

Press Release for Immediate Release

Shai Kremer: *Concrete Abstract*

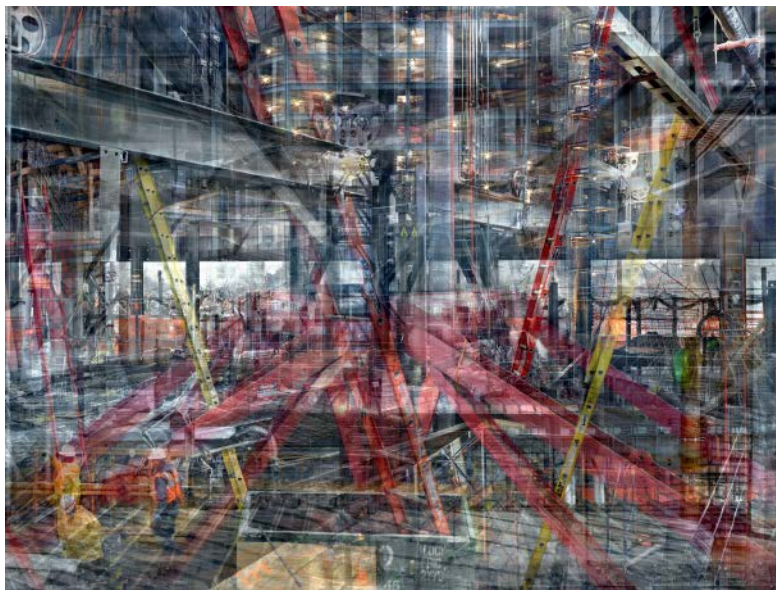
September 4 - October 25, 2014

Opening reception: Thursday, September 11, 6-8 pm

Julie Saul Gallery announces Shai Kremer's third solo show, timed to coincide with the opening of the new World Trade Center. An evocation of site, a remembrance of tragedy, a progression towards healing - Shai Kremer's *Concrete Abstract* series at once aims for an individual and universal response to the destruction and rebuilding of the World Trade Towers. Like his past series, Kremer maintains "a post-traumatic gaze to the cityscape of Manhattan - and by extrapolation, to the sociological landscape of America." Kremer combined copious images to illustrate the site's former self as well as its years of reconstruction. Kremer uses a process linking "accumulation, destruction, and reconstruction" forming images which are formally and psychologically complex. Here he literally layers images within one frame, whereas in past work he expressed his vision through individual images.

In 2011, Kremer was granted access to the construction site of One World Trade Center, where he photographed until 2013. As the series progresses, we can see the building itself taking shape. In each piece, he edits, dissects, layers and arranges a multitude of images to build evocative abstract compositions. In some of the work, he includes details from images of the public record directly following the attacks. In conjunction with our show, and the opening of the new building, several institutions throughout New York City will show individual images from the series including The Museum of the City of New York, The Brooklyn Academy of Music, and The Bronx Museum of the Arts.

As an Israeli, Kremer is invested in the political tensions in Israel - an awareness that has left an indelible stamp in his artistic production. Exhibited in Europe and throughout the United States, his 2001-2006 *Infected Landscape* series (Dewi Lewis, 2008) explored the social and environmental impact of military combat. He explains the project as a "metaphoric portrayal of the military disfiguration of the Israeli landscape." Kremer's subsequent *Fallen Empires* (Dewi Lewis and Radius Books, 2011) series harks back to the earliest militaristic history on Israeli soil up to the present, and its impact on the land as well as former military occupants - intents that bring about questions of identity and geographic ownership. Kremer is also devoted to documenting New York's lesser travelled neighborhoods in response to ever changing urban contradictions.



World Trade Center: Concrete Abstract #13, 2001-2013, 48 x 64", pigment print, ed. 7

Born in Israel, Kremer divides his time between New York and Israel. He received his MFA from the School of Visual Arts. His work has been exhibited widely, including Blue Sky Gallery, Portland, Houston Center for Photography, the Israel Museum, Jerusalem, The Tate Modern, the Walker Art Center and many others. Kremer's work is in numerous public collections including Bowdoin College, the Schwartz Art Collection at the Harvard School of Business, the Metropolitan Museum of Art, Museum of Fine Arts, Houston, San Francisco Museum of Modern Art, Tel Aviv Museum of Art, the Rose Museum at Brandeis University and the Chicago Museum of Contemporary Photography, Chicago.