

Sultana

Press
Gavin Perry



Gavin Perry Examines Discarded Elements of Daily Life in "Glacier" at Fredric Snitzer Gallery

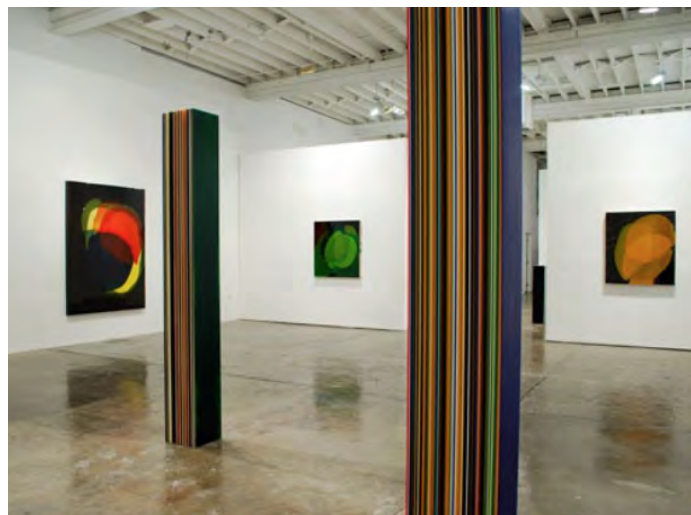
MIAMI NEW TIMES STAFF | SEPTEMBER 24, 2010 | 7:30AM

Contrary to the title of his current show at Wynwood's

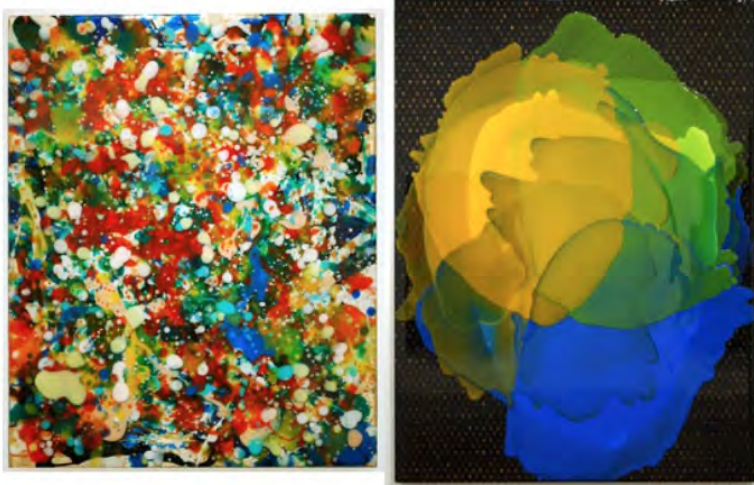
[Fredric Snitzer Gallery](#)

, artist Gavin Perry is far from icy. "Glacier" refers to the decayed, frozen objects which Perry encases in multiple layers of resin. But Perry himself is warm, welcoming, and refreshingly gregarious when it comes to speaking about his work.

Hailing from Temple University's Tyler School of Art in Philadelphia (and he's a self-confessed Phillies, Eagles, and 76'ers fan), Perry talks to us about his resin works and affection towards old crooners.



The exhibit's various pillars, canvases, and found objects are mesmerizing, draped with eye-popping curtains of colored lines. Initially, we were tempted to recall the vibrant creations of English painters Ian Davenport and Bridget Riley. But upon closer review, discarded elements of daily life are at the core of Perry's constructions rather than pristine canvases and factory-grade edifices. "It's the loss of control," he explains, "that counters the manufactured."



Demons In Demons Out and There Will Be No Greater Time

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Perry seeks out the process of creation versus the appearance of the finished work. Just as a glacier is both epic and tragic in its lifespan, his works deflate notions of an artist's immortality in the folds of his or her work. "Each one of these works reflect a part of my personality, and perhaps I get some sort of joy listening to these crooners sing the blues," Perry says, referring to works bearing song titles such as Hendrix's "Still Raining, Still Dreaming." In this sense, Perry abducts the simple joys of classic art and classic rock and forces the work to bear the burdens of modernity.

"Glacier" runs until October 4 at the Fredric Snitzer Gallery (2247 NW First Pl., Miami). Call 305-448-8976 or visit snitzer.com.

Shana Mason



Gavin Perry, *And the Bees Made Honey in the Lion's Skull*, 2011, Resin, pigmented resin, vinyl, spray paint on board, 96 x 72 in. (243.9 x 182.9 cm), Courtesy of the artist and Barbara Davis Gallery. +1 713 520 9200

GAVIN PERRY

ARTIST TO WATCH

If we take the theoretical meaning of Formalism to be that a work of art is determined by its compositional elements (color, shape, line) and defined by the purely aesthetic values of its medium (texture, luster, opacity), then artist, Gavin Perry, could be called a cutting-edge Formalist. While embracing formal tenets, the artist also contemporizes them. He allows chance into his process (so that surface perfection is not the goal), works with industrial materials associated with our modern age and uses process to create content. Perry's artwork involves layers, both literally and conceptually. In his recent body of work, exhibited in 2011 in solo shows at Fredric Snitzer Gallery, Miami and Barbara Davis Gallery, Houston (both represent him), Perry made an older series anew. He took hard-edged, patterned abstractions, made a few years ago with vinyl tape, car paint and spray paint, and added layers of resin on top, creating loosely organic, overlapping, glossy pools of color that become the primary subject. The conceptual interaction between past and present, in

combination with opposing formal elements and eye-popping hues, is visually dynamic. Perry also creates sculptural work, such as what he calls his "collapsed paintings," created by pouring up to forty thin layers of colored resin that turn into independent columns. His recent piece, *Titanic*, is a freestanding, square chunk of clear resin, wherein multi-colored flakes (bits of resin peeled from his studio floor) are suspended in space and time: a perfect visual metaphor for his thematic explorations. Gavin Perry was born in 1971 in Philadelphia, and earned a BFA from Tyler School of Art. He lives and works in Miami, and has had numerous exhibitions in South Florida, including at the Miami Art Museum and Bass Museum of Art. He is a recent recipient of the prestigious South Florida Cultural Consortium Grant (one of the highest monetary awards for individual visual artists in the US). Perry has exhibited internationally in Basel, Mexico City and in Paris with Galerie Sultana, which also represents him. –KWT

UN PRIX EN SOUVENIR DE JEAN-FRANÇOIS PRAT

PAR ROXANA AZIMI



Farah Atassi, *The Zone*, 2010, huile sur toile, 200 x 160 cm. Courtesy Galerie Xippas, Paris



Gavin Perry, *Beasts of Saints*, 2008, ruban adhésif gaffer peinture aerosol, 116 x 90 cm. Courtesy Galerie Sultana, Paris



Lesley Vance, *Untitled*, 2011, huile sur lin, 53,5 x 35,5 x 3 cm. Courtesy Galerie Hufkens, Bruxelles

Le paysage des prix d'art contemporain s'enrichit cette année d'une nouvelle récompense, le prix Jean-François Prat, en hommage à l'avocat d'affaires (Cabinet Bredin-Prat) et collectionneur parisien décédé en mars 2011. « À sa disparition, les associés du cabinet ont souhaité créer un événement à sa mémoire, souligne son fils, l'avocat Sébastien Prat. Il y avait deux champs possibles, l'univers juridique, avec par exemple un *Mélanges*, ou l'art. Nous avons choisi l'art, car mon père avait imbriqué ces deux aspects dans sa vie. » L'intrication se mesure à l'aune de l'ancien bureau de l'avocat,

Nous allons réfléchir en revanche à l'intérêt de créer une structure de mécénat. Mais chez nous, les choses se font de manière informelle

où sont accrochés une sublime pliure de Simon Hantaï et des Martin Barré, ou dans le reste des locaux tapissés d'œuvres. Au-delà de l'aspect thérapeutique de cette initiative pour la famille de Jean-François Prat, la récompense, qui favorise les artistes trentenaires produisant des œuvres

bidimensionnelles, a d'emblée suscité l'enthousiasme du milieu de l'art. Outre le parrainage de Jean-Jacques Aillagon [notre chroniqueur], ce prix s'adosse à un comité de sélection composé de Marie-Aline Prat, veuve de l'avocat et expert en art contemporain, Juliette Laffon, conservateur général honoraire du patrimoine, et les collectionneurs Hervé Acker et Frédéric Brière. La sélection s'est opérée en deux temps,

le comité ayant proposé aux quarante associés du cabinet une vingtaine de noms, avant de réduire sa liste en janvier à trois nominés : Farah Atassi, Gavin Perry et Lesley Vance. Le lauréat sera désigné le 27 mars par le collège des associés. Entre-temps, ces peintres auront été exposés pendant quinze jours dans les salles de réunion du cabinet, pour permettre aux avocats de s'acclimater avec les différents travaux. Un catalogue recensant ces œuvres, assorti de textes écrits par les trois rapporteurs des artistes (François Quintin, directeur de la Fondation Galeries Lafayette ; Frédéric Bonnet, critique d'art, et Florence Derieux, directrice du Fonds régional d'art contemporain Champagne-Ardenne) sera aussi publié au préalable. Les toiles des nominés resteront sur les murs du cabinet deux mois après le choix final. Le lauréat se verra doté d'un prix de 20 000 euros, tandis que les deux nominés recevront chacun un chèque de 2 000 euros. Sébastien Prat ne conçoit guère ce prix comme un instrument de valorisation du cabinet Bredin-Prat. « Il ne s'agit pas d'un événement promotionnel ou corporate. Nous ne cherchons pas des clients, et pour la cérémonie du 27 mars, nous avons invité des gens qui ont la même sensibilité et un plaisir à être là », affirme Sébastien Prat. Cette initiative marque-t-elle le point de départ pour un mécénat plus systématique ? « Il n'est pas question d'avoir une collection d'entreprise, car nous sommes en association, et il n'y a pas de patrimonialisation des actifs », précise Sébastien Prat. **Nous allons réfléchir en revanche à l'intérêt de créer une structure de mécénat. Mais chez nous, les choses se font de manière informelle. » ■**



View of Annabeth Rosen's glazed ceramic sculptures, 2006; at Fleischer Oilman.

always triumphs, brilliantly, as the painter's wit induces even the most difficult forms to join the pictorial drama. —Carter Ratcliff

PHILADELPHIA

Annabeth Rosen at Fleischer Oilman

Quantity seems to be Annabeth Rosen's central theme. It's perhaps her comment on the nature of ceramics, which are so often produced in large numbers even by individual potters. Or perhaps it was an innate attraction to excess that drew her to ceramics in the first place. A few years ago she was exhibiting masses of vertical cylindrical forms that she squashed between heavy horizontal slabs—as if shelving containing hundreds of thick vases had collapsed when the clay was still wet.

In this show of new works, the New York-born artist, who holds the Robert Arneson chair in ceramics at the University of California, Davis, showed mostly more or less globular forms atop pedestals. But the sense of proliferation was still dominant. These untitled objects seem to have grown into their multiplicity like barnacles on a rock or to have accreted like random stuff caught in a lump of concrete. Many feature one element that is larger than the rest, usually on top. One is funnel-like, another suggests a balloon rising from the ground and some look like bodily organs (a stomach, for example). A few resemble underwater mines that bristle with spikes or knobs.

Some of these masses of both hollow and near-solid things are a beige-pink, and some feature passages of drippy greenish black or splotches of ocher, but the overall effect is dirty white. The charm of this work does not rely upon its

palette. What's engaging is all the roundedness—whether wormlike, knobby, vegetal or faintly figurative—and the sense of animation. There is something of late Guston, a sort of offhand absurdity, although her agglomeration goes against his spatial isolation. Most of the sculptures are raised on balls or small pointed rod-feet, with the notable exception of a mass of snaky tubes painted with black stripes, cinched together

with an actual black wire, which stands directly on a pedestal.

Rosen's drawings in ink plus gouache or acrylic made a striking addition. Two examples took over a wall with multisheet studies of the body-organ shape, while six individual sheets—each a mass of brushstrokes with tubelike endings arising from a blur—suggest Rosen's objects, further animated. Here the motifs somehow look more threateningly medical. In a small room were a dozen diminutive drawings of the tube-masses, more clearly outlined and sometimes on emotive background colors such as peach or red. This intimate scale manages to be just as commanding as the large size. The sculptures, however, do not raise the issue of scale; their power is in their half familiar/half alien teeming life.

—Janet Koplos

MIAMI

Gavin Perry and Mette Tommerup at Fredric Snitzer

This pair of strongly contrasting but oddly compatible solo exhibitions brought together two leading Miami artists who started their careers elsewhere, Gavin Perry in Philadelphia and Mette Tommerup in Denmark. Perry's visually dazzling large-scale abstractions and Tommerup's intimate, nostalgia-laden imagist works both redefine painting by operating in the interstices between art and craft.

For the past several years, Perry's witty two- and three-dimensional work has referred to the sensibility and implicit eroticism of custom car culture with brightly colored metallic auto spray paint, shag carpets, faux fur and decals. The recent "paintings"

shown here are among his largest and most abstract to date. Each is dominated by brilliantly colored straight lines in a dynamic configuration whose optical vibrations and illusory depths evoke early work by Frank Stella, Al Held and the artists associated with Op Art. Perry's linear patterns are formed by the meticulous, complex layering of vinyl auto stripping tape laid over blond wood supports and covered with a slick coat of epoxy resin—perhaps the most successful use of poured resin since Fred Tomaselli's. Perry's *The Sleep of Reason Breeds Monsters* (2006), which also serves as the title of his exhibition, presents a hypnotic array of colored lines sweeping out from the work's center; like the Goya "Capriccio" that provided its name, it evokes a near-hallucinatory experience. In *Everything is Nothing* (2006), a pulsating, symmetrical diamond pattern reminiscent of Native American weavings is formed by brightly colored metallic and non-metallic vinyl auto detailing strips. These hybrid works unite decoration and "high art" abstraction, handcraft and industrial design.

In contrast to Perry's straight rushing lines, Mette Tommerup's work features melting forms and liquid pools of color. Tommerup has worked with digitally-altered photographs and other computer-generated images for over a decade, using specialty inks and printers to produce extraordinarily rich colors and surface effects. Entitled "Tracks," her varied exhibition addressed the "tracks of life"; the title also seems appropriate to the rippling trails left across the pictures' surfaces in the "Far Near Scrap Series." This group of small-scale works (each measures either 8 by 8 or 12 by 12 inches) originated with printed images that the artist found when helping her grandfather clean out the Copenhagen apartment he had occupied for 64 years. A policeman who was forced

into hiding during the war, he afterward collected and traded children's-book-type illustrations. To the artist, these "scraps" symbolize renewal and hope for the future. *Far Near Scrap Storybook Boys and Girls* (2006)—"Far Near" seems to refer to the way in which the past can remain ever-present—features images of children printed in paint-box colors on maple, the grain of which is echoed in the organic nature of the imagery. The red, wheeled vehicles in *Far Near Scrap Automobiles* (2006) are set in color-filled bubbles against a densely-linked black metallic ground. As both the wood and metal supports are a few inches deep, the works have a pronounced object-like quality which, along with their evocations of childhood innocence and



Above, Gavin Perry: *The Sleep of Reason Breeds Monsters*, 2006, vinyl tape and resin on board, 80 by 64 inches; below, Mette Tommerup: *Far Near Scrap-King of Denmark*, 2006, ink on metallic sheet on board, 8 inches square; both at Fredric Snitzer.

