VISIBLE AND PERMANENT

CARRIE SECRIST GALLERY

March 17 – May 6 2017

"Art as an important part of (sic) ceremonial is a conscious and determined effort to make important symbols visible and permanent."

- Phillip H. Lewis, <u>A Definition of Primitive Art</u>, 1961

Mariano Chavez (Chicago)
Austin Eddy (New York)
Andrew Guenther (New York)
Brook Hsu (Los Angeles)
Carmen Price (Baltimore)
Michael Robinson (Los Angeles, NY)
Brion Nuda Rosch (San Francisco)
Adam Scott (Chicago)
Jenn Smith (Chicago)

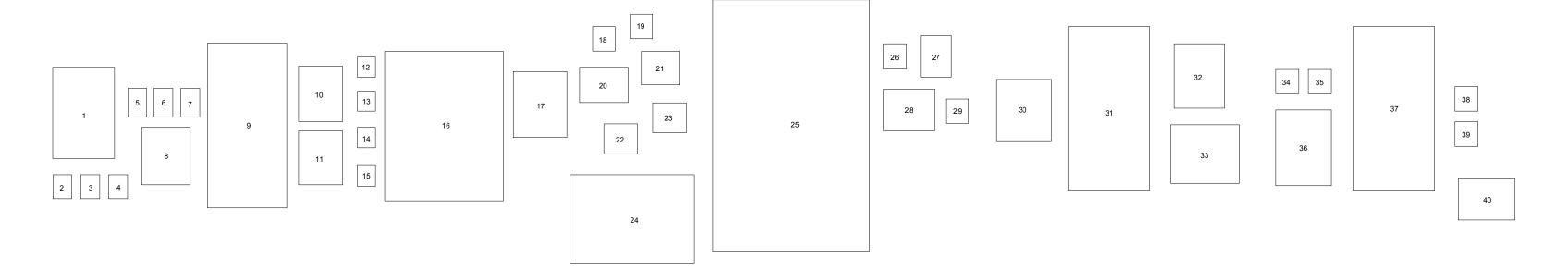
VISIBLE AND PERMANENT presents forty works of art in diverse media on one continuous black wall in the gallery. This dense presentation of the work thoughtfully complements the conceptual ideas running throughout the exhibition. Scroll through this document to see detailed images of the artworks, a map of the exhibition, and writing about the exhibition.



CARRIE SECRIST GALLERY

Visible & Permanent

March 17 – May 6, 2017



- 1. Brook Hsu
 Pregnant, 2017
 Dye and acrylic on carpet
 48 x 30 inches
 \$2,500
 #3569
 - Andrew Guenther

 Don't Blink, 2016

 Watercolor and pencil on paper
 8 x 6 inches (11 x 9 inches,
 framed)
 \$1,000
 #3546
- 3. Andrew Guenther
 Seasons in the Sun, 2016
 Watercolor and pencil on paper
 8 x 6 inches (11 x 9 inches,
 framed)
 \$1,000
 #3549
- 4. Andrew Guenther
 Early, 2016
 Watercolor and pencil on paper
 8 x 6 inches (11 x 9 inches, framed)
 \$1,000
 #3576
- 5. Michael Robinson

 Axxea, 2013

 Paper, rubber cement, framed
 10.5 x 8.25 inches (14 x 11.5 inches, framed)
 \$1,200
 #2776

- 6. Michael Robinson
 LTR, 2013
 Paper, rubber cement, framed
 10.5 x 8.25 inches (14 x 11.5 inches, framed)
 \$1,200
 #2790
- 7. Michael Robinson
 Skadegamutc, 2013
 Paper, rubber cement, framed
 10.5 x 8.25 inches (14 x 11.5 inches, framed)
 \$1,200
 #2781
- Jenn Smith
 Demon '87, 2016
 Acrylic and oil on canvas
 22 x 20 inches
 \$1,800
 #3571
- 9. Mariano Chavez
 Cycle, 2016
 Cyanotype on heavy drawing
 paper
 61.75 x 36.75 inches
 \$2,800
 #3557
- 10. Austin Eddy
 F-F,C-F (R/Y/B/G), 2016
 Oil pastel on paper in artists
 frame
 21 x 17 inches
 \$2,000
 #3552

- Austin Eddy
 F-F,C-F (Brown/Pink), 2017
 Oil pastel on paper in artists
 frame
 21 x 17 inches
 \$2,000
 #3551
- 12. Andrew Guenther

 Nervous System, 2016

 Watercolor and pencil on paper
 8 x 6 inches (11 x 9 inches,
 framed)
 \$1,000
 #3550
- 13. Andrew Guenther
 Some Functions, 2016
 Watercolor and pencil on paper
 8 x 6 inches (11 x 9 inches,
 framed)
 \$1,000
 #3544
- 14. Andrew Guenther
 What, 2016
 Watercolor and pencil on paper
 8 x 6 inches (11 x 9 inches,
 framed)
 SOLD
 #3543
- 15. Andrew Guenther
 Digestion, 2016
 Watercolor and pencil on paper
 8 x 6 inches (11 x 9 inches,
 framed)
 \$1,000
 #3547

- 16. Adam Scott

 Terraform VI, 2016

 Acrylic on canvas
 66 x 60 inches
 \$20,000
 #3575

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- 17. Carmen Price
 over volume, resolute, 2016
 Gouache and flashe on paper
 24 x 18 inches (28 x 22 inches,
 framed)
 \$2,900
 #3558
- Carmen Price
 origin attempt, 2016
 Gouache and flashe on paper
 10 x 7.5 inches (13 s 10.5 inches, framed)
 \$1,600
 #3566
- 19. Carmen Price
 man's teething, 2017
 Gouache on paper
 8 x 7 inches (11 x 10 inches, framed)
 \$1,400
 #3562
- 20. Carmen Price
 borg trainer (da vinci), 2016
 Gouache and flashe on paper
 11.5 x 15 inches (14 x 18 inches,
 framed)
 \$2,600
 #3560

- 21. Carmen Price
 your young duality, 2016
 Gouache and flashe on paper
 10.5 x 11 inches (13.5 x 14
 inches, framed)
 \$2,000
 #3561
- 22. Carmen Price
 roohoomes motor sensory, 2016
 Gouache and flashe on paper
 9 x 9 inches (12.25 x 12 inches,
 framed)
 \$1,600
 #3567
- 23. Carmen Price
 prepped area, 2016
 Gouache and flashe on paper
 9 x 9 inches (12.25 x 12 inches,
 framed)
 \$1,600
 #3568
- Michael Robinson
 untitled (mushrooms), 2013
 Archival pigment print
 32 3/5 x 48 inches (34 x 49.5 inches, framed)
 \$6,000
 #2798
- 25. Brook Hsu
 Two Fountains, 2017
 Dye and acrylic on carpet
 75 x 52 inches
 \$5,000
 #3570

- Carmen Price
 moderately seasonal, 2016
 Gouache and flashe on paper
 10 x 8 inches (13 x 11 inches,
 framed)
 \$1,600
 #3565
- 27. Carmen Price
 harp tuner, 2016
 Gouache and flashe on paper
 14 x 10 inches (17.25 x 13
 inches, framed)
 \$2,000
 #3564
 - Carmen Price 33. Jenn 3
 goblin park fund, 2016
 Gouache and flashe on paper 12.5 x 15 inches (16 x 17.75 inches, framed) \$2,00 #3559
- 29. Carmen Price jade protector, 2017
 Gouache and flashe on paper 7 x 8 inches (10.5 x 11 inches, framed)
 \$1,400
 #3563
- Jenn Smith
 The Three, 2016
 Acrylic and oil on canvas
 24 x 20 inches
 \$1,800

- 31. Mariano Chavez
 Channeling, 2016
 Cyanotype on heavy drawing
 paper
 61.75 x 36.75 inches
 \$2,800
 #3555
- 32. Jenn Smith
 Sandy Land, 2016
 Acrylic and oil on panel
 26 x 20 inches
 \$2,000
 #3573
- 33. Jenn Smith
 Soon and Very Soon, 2016
 Acrylic and oil on panel
 20 x 26 inches
 \$2,000
 #3574
- 34. Michael Robinson
 Truck Colors, 2013
 Paper, rubber cement, framed
 10.5 x 8.25 inches (14 x 11.5
 inches, framed)
 \$1,200
 #2796
- Michael Robinson

 Cold Brains, 2016

 Paper, rubber cement, framed
 11 x 8 inches (14 x 11.5 inches, framed)
 \$1,200
 #2778

- 36. Michael Robinson
 Million Dollar Bill, 2013
 Paper, rubber cement, framed
 30 x 24 inches (33 x 27 inches, framed)
 \$3,800
 #2791
- 37. Mariano Chavez
 Power, 2016
 Cyanotype on heavy drawing
 paper
 61.75 x 36.75 inches
 \$2,800
 #3556
- 38. Andrew Guenther

 Beyond Light, 2016

 Watercolor and pencil on paper
 8 x 6 inches (11 x 9 inches,
 framed)
 \$1,000
 #3548
- 39. Andrew Guenther

 Circulatory System, 2016

 Watercolor and pencil on paper
 8 x 6 inches (11 x 9 inches,
 framed)
 \$1,000
 #3545
- 40. Andrew Guenther Picasso, 2016 Synthetic polymer on linen 18 x 24 inches \$3,700 #3542











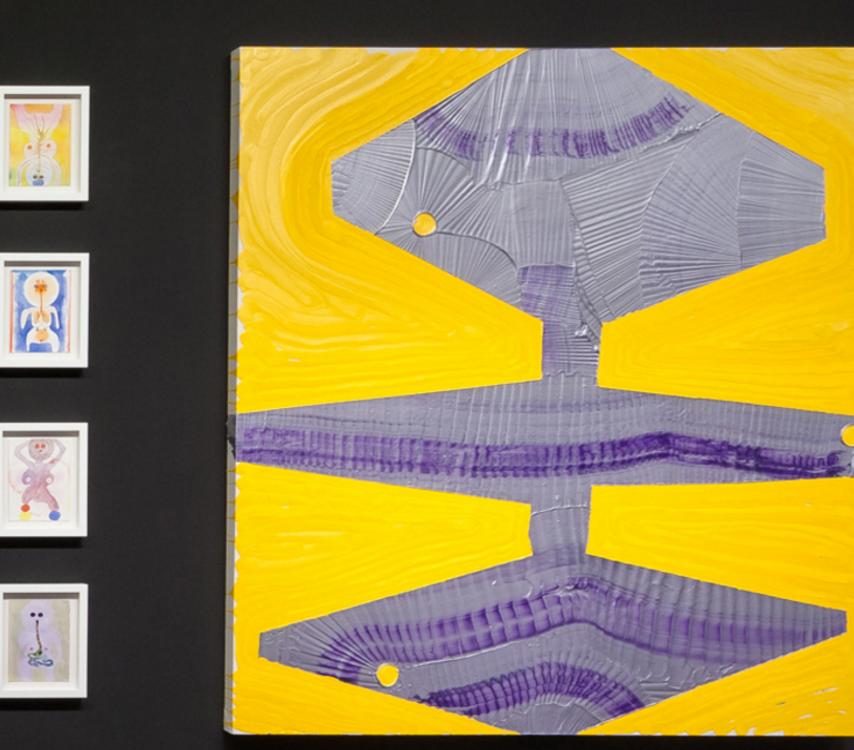






























































Brion Nuda Rosch

DICK, DICK,

Found book page on found book page, motor, artist frame, artist plinth (wood, plaster, wire, metal, acrylic, oil)

Dimensions variable

\$3,700

#3554

Brion Nuda Rosch

PABLO, PA

Found book page on found book page, motor, artist frame, artist plinth (wood, plaster, wire, metal, acrylic, oil)

Dimensions variable

\$3,700

\$3,700 #3553

Installation view, Visible and Permanent, 2017

VISIBLE AND PERMANENT explores the complex relationship between the concept of civilization and it's antecedent, so-called primitivism. The artworks presented in this exhibition bring together a group of contemporary artists who are mining the ideologies of *origin* while firmly entrenched in the *now*. Cumulatively, these visual representations are not defined by artwork that is socially oriented, political, representational or abstract – but something altogether more visible, authentic and intuitive. Individually, each artist presents his or her individual mark as a permanent gesture that traverses back in time, comments on the now and embraces the future.

Primitive art can be a loaded reference. Primitivism, as an historical paradigm, ultimately finds it's value in what it is not: civilized. As such, for over a century, artists have mined non-civilized societies for their creative outlets either through the appropriation of forms and symbols (Picasso) or embracing a life style and becoming immersed in a simpler way of life (Gauguin). Ultimately, the implications of defining "primitive" are rooted just as firmly in creativity as it is in exploitation. Whatever the definition of civilization might be, one of the roles of the artist is to place their mark on it while simultaneously challenging it as a construct in an evolving, relentless pursuit.

Themes presented in VISIBLE AND PERMANENT include ceremonialism, evolution, mysticism and pointed strains of humor. The variety of mediums on view: painting on canvas (<u>Jenn Smith</u>), drawing (<u>Austin Eddy</u>), collage and photograpy (<u>Michael Robinson</u>), gouache (<u>Carmen Price</u>) – and the strategies for employing that media: poured paint (<u>Adam Scott</u>), simple motors (<u>Brion Nuda Rosch</u>), household rugs (<u>Brook Hsu</u>), UV rays (<u>Mariano Chavez</u>), Picasso's signature (<u>Andrew Guenther</u>), reveal a complex mix of contemporaneous strategies that have endured. The ideas brought forth by the artists here, firmly rooted in 21st century ideologies intertwined as individuals and artists, take this dirty term and contextualize it as a cultural embrace – a thoroughly modern art sensibility.

VISIBLE AND PERMANENT is organized by Britton Bertran.

<u>Mariano Chavez</u> employs the cyanotype, a photographic printing process discovered in 1842, using UV rays to burn images of African masks, skulls and other elements. The results are talismanic, further amplifying the forces of nature around us.

<u>Austin Eddy</u>'s drawings evoke child-like scratches, marks, and words along with his repeating flying fingers – a motif that reappears in many of his works – that reveal a primal, raw and psychological look into his art-making process.

<u>Andrew Guenther</u> has usurped Picasso's signature as his own, a strategy that makes clear the enduring heaviness and weight of said artist's mark on the world, clarifying a lineage of art historical precedence, albeit tongue-in-cheek.

<u>Brook Hsu</u>'s paintings on rugs are highly personalized tributes to the beings and entities that surround her daily life. Rendered in thick impasto on even thicker rugs, the cumulative 3D results amplify the imagery as emblematic of real consciousness.

<u>Carmen Price</u>'s gouache on paper works are equal parts narrative, mystical and contemplative. Strangely allusive, the combination of abstract and representational elements point towards natural phenomena as a ceremonial outlet.

<u>Michael Robinson</u>'s photographs and collages offer up a magical interpretation of landscape. Communicating an oblique narrative, his eerily pleasing images capture the potential for transcendence in the mundane.

<u>Brion Nuda Rosch</u> presents two sculptures of rotating Picasso collages facing off in an infinite loop of engagement. This humorous interaction invites the viewer to contemplate art history's implicit, and often times tangled, cultural role in.

<u>Adam Scott</u> finds inspiration in his poured Terraform painting from the abstract landscapes of the western desert. Conceived in an arena of space devoid of civilization, the phantasmagoric complexities of form, texture and color elucidate a radiating quality.

<u>Jenn Smith</u>'s paintings evolved from her complicated personal experience and studied interest in Evangelical Christianity. Vacillating from abstraction to figurative, her humorous yet earnest approach mines religious tableaux into new translations of an old story.

*Lewis, Phillip H. "A Definition of Primitive Art", *Fieldiana, Anthropology, v.36, no.10*, Chicago Natural History Museum, 1961.



CARRIE SECRIST GALLERY

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