



PAINTING PROCESS



This catalogue accompanies the exhibition
Painting Process, on display at the Walsh Gallery
January 14th - February 15th, 2008

FRONT COVER: Allen Hampton, Untitled (Two girls I know wish me dead. Boil my heart, bury my head...)

All measurements are in inches, width by height.

Artists appear in alphabetical order.
All photographs are courtesy of the artists unless otherwise noted.

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The exhibition was curated by Jackie Bekiaris and Maria Silvestri,
and supervised by Jeanne Brasile, Director, Walsh Gallery.
The catalog was designed by Kristin Casamassina.

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In the words of Georg Schöllhammer, “artists educate themselves by working through form and subject matter; audiences educate themselves by experiencing things aesthetically. How to mediate the particular content or shape of these things without sacrificing their particularity is one of the great challenges of an exhibition...”¹

Painting Process prioritizes the works of art but also seeks to investigate the materials, methods and ideas of the artist, aspects of painting that are traditionally hidden. By encouraging the audience to search the artworks for technical themes, the curators intend to demystify and promote a deeper level of understanding and an appreciation of how art is created. **Painting Process** challenges the notion that a viewer enters the gallery with all the knowledge needed to understand the art by empowering him or her with a set of tools by including supplements such as explanatory and inspirational texts, photographs, film, and raw materials.

The title **Painting Process** confronts the concept of process art, a subgenre of minimalism prevalent in the 1970s. Process painting placed a greater emphasis on the act of creating art than a predetermined outcome. Valuing spontaneity and transience, the artist did not have an end result in mind when beginning the work of art. The works in this exhibition defy much of these criteria. They are the result of deliberate planning and control by the artists, which results in a calculated aestheticism.

¹ Schöllhammer, Georg. “Editorial.” Documenta Magazine No. 3: Education 2007. Translated by Jeremy Gaines. Documenta 12 and Taschen, May 2007.

Though the works in **Painting Process** may look different from each other, they are united by the processes that created them. Transcending national borders, the works reflect current trends in painting in which the art is liberated by and from materials and methods, yet still refer to the history of art. The art in this exhibition is informed by the traditions of art history and academic painting, in which art was produced under the influence of academies or universities. These works often utilize Old Master techniques such as glazing, the application of multiple, thin and transparent layers of color. Through repeated glazing or building layer upon layer, the artists in this exhibition demonstrate that for them, it is not particularly desirable to rely on chance. Rather, time allows these artists to present meticulous craft and increased sophistication.

Many of the artists in **Painting Process** utilize nontraditional materials, a reflection of a new freedom in painting. Employing such materials as pigs' blood, carbon, earth, vinyl, and polyurethane, these artists are unbound by the restrictions of technique and material, allowing them to freely embrace new materials, methods and ideas.

Layers, whether additive or subtractive, generate surfaces that warp our sense of space and depth, inviting us into the work while simultaneously leaving us on the outside. At times, the layers create a visibly topographic surface and at others, the layers are denied despite their evident presence. This choice is manifested visually in the artists' choice of surface preparation and paint application.

The complexity is compounded as color is added to the existing equation. Color theory and the visual impact of color play a powerful role in many of the works in **Painting Process**, but they are approached in varying ways. Though in each case the paint is methodically mixed, the formulas may be the result of a computer program or the human mind, bringing forth debate concerning how art should be created.

Painting Process presents powerful paradoxes and plays with many stereotypes of traditional painting. Is the work objective or abstract? How does the medium affect the finished work? Does the work draw us into the canvas or leave us on the outside? Has the surface of the support been manipulated or left in its original state? What is underneath the top layer of the painting? Does the painting refer to other periods in the history of art, or other types of art? After passing the obstacles of materials and processes, the next step is to begin to concentrate on some of the larger issues and implications of the artwork. Thankfully, there are no right answers, only more questions to ask.

Jackie Bekiaris and Maria Silvestri



PAINTING PROCESS

Reinaldo Arvelo



Brittle Orange

Oil on prepared watercolor paper

18" x 22"

2007

David Ambrose



photo courtesy of Jack Abraham

Red Ribbing

Watercolor on pierced paper
22" x 30"

2005

Peter Barrett



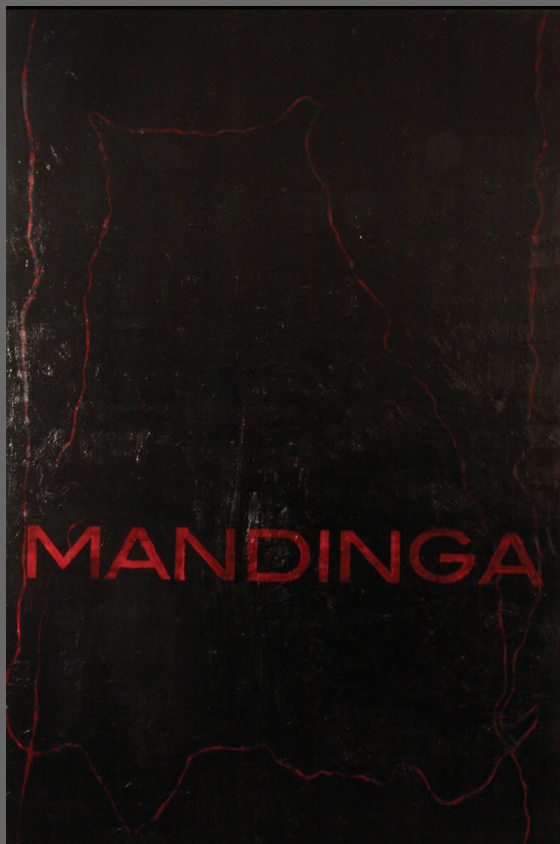
Pharynx

Oil on wood and MDF

28" x 32"

2007

Jose Camacho



Mandinga
Oil on canvas
36" x 52 3/4"
2005

Giovanna Cecchetti



Yellow Frequency/Yellow Vision
Oil on canvas
50" x 60"
2006-2007

Angela de Rosette



Marking Stones
Acrylic on linen
47" x 58"
2007

David French



It's Full of Stars

Oil and aluminum pigment on panel

46" x 48"

2007

Sebastian Garcia-Huidobro



Concrete I
Digital print and solvent
57" x 51"
2006

Allen Hampton



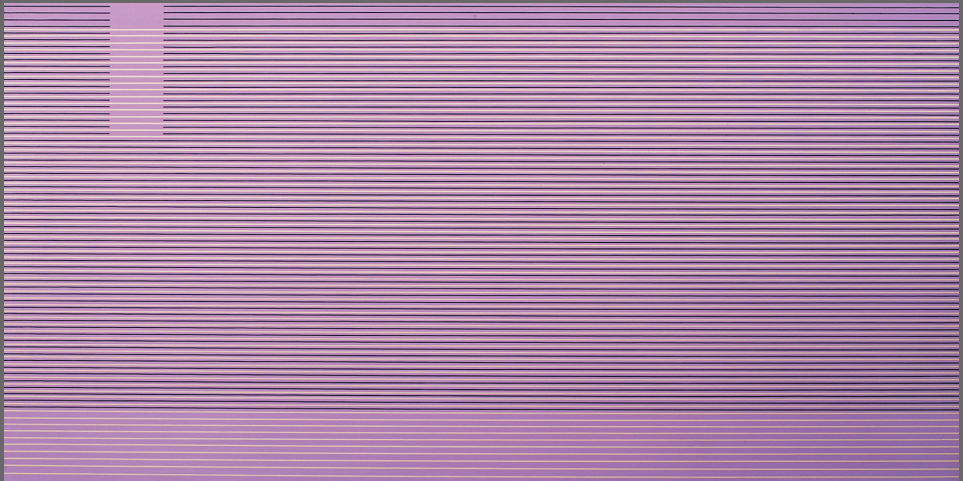
Untitled (Two girls I know wish
me dead. Boil my heart, bury my
head...)

Pigs blood on paper

30" x 44"

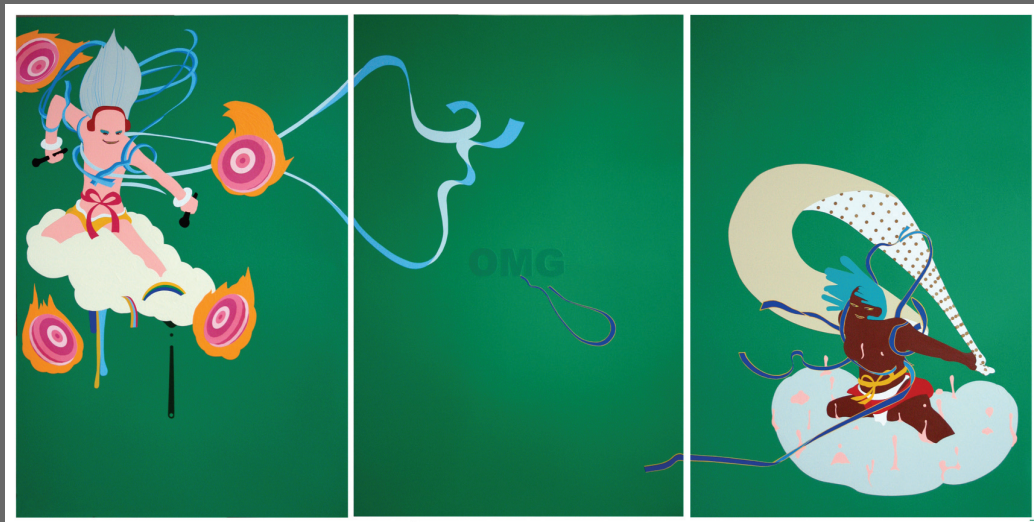
2007

Matthew Kluber



Dither
Alkyd on panel
18" x 36"
2005

Hiroshi Kumagai



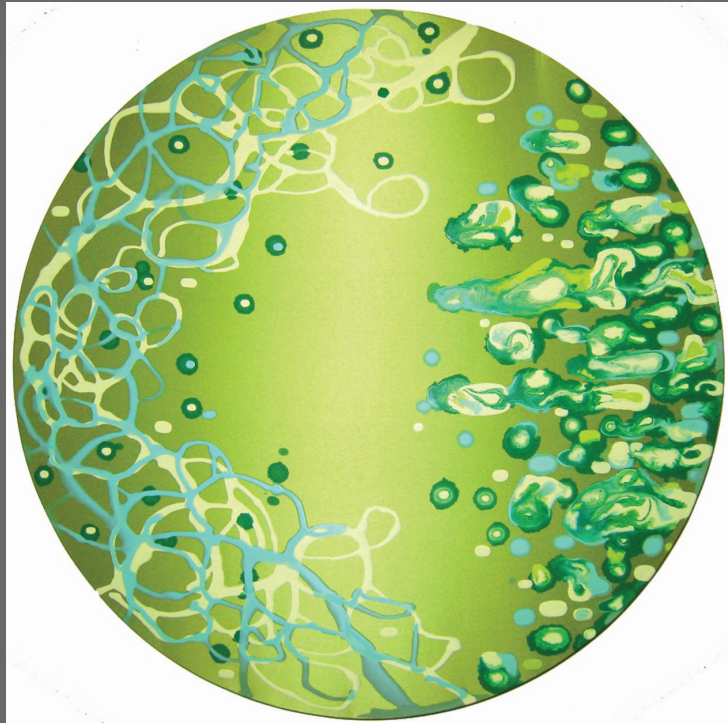
Fujin & Raijin (Wind and Thunder Deities)

Acrylic and vinyl on panel, each panel

24" x 36"

2007

Eric Jaiju Lee



Hailing a Helix
Acrylic on silk
24" diameter
2007

Marc Leone



Carbon and Crust #3

Carbon, graphite, latex paint, earth, acid,
and burlap on canvas, mounted on wood
48" x 36"
2003

Rebecca Miller



World Leaders Series #1
Oil on gelatin silver print
16" x 20"
2005

Patrick Moser



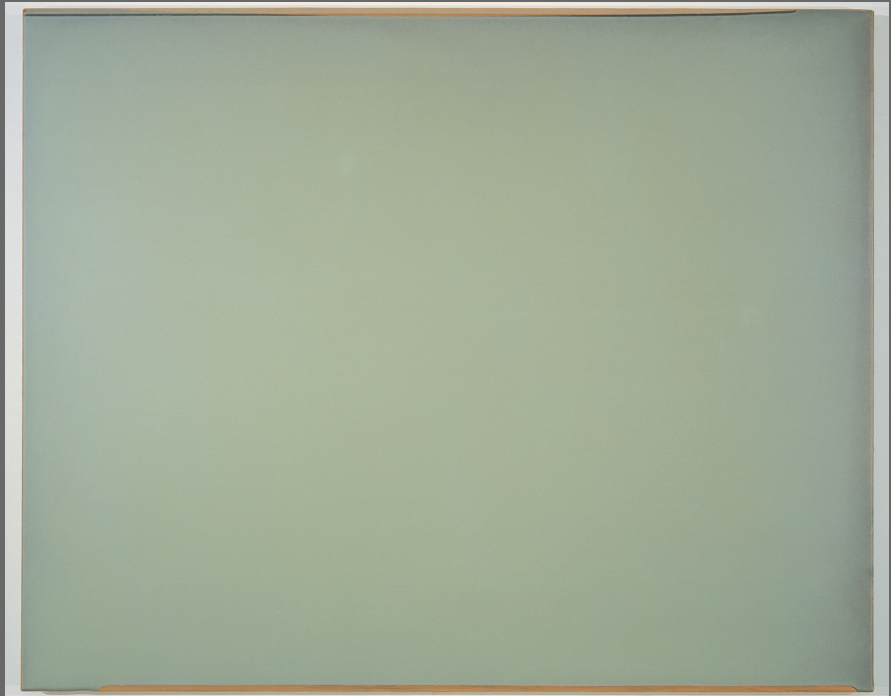
Fast Cheap and Out of Control

Oil on canvas

24" x 16"

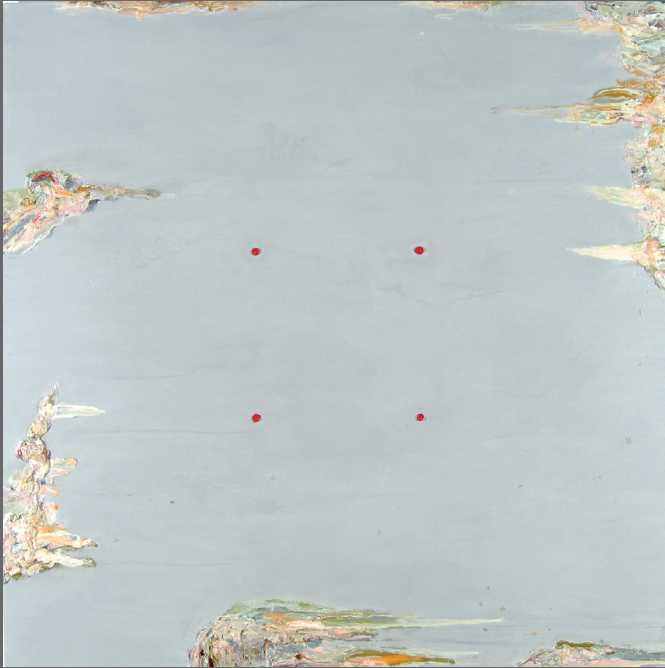
2005

Thomas Pihl



Prearticulation
Acrylic on canvas
60" x 48"
2007

Christopher Quirk



The Age of Reason
Oil and acrylic on canvas
48" x 48"
2006

Tomas Ramberg



Location 7

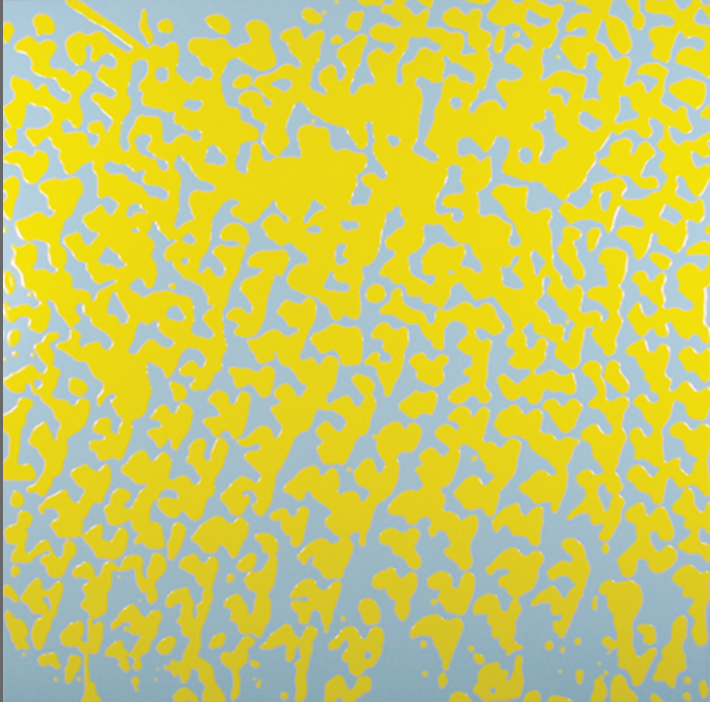
Oil and alkyd resin on aluminum
36" x 36"
2004

Steve Robinson



Scholars Rock Two
Acrylic on canvas
24" x 32"
2006

Scot Sinclair



Formulaic
House paint on panel
48" x 48"
2007

John Tallman



Color Stack (from Lev 4)
Polyurethane, resin and foam
10" x 10" x 7"
2007

Jennifer Tomaiolo



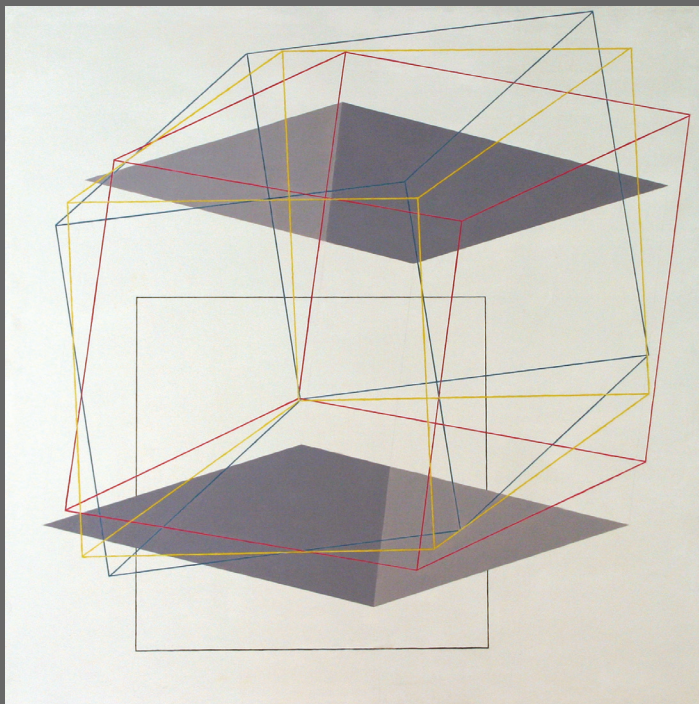
Oxygen (March)

Acrylic and graphite on paper

34" x 28"

2007

Kati Vilim



CMY Cubes
Oil and canvas on board
47 1/4" x 47 1/4"
2007

