

LORIN GALLERY



Memories Echoes

March 25 - April 22

Lorin Gallery Melrose.

Lorin Gallery is pleased to present *Memory Echoes*, a duo exhibition by the sculptor Andrew Orloski and painter Kyler Garrison. On view from 25th March to 22nd April, the presentation will bring together the highly conceptual sculpture works by Orloski and the mix-media, airbrush-heavy paintings by Garrison, forming a flowing conversation around temporal erosion and material memory. Orloski's sculptures which layer the contemporary iconology with archaic, solemn materials like stone, cast-iron and glass, will work face to face with the genre-bending paintings by Garrison, a prophet artist of the new syntax for digital images, to resituate memory in the middle ground of ephemeral and permanence.

[RSVP](#)



Exhibition Details

"What a Chair Is and Means"

Born in 1986 in West Palm Beach, Florida, Andrew Orloski grew up in Pennsylvania and currently has his studio in Fresno, California. He holds an MFA in Studio Art from The School of Art Institute Chicago (SAIC) and a BFA in Sculpture from Millersville University, Pennsylvania. Orloski works with industrial materials like metal, glass, and concrete, and by transforming temporal objects into sculptures with a temporal weight, he searches to challenge the consumer-based assumption about disposability.

Orloski's sculptural practice of the past four years challenges the rigid, seamless pairing between materials and objects. Through a sculptural process of molding materials into the unexpected, unmatched forms of daily objects, and via recomposing disposable things with enduring materials, Orloski casts an existential inquiry into material, substance, and the objective form. Oftentimes, his work bends materials into self-contradiction and self-reflection. At the center of each sculptural work, there is an aesthetic tension between the physical properties of used material and the aesthetic tendency, the contextual and utilitarian expectation associated with an object.

Orloski's practice treats the objects symbolic of the 20th century as a mutual vessel for memorizing in which individuals store their respective memory in hedged but connected cocoons. By separating the objects from materials they are usually seen in and remolding them with materials that are raw, archaic and heavy, with industrial materials that have proven to stand the test of time, Orloski attempts at an effect reverse to what we usually see in art: he trades present to history, immediacy for remoteness. In the deep gorge carved by the discrepancy between material and objects, there resonates a fossilized memory of everyday life.

Orloski's conceptualization of his sculptures is also heavily imbued with literal and linguistic metaphors. Language, in this regard, is a beautifully apt metaphor he employs to summarize his understanding of materials. Language has its own reservoir of vocabularies which gives birth to all the finity and infinity; and language also has its time, its history which in turn modifies its meaning and poetics. It is in this sense that Orloski reads the language of materials and tries to evoke historical, anthropological, and archaeological lineage of a material in his sculptures.





Kyler Garrison was born in 2001, North Colorado and is currently based in Brooklyn, New York. Largely influenced by cartoon, street art and graffiti in the inner city setting of Denver, Garrison's work reflects the irony, the playfulness and the tension of his visual inspiration which has later found way into his mature paintings as an archetypal iconology. Gauzy, blurry and hazy, Garrison's works imitate the preliminary stage in the formation and downloading of an image when the pixel details are still invisible and merely the approximate shapes are shown. Image captures a moment, and Garrison's image captures a moment within a moment, a critical, perilous moment that haunts his viewers with an anxiety of limbo.

A Prophetic Artist of the New Syntax of Digital Images

Sharing the space with Orloski's sculptures of materialized memory, Garrison's paintings which investigate the versatile forms of remembering in a completely digital age will bring the discussion to a non-materialized realm. Born at the inception of millennials, Garrison belongs to a generation whose ontology and experience, ways of memorizing and recording are significantly different from the artists before him. Technologically mimicking the visual features of digital image and digital re-touching, Garrison aims at delineating a representation of the scattered, fragmented, blurred and distorted form of memory under the influence of digital intrusion.



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Gallery hours:

Tuesday – Saturday, 11 am – 6 pm

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Caption and courtesy information:

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Andrez Orloski

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&

Kyler Garrison

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Courtesy the artist and Lorin Gallery.

I will Stay Here Forever, 2022
Acrylic, Oil, Glitter, Plaster,
Resin on Cradled Wood
Panel

16 x 18 in.

40.6 x 45.7 cm.

Whispers From the Bough, 2023

Cast Bronze and Glass.

Unique

22 7/8 x 28 x 54 in.

58 x 71 x 137 cm.

'Untitled (Even Scars Fade),
2023

Acrylic and Oil On Cradled
wood Panel

Unique

30 x 40 in.

76.2 x 101.6 cm

Vanitas #2, 2023

Cast Bronze and Concrete

2 1/2 x 10 x 6 1/4 in.

6.4 x 25.4 x 16 cm.