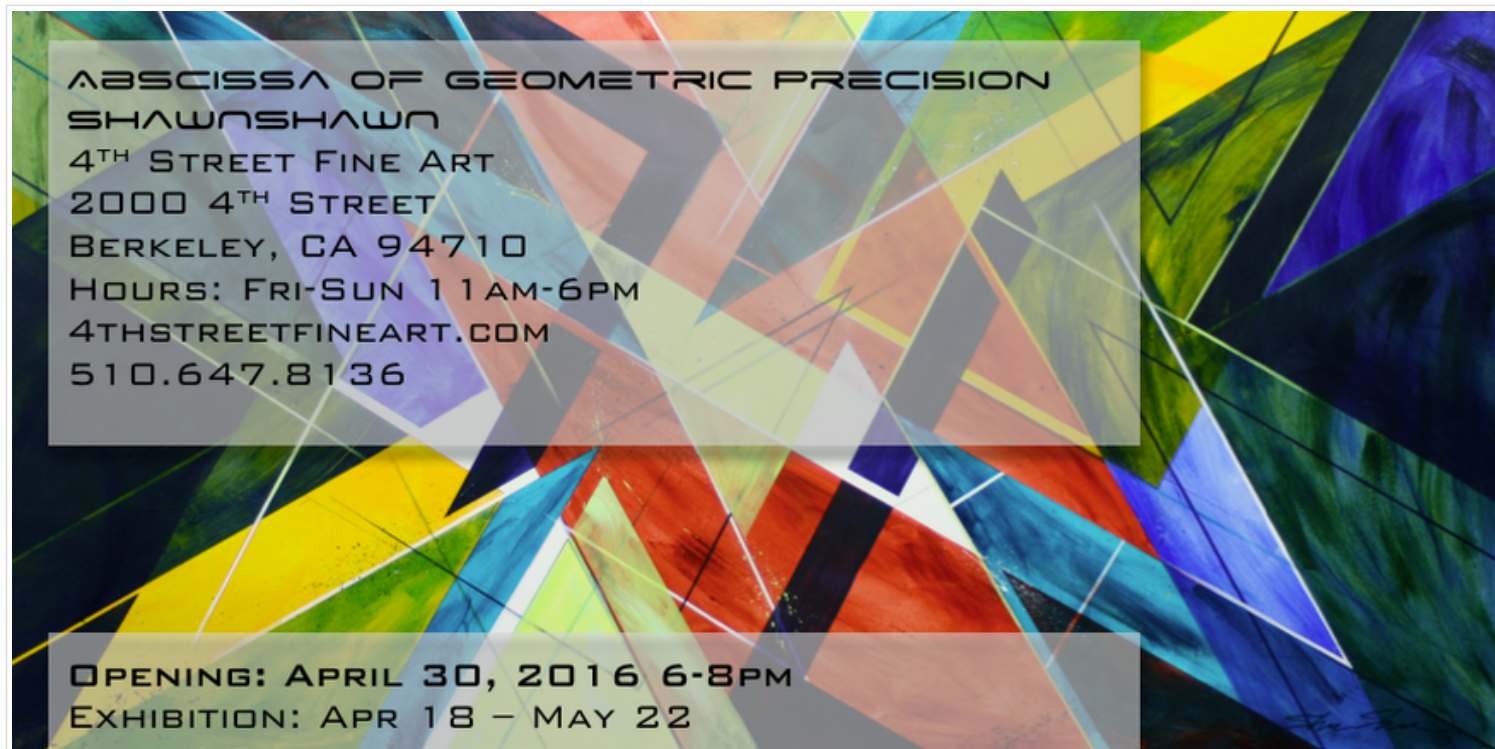




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Abscissa of Gemetric Precision



Opening: April 30th 6-8pm

Exhibition: April 18th - May 22nd

ShawNshawN - In my latest explorations in geometric painting, I delve into the idea of storytelling



with pure line, color and spatial relationships of geometry. My work spans from religious schisms as you see in the painting above to planetary alignment of multiple planets this year. Is it possible to story tell via shapes alone or must we retreat to realism? These themes in extra large dimensions are my interest in this show. I strive to find a dynamism missing from modern painting by carefully balancing the well-planned with the accidental splash and moving brush stroke. This is Architectural Abstraction.

School

I have been actively painting since 2006, but got my first start in painting back in 1993, hence the tagline "Revolutionary Art since 1993". I studied art at Indiana University for 4 years under the tutelage of the late Tom Thomas, who actively painted similar styled work right in class. He was my window into the chasm of modern art painting vs. the classwork of still life,, landscapes and painting the model in strict, stifling academic standards. From there, I studied Gothic Architecture in Poland as well as the surrealist theatre posters, pro-Communist regime art and underground democratic anti-Soviet art as well. I grew inspired from protesters risking their life simple to post "Wanted Dead or Alive: \$1,000,000 for the Polish Communist President" all over Warsaw. Who were these wild artists that helped lead the collapse of Communism? In Spain, I studied 1 year of Islamic Art in the Universidad Complutense that had the bullet holes from the Civil War pock marking the building as well as heavily graffitied walls in political banter of Communists, Fascism and Anarchism battles. It was a wakeup call to the pristine autocratic cleanliness of most US campuses quietly discussing safe topics.. That class and political graffiti stirred in me the desire for using script, graffiti in my other style "Political Pop", where I push the limits of reality to its dark, dark core. After that I lived in German trance techno scene still vibrating the original Fall of the Berlin Wall a decade later. I had seen the similar partiness of Spaniards still celebrating the fall of Franco as well 20 years on..

Later influences

As I moved back to the US after 6 years of Europe, I came full circle and started to paint again. One of my later influences in Political Pop was Shephard Fairey and Mr. Brainwash after seeing the film "Exit through the Gift Shop". This film led me to realize the need to push the envelope to influence society as well as how to easily make some new modern styles. Another influence, is I love to walk around outdoors or online and find graffiti. It just reminds me of youthful battles as well as artists eventually rising out of gang type warring to make bad-ass artwork. On Flickr I run Kings of Graf (<https://www.flickr.com/groups/1098559@N23/>), where I post the best of the best graffiti over the years. Of course, being part of 4th Street Studios and later Fine Art impacted my style as well. From Asha Menghrajani (<http://www.shcreates.com/>), I learned to use multiple layers of paper in my work to build a fascinating abstract. From Janet Yelner (<http://www.janetyelner.com/>), I learned to be ruthless and try to learn from any and every artist. From Prabin Badhia (<http://www.prabinbadhia.com/>), I learned to work one painting at a time to focus your energy and always work to fine art vs. crafts. Another influence is Michael Sacramento (<http://www.michaelsacramento.com/>), who pushes the limits of combining painting, graffiti and portraits across multiple medias into one small masterpiece. Of course, I probably learned a bit from all the artists besides this small selection.

Website: shawnshawn.co (<http://shawnshawn.co/>)
