



DAVID REINFELD

COMPOSITE REALITIES

FOTO RELEVANCE

HOUSTON TEXAS

NOV 17 - DEC 22, 2023

DAVID REINFELD
COMPOSITE REALITIES

Cover Image

Unintended Consequences 3

Archival pigment print
20x20" • Edition of 10 + 1AP
30x30" • Edition of 5 + 1AP
40x40" • Edition of 5 + 1AP

DAVID REINFELD: COMPOSITE REALITIES

GEOFFREY C. KOSLOV

David Reinfeld's *Composite Realities* embraces the art in architecture and the surrounding environment. Throughout photographic history, the capturing of buildings, streets, and cityscapes has been a ubiquitous fodder for artists and photographers. Reinfeld's work incorporates abstractions of fragmented buildings along with pieces of detritus and layered torn plastered signs. Having received his MFA from the Rhode Island School of Design (RISD), he is a street photographer with an informed bias. How he "sees" has been influenced by New Bauhaus artists infused by earlier industrial art movements also embracing art, science, and design. It is with this background that we can begin to look at David Reinfeld's *Composite Realities*.

The depiction of buildings, in part or as a whole, has always been closely entwined with photography. The very earliest photograph known, *Untitled (Point de Vue, 1827)*, a Heliograph by Joseph Nicéphore Niépce of France, was taken from a room looking out over nearby buildings and rooftops. Architectural compositions were easy subjects for the early low technology cameras since a building would not move or shake. French Photographer, Eugène Atget (1857-1927) literally walked the streets of Paris to document and visually preserve buildings and parts of the city that were systematically being replaced. As time progressed, photographers became more adventuresome, climbing up buildings under construction to capture dramatic views or aerial backdrops. Artists appreciated not only the whole of a building, but also each its parts, celebrating the artistry of a window, door, wall, and roof line.

In Reinfeld's visual exploration, his compositions leverage shape, structure, leading lines, angles, and pattern accentuated by light and shadow. While at RISD, his "eye" was shaped by the Constructivism and Bauhaus art movements where art and architecture found common ground. Constructivism was abstract, used space and shape to reflect modern industrial society and urban space. The Bauhaus movement embraced this Constructivist interest in industrial materials, geometric forms like the triangle, square, and circle and asymmetry as a rejection of earlier decorative and naturalistic movements. Abstractionist movements then followed. Reinfeld worked his feelings for the city into constructed and unconstructed image creation. His photography spans the literal, interpretive, and abstract unified by a focus on his life within New York City.

Reinfeld's visual world is one of pattern and structure. He comments: "Structure stands against gravity. So much of how we live our lives is defined by our relationship to gravity." There is a sense of Constructivism in his images, seen in his use of collage and sharp angles with a focus on girders and window segments, which echoes non-photographic work by El Lissitzky (such as the carefully planned constructed abstraction of *Proun 19D, 1921*). At the same time in Reinfeld's work, we can also sense the pull of abstract impressionist influence from artists like Willem de Kooning (see *Interchange, 1955*). Reinfeld adds: "The world relies upon the structures to hold what is built together. I photograph bridges and buildings, fascinated by every detail of their skeletal structure. What keeps a bridge from flying apart? What keeps a building from collapsing upon its own weight?"

It is sometimes obvious how girders and beams are welded together to create structure, yet there are times when the structure involved is incomprehensible. These images are composited photographs of structure upon structure, exploring the designs to create a single arrangement, holding itself together [...] This underlying elegance of the connections form a perfectly constructed visual world." Reinfeld's work visualizes for us the design and movement in our urban environment. Rather than degrade and tear down what constitutes the city landscape, he finds beauty in the component parts that make up the abstractions he has created in his constructed images.

The architecture-based abstractions by Reinfeld in the exhibition *Composite Realities* are in three separate bodies of work: *Reliance* (steel girders), *Confines* (brick painted surfaces) and *Schrödinger's Cat* (the glass sides of buildings). In *Confines 4* Reinfeld embraces a pleasing blend of color on brick walls. He highlights the visual of a bridge's iron structure, and the steel skeleton of buildings under construction that can be seen in *Reliance 5*. In the *Schrödinger's Cat* composites, he takes the refractions and reflections of windows in gyrating abstractions. Yet, our eye is contained within the frame. We don't fall out of the image but are left with a sense of floating about within the triangular and trapezoidal extractions. Reinfeld comments: "I had the privilege of studying with Harry Callahan, Aaron Siskind, Lisette Model, and Minor White when I went to RISD in 1973 for an MFA in Photography. I was an untrained artist, with no formal education. Essentially, I was a New York City street photographer with the idealism of the 60s. Having a scientific education, I was able to learn the technical aspects of photography, along with the social and political nature of the times. At RISD, everything changed. I was exposed to aestheticism for the first time and how the construction of an image was an essential part of expressing myself through the photographic medium. Harry and Aaron were consummate artists with seemingly different approaches. Taken together, they taught me different ways to approach image making. Harry was a realist and romantic, whereas Aaron saw the world abstractly. As Harry would say to Aaron (paraphrased), 'When I photograph a wall, it's a wall. But when you photograph a wall, it's something else.' I tended to see more abstractly like Aaron, yet think more philosophically like Lisette. Harry introduced to me that the ordinary things we see are the most extraordinary."

In *Composite Realities*, Reinfeld is an urban documentarian with a twist. As a New Yorker, he finds no shortage of intriguing visual content around him in his daily life: layered scrapes of posters on walls, painted surfaces, windows and mammoth steel fabrications and frames rising from the concrete. His images are both non-constructed and constructed, as he experiments with reflecting the constant change and impermanence of urban life. While his images are not documentary in a traditional sense, they are a celebration of the color and excitement, the chaos, change, and presence of the city at this moment in time. These are the works of one photographer carrying forward prior decades of thought on expression in art, infused with his own contemporary experience, to become these "composite realities." Not merely visual composites, Reinfeld's creations are composites of decades of inspirations and influences, the history of photography and the history of the city, folded and shaped into each final image like a record of time and space.



Manifest Wind 1

Archival pigment print
26 x 20" • Edition of 10 + 1 AP
40 x 30" • Edition of 5 + 1 AP
48 x 36" • Edition of 5 + 1 AP



Manifest Wind 2

Archival pigment print
26 x 20" • Edition of 10 + 1 AP
40 x 30" • Edition of 5 + 1 AP
48 x 36" • Edition of 5 + 1 AP



Unintended Consequences 1

Archival pigment print
20x30" • Edition of 10 + 1 AP
30x40" • Edition of 5 + 1 AP
40x60" • Edition of 5 + 1 AP



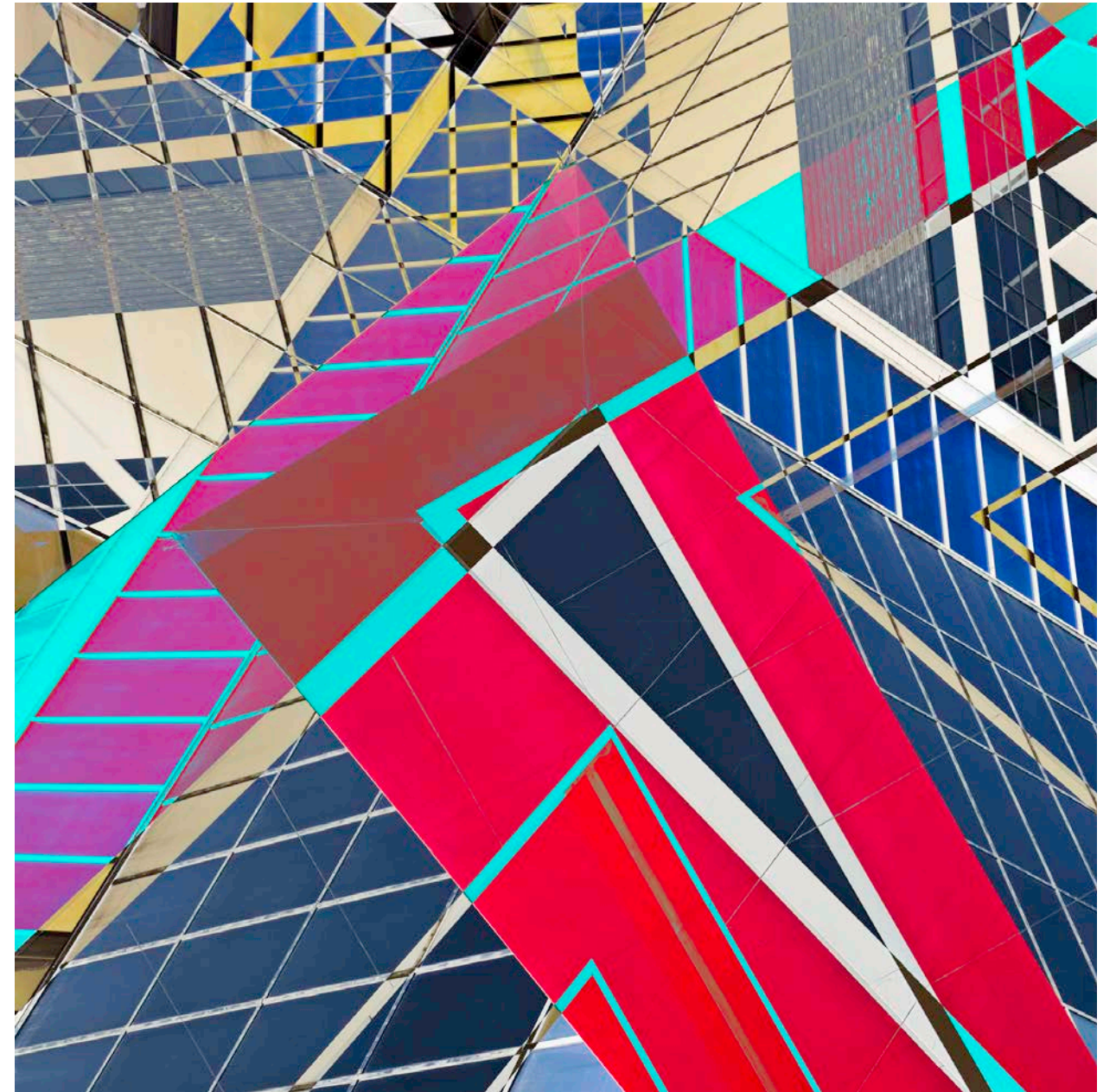
Unintended Consequences 2

Archival pigment print
20x30" • Edition of 10 + 1 AP
30x40" • Edition of 5 + 1 AP
40x60" • Edition of 5 + 1 AP



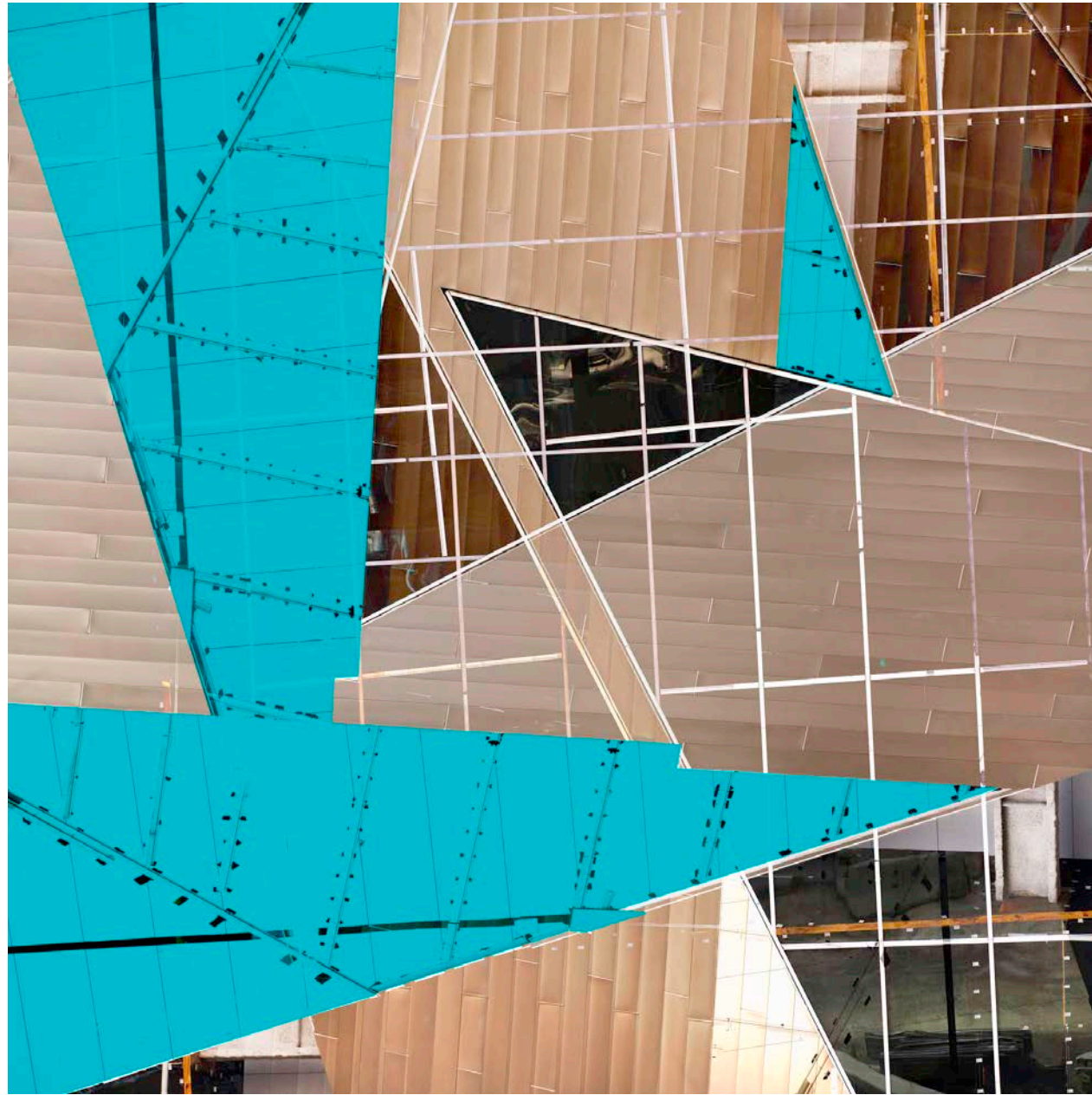
Unintended Consequences 3

Archival pigment print
20x30" • Edition of 10 + 1 AP
30x40" • Edition of 5 + 1 AP
40x60" • Edition of 5 + 1 AP



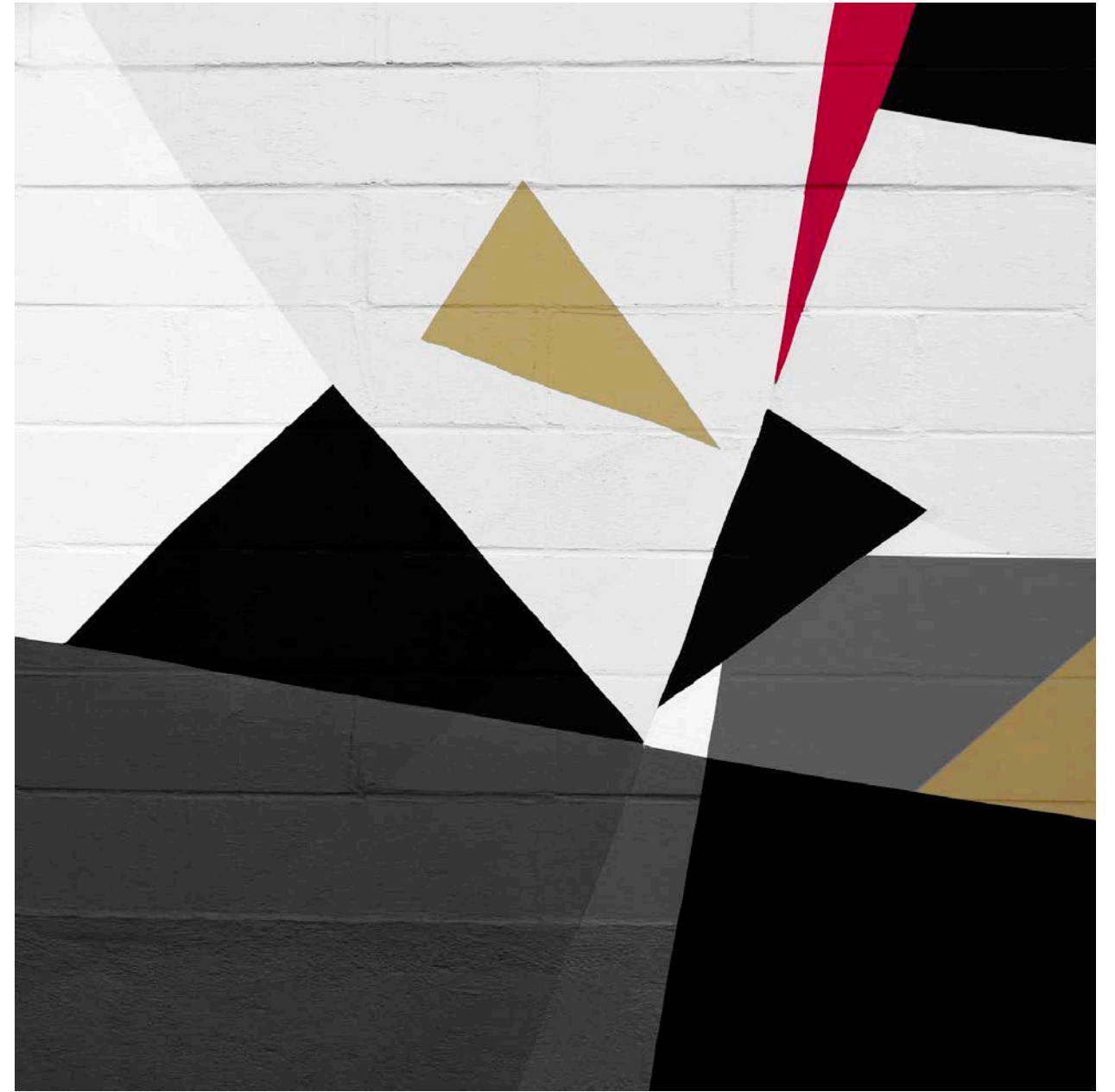
Schrödinger's Cat 37

Archival pigment print
20x20" • Edition of 10 + 1 AP
30x30" • Edition of 5 + 1 AP
40x40" • Edition of 5 + 1 AP



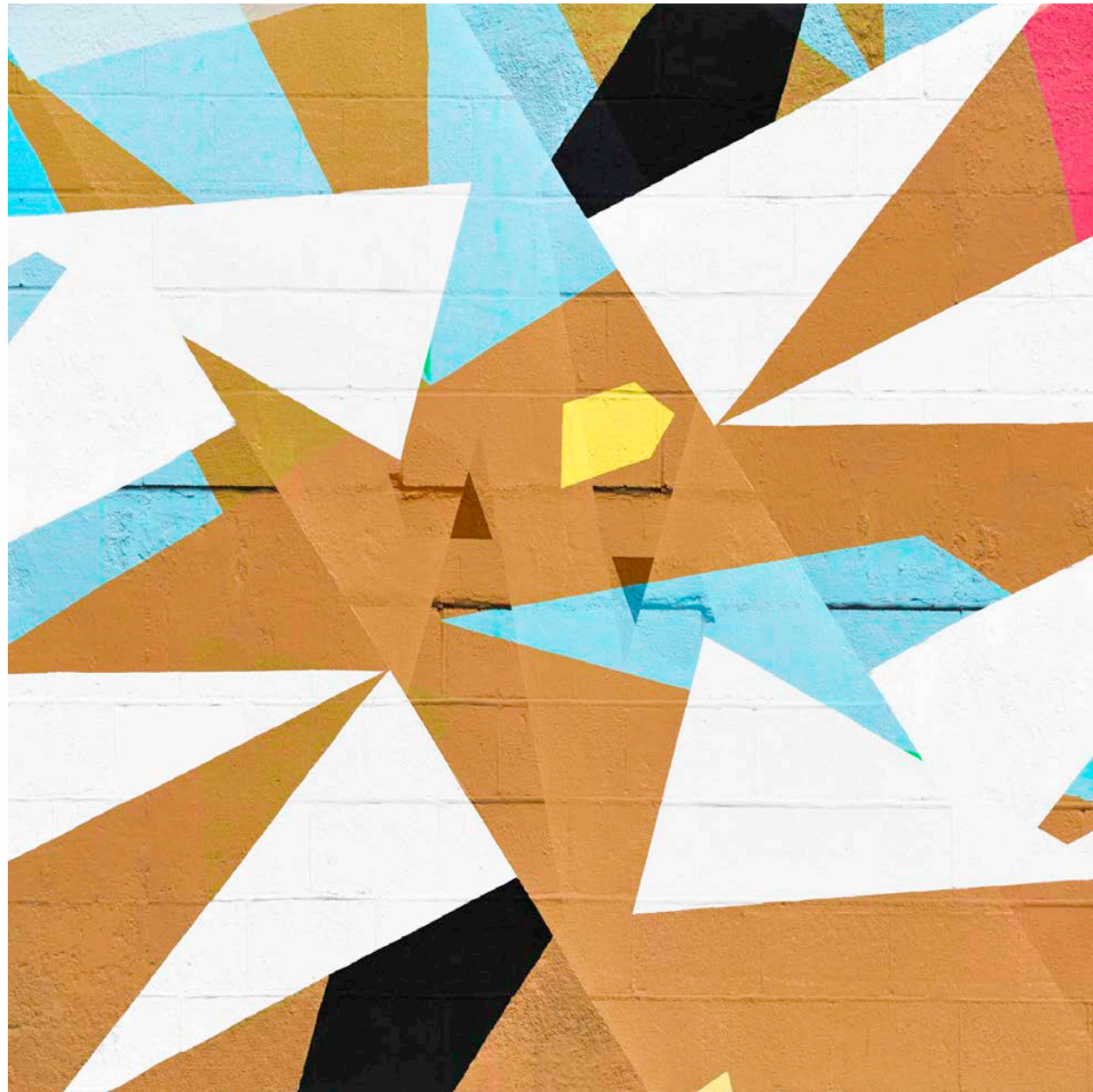
Schrödinger's Cat 6

Archival pigment print
20x20" • Edition of 10 + 1 AP
30x30" • Edition of 5 + 1 AP
40x40" • Edition of 5 + 1 AP



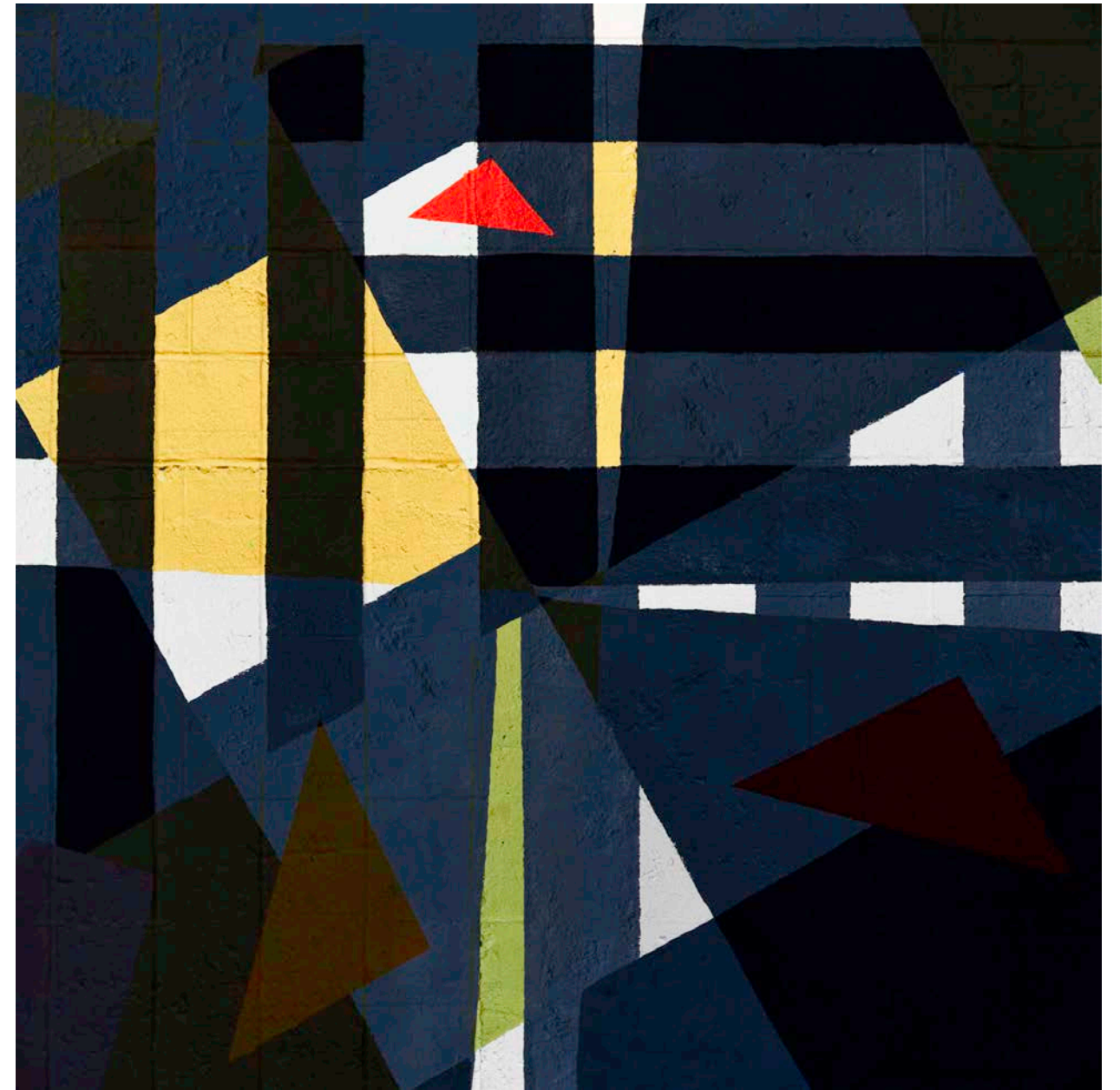
Confines 8

Archival pigment print
20x20" • Edition of 10 + 1 AP
30x30" • Edition of 5 + 1 AP
40x40" • Edition of 5 + 1 AP



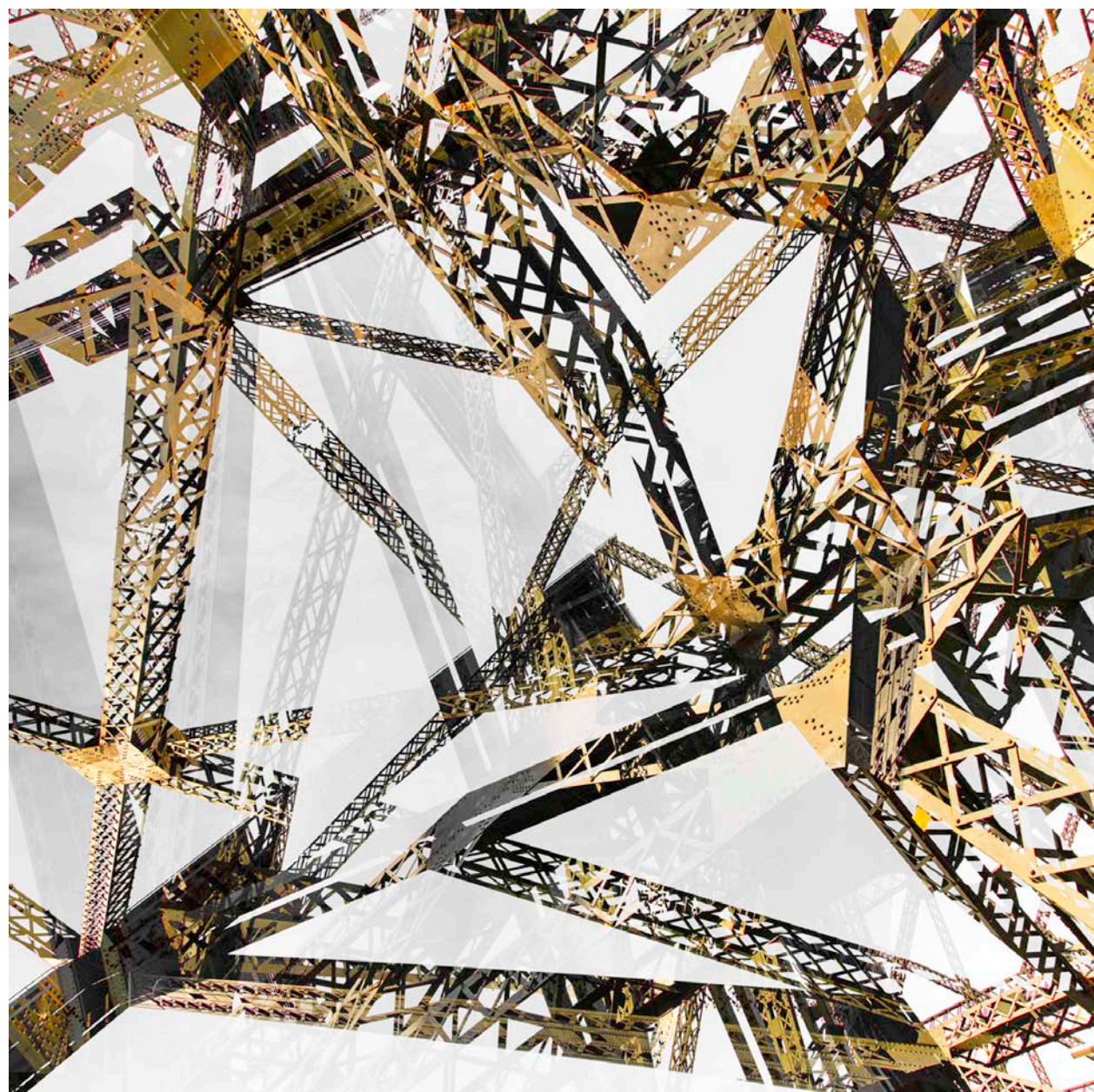
Confines 4

Archival pigment print
20x20" • Edition of 10 + 1 AP
30x30" • Edition of 5 + 1 AP
40x40" • Edition of 5 + 1 AP



Confines 11

Archival pigment print
20x20" • Edition of 10 + 1 AP
30x30" • Edition of 5 + 1 AP
40x40" • Edition of 5 + 1 AP



Reliance 12

Archival pigment print
20x20" • Edition of 10 + 1 AP
30x30" • Edition of 5 + 1 AP
40x40" • Edition of 5 + 1 AP



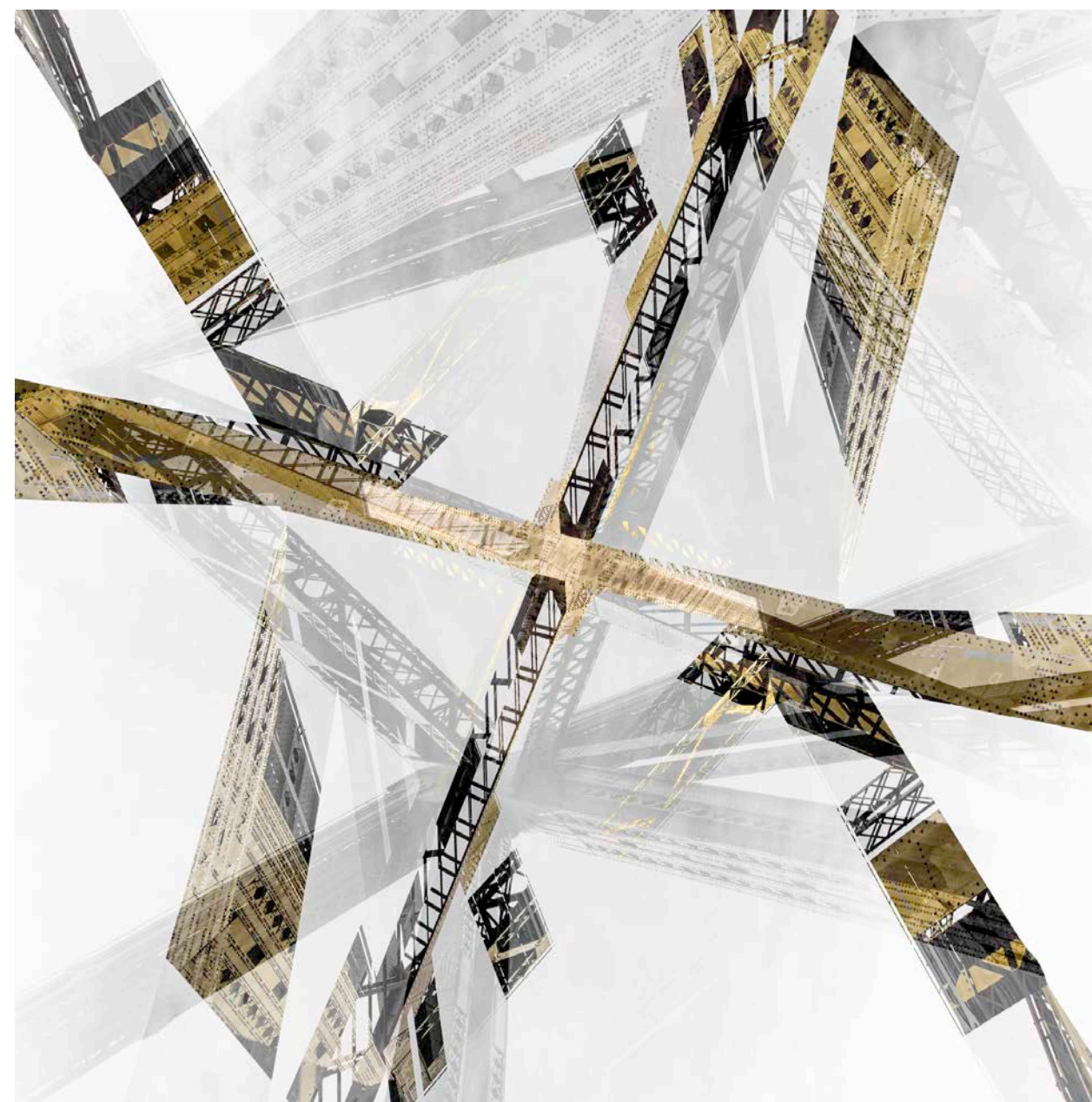
Reliance 7

Archival pigment print
20x20" • Edition of 10 + 1 AP
30x30" • Edition of 5 + 1 AP
40x40" • Edition of 5 + 1 AP



Reliance 5

Archival pigment print
20x20" • Edition of 10 + 1 AP
30x30" • Edition of 5 + 1 AP
40x40" • Edition of 5 + 1 AP



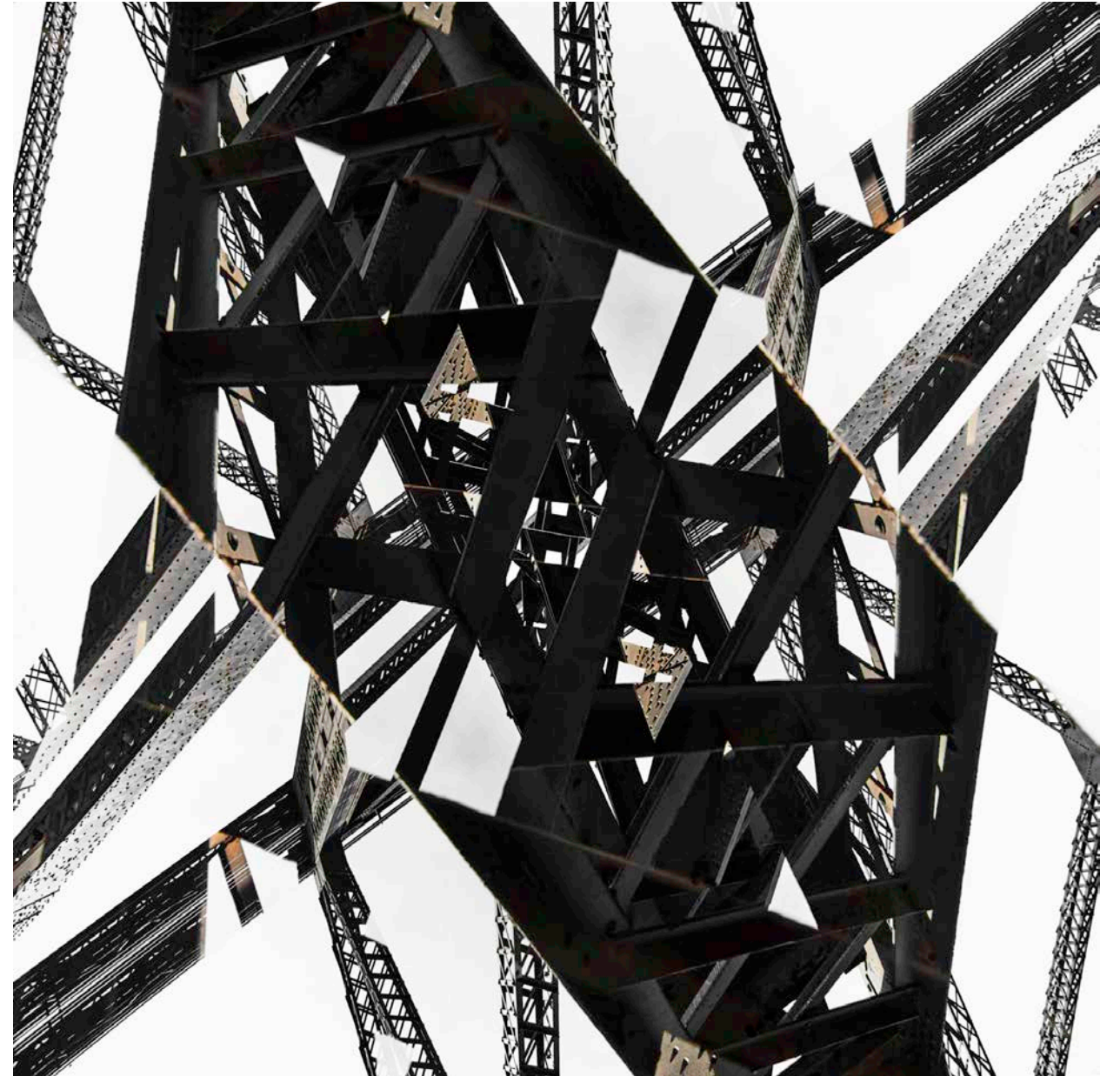
Reliance 9

Archival pigment print
20x20" • Edition of 10 + 1 AP
30x30" • Edition of 5 + 1 AP
40x40" • Edition of 5 + 1 AP



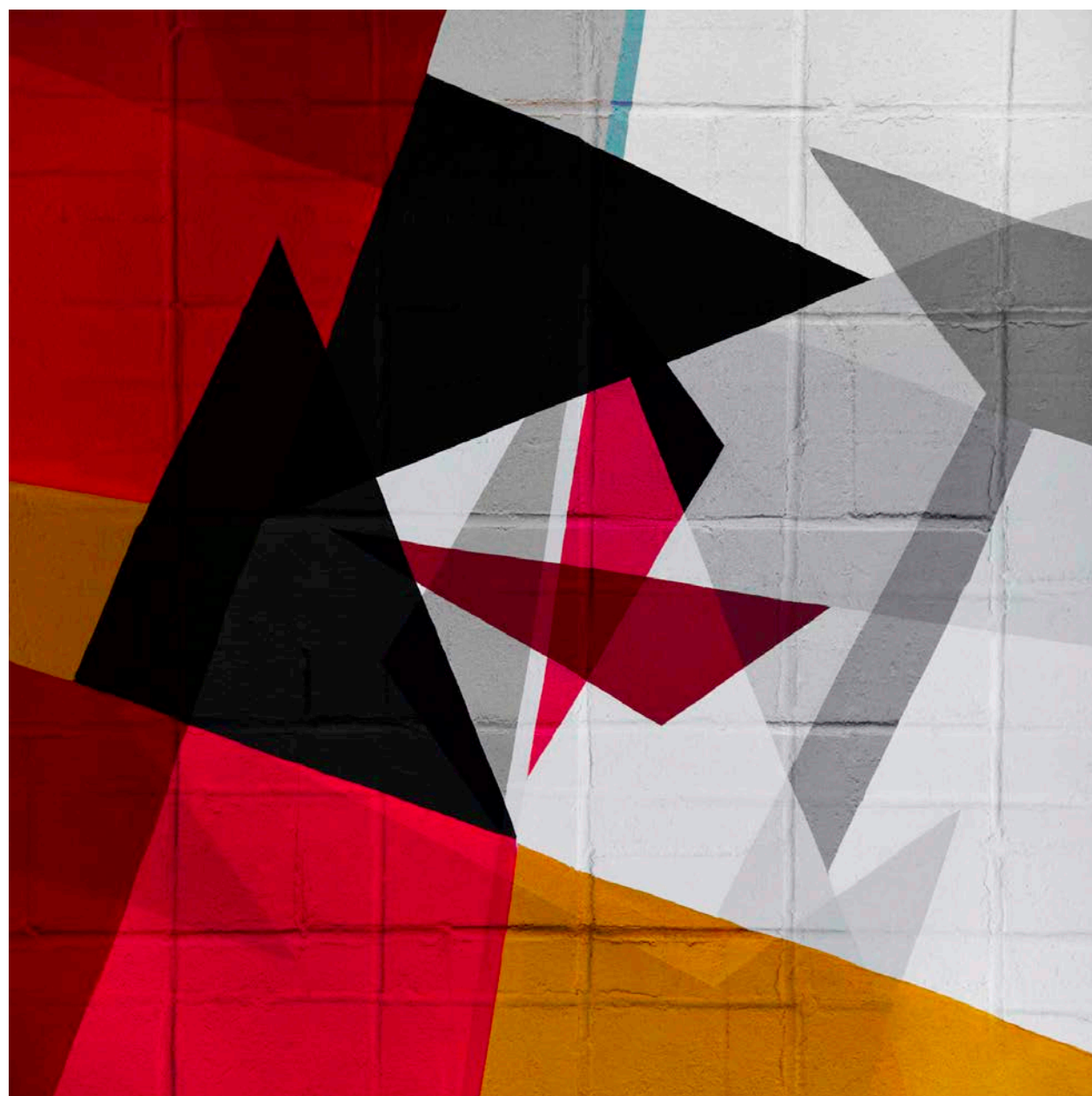
Reliance 1

Archival pigment print
20x20" • Edition of 10 + 1 AP
30x30" • Edition of 5 + 1 AP
40x40" • Edition of 5 + 1 AP



Reliance 6

Archival pigment print
20x20" • Edition of 10 + 1 AP
30x30" • Edition of 5 + 1 AP
40x40" • Edition of 5 + 1 AP



DAVID REINFELD

Born in New York City, David Reinfeld began his photographic career in the '60s in NYC honing skills as a street photographer, taking pictures and protesting. Early in his career, he documented the signs of our times and taught photography at the Public Theatre to inner city children. This period was his "coming of age;" photography became his first love, and it would last forever.

In the early '70s, Reinfeld received his MFA in Photography at the Rhode Island School of Design, studying under photographers such as Aaron Siskind, Harry Callahan, Lisette Model, and Minor White. Siskind taught Reinfeld that photography was much more than the content we see. Influenced by the experimental nature of art during this period, Reinfeld began looking for and creating abstraction in his images. He photographed graffiti and decayed walls anywhere he could find them. With the emergence of digital photography and other tools, he discovered composite photography. Today, Reinfeld continues to test abstraction in imagery. For him, art is not only an arrangement of form and content, but an awareness of visual impact and communication. What makes a picture come alive? Why do some photographs remain in our consciousness, while others fall away? These are the questions Reinfeld asks, as a photographer, in a world where the boundaries of well-crafted commercialism and fine art have blurred.

Reinfeld still lives and works in New York City, where he grew up embracing, supporting, and working in the visual arts.

Confines 3

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40x40" • Edition of 5 + 1 AP

FOTO RELEVANCE

Since 2016, Foto Relevance cofounders Geoffrey C. Koslov and Bryn Larsen have focused on the exhibition and acquisition of museum quality contemporary fine art photography and photography-based work. Joined by Suzanne Zeller in 2019 who leads the program as Assistant Director, Foto Relevance is dedicated to providing a platform for an innovative selection of American and international photographic artists pushing the boundaries of photography. The gallery has mounted monographic exhibitions as well as group shows to investigate current trends and themes in contemporary art, showcasing a broad range of both darkroom and digital photographic techniques. In addition to promoting the work of artists, Foto Relevance provides guidance, educating individual collectors and corporations in the acquisition and sale of art. Foto Relevance is a member of the Association of International Photography Art Dealers (AIPAD) and the Houston Art Gallery Association (HAGA). The gallery is located in the historic Museum District of Houston, Texas.