

SPANTZO

GALANTE

an exhibition of new work by Elizabeth Riley and Mohamed Khalil

April 15 - May 9, 2021

138 Eldridge Street

New York, New York 10002

Gallery Hours: Wednesday-Sunday, 12-6 pm.

SPANTZO is pleased to present new works by Elizabeth Riley and Mohamed Khalil on April 15 – May 9, 2021 with an in-person reception for the artists from 6pm – 8pm on the 15th of April.

Video artist and sculptor, Elizabeth Riley's current body of work began in 2019 as large three-dimensional wall works which reference the multiple qualities of light: the light that animates video and makes it real to our eyes as well as how this light is captured and made material in video stills. In these current works, light is symbolically presented as orange and yellow pigment on paper. This light can be seen as a reference to the light of the soul that combines the internal and external as well as the light of stars which are visible, even if they are long extinct. Riley's video stills are exported from her short videos which are imported into page layout software and printed as lengths of consecutive video stills. She manipulates these prints (collages, folds and rolls them) to build sculptural works. By transforming digital pixels into physical matter, Riley's work explores the nature of the “mixed reality” in which we find ourselves.

Mohamed Khalil cites the origin of his artistic perspective as extending from his experiences living at the center of ancient worlds. He was born in Egypt and grew up surrounded by Egyptian history, calligraphy, mosques, and Islam. In his early twenties, Khalil left Egypt and studied art and art history in Western Europe where his education took him to Italy, Austria and England. While he remained inspired in Arabian art, he was deeply influenced by the work of Dali, Picasso, and Friedensreich Hundertwasser. Khalil's approach to assemblage is one in which memory, history and identity collide in a uniquely personal subjectivity. As a perpetual traveler, Khalil is constantly aware of transformation as he combines unlikely materials (particularly discarded non-art materials such as reclaimed furniture, bottle caps and fabric) and he assembles them into new forms. He seeks to balance the aesthetics of his home culture with his new culture and in seeking to bridge the cultural traditions and beliefs that have influenced him, Khalil's sculptures seek to establish new expressions which reflect the process of adapting to new ways of being.