

100 Artists of New England



Schiffer

E. Ashley Rooney
Foreword by Arlene Hecht

Eric Starosielski



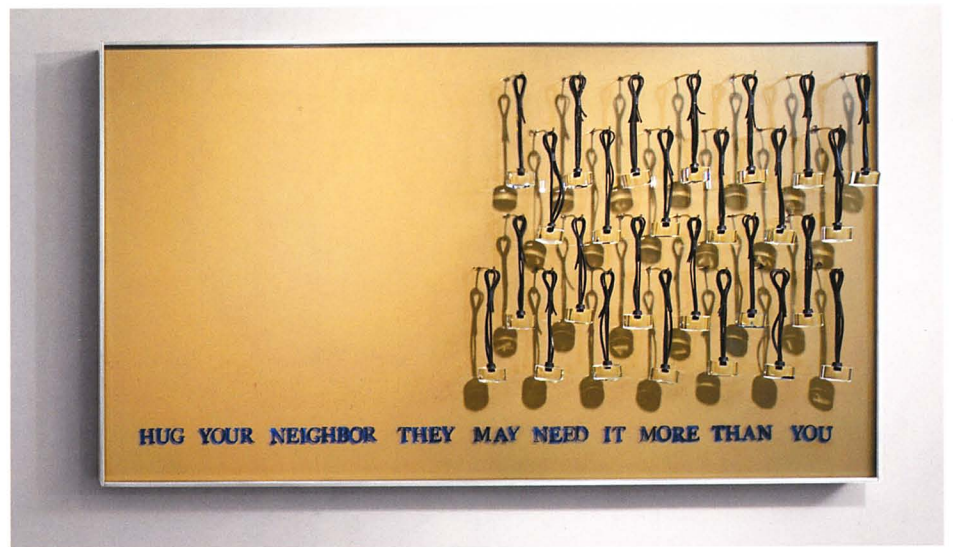
Eric Starosielski with *Thermal Comfort Device* (2002-2006). *Studio Sergei*.

Works here are from five series that I made within the past decade. The first body of work, the *Methodically Candid* series, depicts a workaholic's day through a documentary performance and interdisciplinary art tradition. *Methodically Candid (#2)* sums up a workaholic's day in the pursuit of success through an exploration of the emotional and physical demands experienced. One side effect of this lifestyle is depicted in *Thermal Comfort Device*, a photographic series about love in the age of disconnect. The device I designed to depict this dilemma simulates warmth, thereby performing as a surrogate lover.

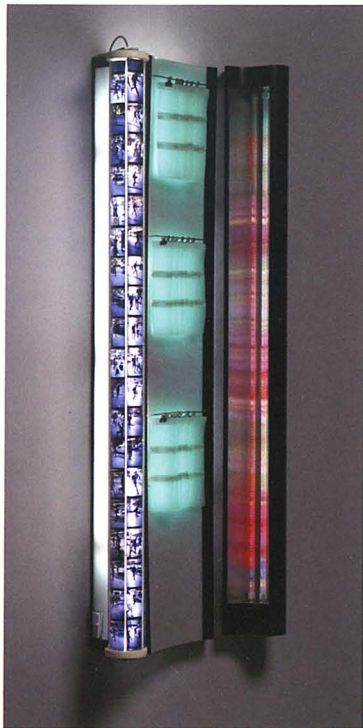
Constant Motion series documents the lack of mutual recognition that we experience in contemporary culture. The first work in this series, *Press*, focuses on each individual's shoes and their brisk gestures. Inside two, rotating glass cylinders are 312 photographs that depict men and women as they walk alongside city streets. The rotation of an endless

succession of feet walking captures the missed interactions of people that speed pass each other, caught up in the city's rhythm. Attention is split between rotating glass cylinders and the blur of fleeting images. This skewered gravity is found in the pressurized reality of the public realm that is depicted in *Constant Motion*: our constant drive towards human connection is repeatedly dashed by the city's relentless speed; we remain unfulfilled.

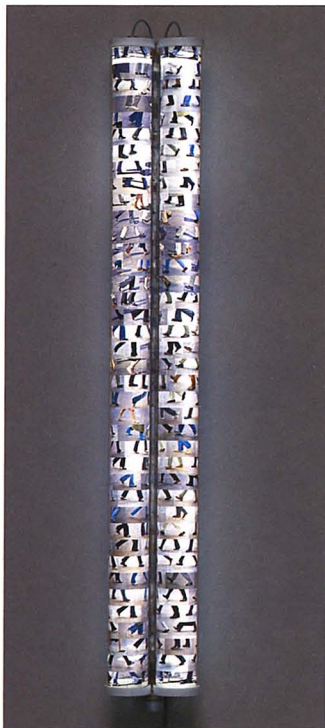
Saturation from the series *Social Engagement* is a layered photo-composite from different sources: smiling, happy women from dating websites form the background layer underneath photographs of women holding wine glasses with fingers devoid of wedding bands or engagement rings, at galas, benefits, and networking events throughout the city. The right side of the work features ads for wedding or diamond rings on happy couples in love forms. The dialectic contrasts underlying realities with the way society presents itself by mimicking ads for products thought to aid in our quest for love and happiness.



Living Among one Another. 2009. Leather cord, glass, aluminum, stainless steel, plastic, oil paint. Viewers see their reflection on the left side of artwork while they read the artist's message stamped on twenty-six glass stamps, each with a letter of the alphabet. 48.5 x 27.5 x 5 in. *Courtesy of Thomas J. Peri Photography*.



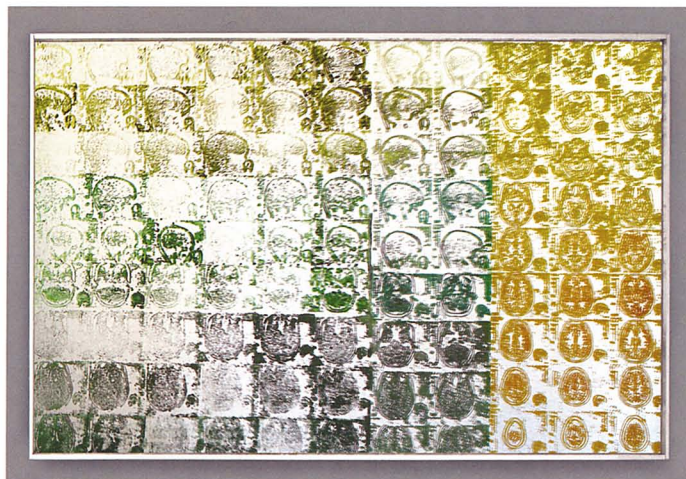
Methodically Candid (#2). 2002 – 2003. Glass, steel, plastic, electro-luminescence, light, 220 film strips, heater, motor driven. 28 x 60 x 11 in. *Courtesy of Studio Sergei.*



Press. 2005. Digital archival duratrans, glass, stainless steel, plastic, cold cathode light, motor driven. 8.5 x 60.5 x 8.5 in. *Courtesy of Studio Sergei.*



Detail.



Recalling Memories (#4). 2009. Glass stamp oil transfer painting: mirror, aluminum, oil paint. Sandblasted MRI assemblage onto mirror left side, glass stamps of singular MRI's were pressed onto the right side of the mirror with oil paint. 48 x 31.5 x 2 in. *Courtesy of Thomas J. Peri Photography.*



Saturation. 2007–2008. Digital archival duratran, glass, aluminum, plastic, cold cathode light, sandblasted halftone on glass. 54 x 16.5 x 1.75 in. *Courtesy of Studio Sergei.*