

Ultrasonic Exhibition Preview: 7 Artist Interviews!

Mark Moore Gallery will open “Ultrasonic V: It’s Only Natural,” its fifth annual survey of emerging artists, Saturday, September 11 from 5-7. The exhibition will be on view until October 16. The exhibition assesses our fascination with self-contextualization, namely through means of archive, taxonomy and cognition.

To celebrate this collection of not-to-be missed talent, Beautiful/Decay went behind the scenes to give you a sneak peek at all of the participating artists. We’ve included a selection of works, as well as interviews surveying each artist’s aesthetic, advice for other creatives, inspiration and more.

Read on to find out about: Dave Dean’s paintings, typifying concepts of the indigenous and “otherness” in the face of societal development; Carrie Moyer’s fantastic acrylic and glitter canvases; Colin Roberts’ delicate sculptures and graphite drawings that oscillate between the sub/conscious; Dani Tull’s hilariously metaphysical wax compositions; Andrew Guenther’s installations that denote our need for “cultural repositories”; Brion Nuda Rosch’s found art collages; and David Rathman’s sparse, yet introspective watercolors.



ANDREW GUENTHER

1. Can you describe your aesthetic and major points of interest within your work?

I have a very open aesthetic and a “whatever it takes” kind of approach to working. I tend to exaggerate simple visual ideas and aspects of culture to generate larger ideas.

2. Please talk about the selection of works that will be included in the upcoming Ultrasonic exhibition.

For the exhibition at Mark Moore Gallery, I plan to show a few small paintings and a table set up for viewers to craft their own personal observations. The paintings are meditations on common objects. The table is set with a paper covering, a white noise machine, and jar of pencils.

3. Advice for other creatives?

Most ideas come from misunderstanding. Free advice leads to confusion.

BRION NUDA ROSCH

1. Can you describe your aesthetic and major points of interest within your work?

The starting point for my work involves a selection of materials followed by a set of rules. A preference for mundane materials, found book pages, wood, drywall and recycled house paint are matched with a process of humble alterations. Whether making a collage, arranging materials or collaborating with others, the immediate task and material at hand claim the most importance. It is through these interconnected activities of art-making, curating and collaborating that I attempt to understand the process of arranging and how those arrangements define and obscure meaning.

2. Please talk about the selection of works that will be included in the upcoming Ultrasonic exhibition.

Working from the book “Vanished Species,” I’ve made collages where the extinct subject has been removed from each book page. The remaining landscape now contends with a blank geometric void.

3. Advice for other creatives?

Be as productive in your studio as you are on your computer.



CARRIE MOYER

1. Can you describe your aesthetic and major points of interest within your work?

When I started on this body of work several years ago, the iconic imagery of 70's Feminist art hovered around the edges of my studio. I sought out forms that generated the pre-literate force of the Venus of Willendorf, including headdresses, masks and armor that could be morphed into humorous, fearsome and/or sexualized silhouettes. More recently, I find myself transfixed by the Oceanic, Inuit and Pre-Columbian objects, similar to those collected by the Surrealists.



2. Please talk about the selection of works that will be included in the upcoming Ultrasonic exhibition.

Through the interplay of abstract shapes and poured veils of acrylic, I transform these suggestive yet “blank” forms into personal avatars. In the process, long-held politics of representation are sublimated and eclipsed by a strong urge to bring design and craft to a kind of arresting, pictorial stasis. Inventive fracture becomes the evidence of painterly devotion. Shiny slicks of color dissolve hard edges while stippled, iridescent glazes define the nooks and crannies of individual forms. Exposed areas of raw canvas, seemingly cut into the picture plane, allow us to look in and see the “back” of the painting. Through the complex layering of shape and color, the narrative of how the painting gets made is obfuscated, imbuing the final image with a timeless, mysterious presence.

3. Advice for other creatives?

Do something for your art everyday. If you can't make it to the studio, research a grant, invite a fellow artist or curator over for a visit, or apply for a residency.

COLIN ROBERTS

1. Can you describe your aesthetic and major points of interest within your work?

My aesthetic takes a lot from abject art and surrealism. the uncanny. I'm influenced by a lot of literature. I like the work of William Hope Hodgson, Knut Hamsun, Philip K. Dick and others. I'm interested in fragility and tactility and how they help inform our lives formally and psychologically. I'm also interested in future and origin. Rot and genesis. Mystery. High and low contrast. Comedy and death.

2. Please talk about the selection of works that will be included in the upcoming Ultrasonic exhibition.

The pillows are both architectural and psychedelic in nature. It's a form that most people can recognize and think of rest and comfort, as well as being linked to a different and mysterious dimension. The pillows attract, contain and refract light. They visually manipulate color and light as the viewer moves around them.

The Bubble wrap pieces are an archival representation of a functional, discardable form with interesting visual and tactile characteristics. Basically, like my mom, I am interested in rescuing trash. Like the pillows, these works also manipulate light. I wanted to make bubble wrap immortal. I wanted to make the pop-able, non-pop-able.

The Leg Drawings exhibit likeness and have independence at the same time. Frankenstein mixtures of leather, wood, plastic and steel, they are extensions of the natural form that have become unnatural themselves. They are technological apparatuses with libidos. They are silent comedians. They celebrate. They desire. They are sexy. They regenerate. They're rude. They fight. They're fake limbs with stories to tell.

3. Advice for other creatives?

Never buy anything from someone who is out of breath.



DAVID RATHMAN

1. Can you describe your aesthetic and major points of interest within your work?

I like things painted well but loose and alive. I strive for that and admire that in other artist's work. Words/sentences/texts play an important part in my work. I've been doing the combination, text and image, for 25 years. I started out wanting to be an editorial cartoonist for a newspaper. But I took a side road and, really, I wasn't interested in politics. Ended up with a boner for Goya's etchings and Ralph Steadman's whacked illustrations for Rolling Stone in the 70's. I had an itch to write and draw and so I let it out. My stuff seems to swirl around boys and men with pronounced testosterone, ambition, hubris, vulnerability, and longing. The long ball in the short grass. A very old story, but it keeps getting told. By the way I wrestled at 105 lb.. in high school and took 2nd at state my junior year. Then got my ass whipped the next year. Winning and losing, up and down, over and under; it never ends. Guys don't forget and pretend not to remember.

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Looks like war, smells like war: Fighter planes, warships, tanks, but I didn't want to do anything specific about war. So I just started painting the imagery, with enthusiasm, just enjoying painting the damn things, much as I did as a boy.

And then the words rolled in...mostly pillaged from song lyrics. They're in conversation with the drawing, who's talking to who? Internal/external musings and certainly there's some tensions and confrontations to be worked out. I think the words and how they're written are as important as the image.



3. Advice for other creatives?

Be well, take naps, be focused and have a hell of a good time. Amuse yourself and use your acquired skills. Acquire those skills. Learn to do one thing very well with conviction and then move on to another thing.

DANI TULL

1. Can you describe your aesthetic and major points of interest within your work?

I'll pass on this question for now.

2. Please talk about the selection of works that will be included in the upcoming Ultrasonic exhibition.

The new paintings that I will be showing at Mark Moore Gallery represent a departure and in a sense a return to a more simplistic approach to art-making that is free of precept. The paintings are directly informed by my own mystical experiences and inner spiritual work, primarily with plant medicines, contemporary Shamanism, and mystical arts. For me, these paintings are not pictures, rather technological objects that charge and release transcendent energy. The paintings are designed to refract light from a carved golden surface that changes as the viewer changes their position and point of view around the painting. The labor intensive process and repetition involved in the making of the paintings has a footing in a spiritual practice, like creating a mantra, yet, it is only when the paintings are complete that they become charged and activated.



Initially I had no interest in fully integrating my spiritual practice into my work, but as the inner work has deepened and so many aspects of my life have changed, it was inevitable that a shift would occur within my studio, my work. I must admit, it's been a very interesting process, and there was a threshold to cross, a place where I had to let go of the constructs, dogma and the ego based methodology of most contemporary art and into a place of trusting the felt presence of my own direct experience.

3. Advice for other creatives?

Get out of your head!

DAVID DEANY

1. Can you describe your aesthetic and major points of interest within your work?



My Aesthetic is pretty varied, with no fidelity a particular species of imagery or shapes, or pictorial strategy, but there are continuous threads over the large arc. – particularly in the way things are made, the conversation of the surfaces and vague references. Social, “primitive”, heavily invested in material, materiality – seeking some material “presence”. Playful absurdity mixed with a bit of darkness, melancholy and strange celebration.

Ambiguity interests me in terms of a changing perception of the work relative to it’s context. In other words, how things bounce off of one another and form larger or more complicated narrative possibilities, or what shifts can potentially take place as things spin off into the world and carry different meanings in different situations. How sophisticated, or moronic, or complex, or pedestrian on object or image can be depending on where it is, who has it, and the meaning or significance attributed to something, or simply how it reads as a self-contained something, in the presence of other stuff.

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Ideally, I would like to show one 6 x 7 painting, a wall relief piece – a wall “sculpture” I guess, and a regular old sculpture – in the round, on the floor.

The painting is in progress, with a stony looking area across the lower third – actually cut from another painting and applied to the surface. The “field” beyond/above this frontal zone will be consist of layers of washes and painted-ness that is covered with and/or embedded in a pasty paper pulp that I apply on the surface. I grind up a very absorbent paper in a blender and mix it with some medium and allow it to absorb a fresh layer underneath it, or paint on and into it and let it soak in the paint.

The wall piece is the head of a man that I have constructed out of styrofoam and covered with cellu-clay (a sort of a paper-mache) and then plaster. In some areas I have chipped off the plaster to reveal the cellu-clay surface beneath. The hair and beard of the main are made from socks and underwear dipped in plaster.

The sculpture is essentially a figurative form with strange doll-like proportions. It is constructed of layers of plywood cut to fit together and form the overall silhouette. It will be wrapped or covered with – an absorbent, papery surface that is somewhat similar to the painting in its material handling.

3. Advice for other creatives?

Experiment. If it itches, scratch it.