana Mestrich, *Angel, A Dark Black Baby Doll*, 2016