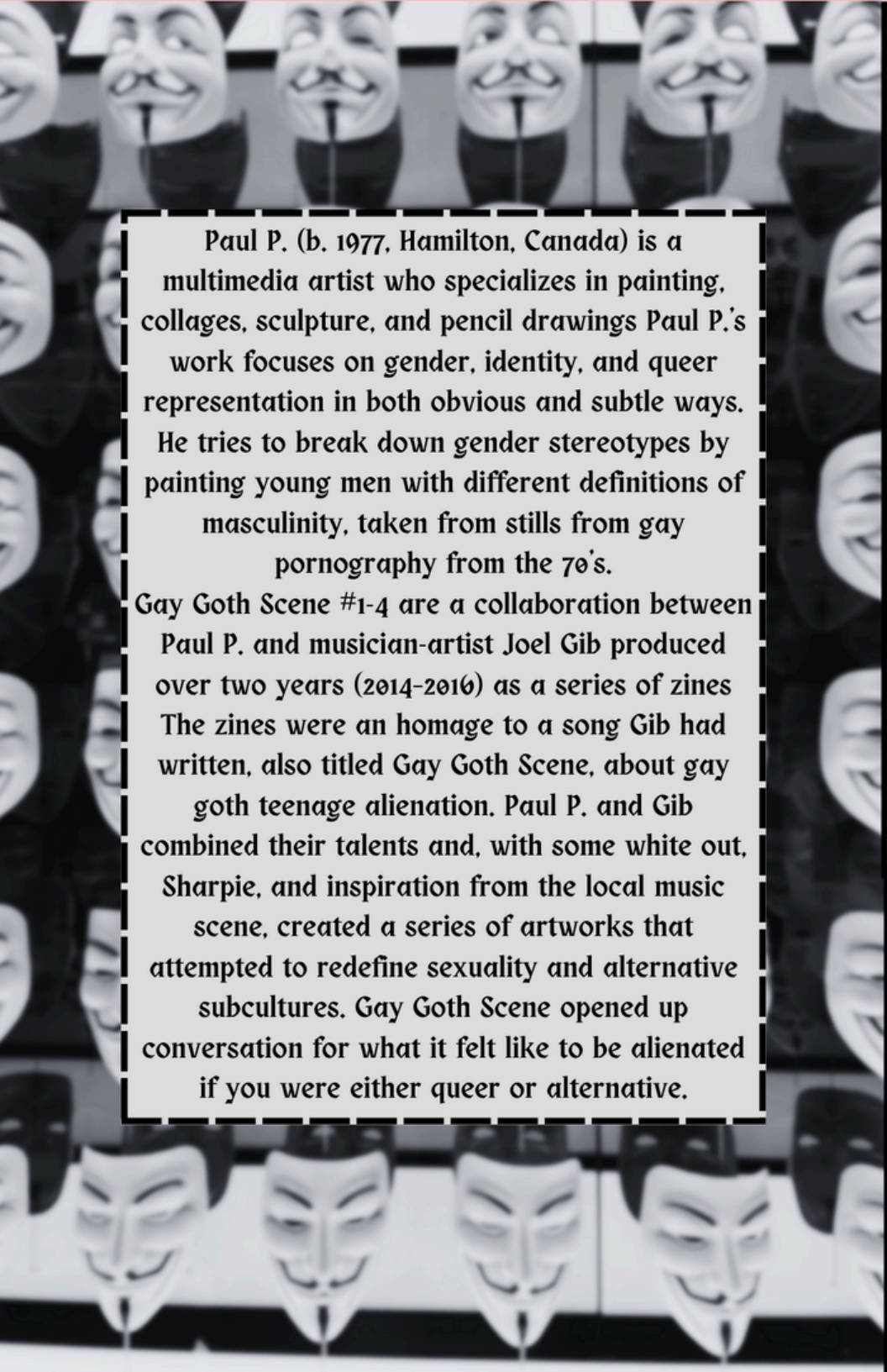




AMIDST CHAOS

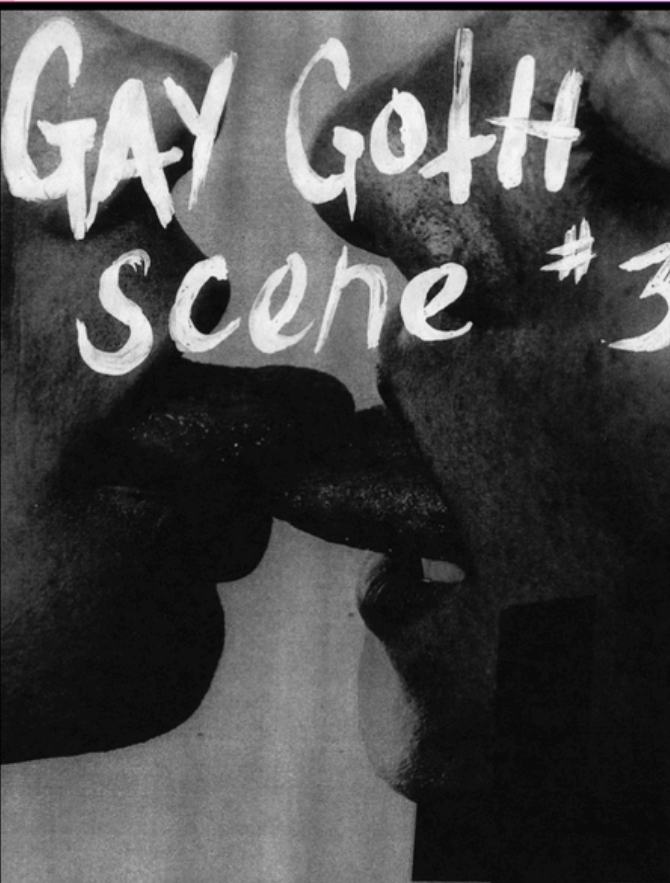






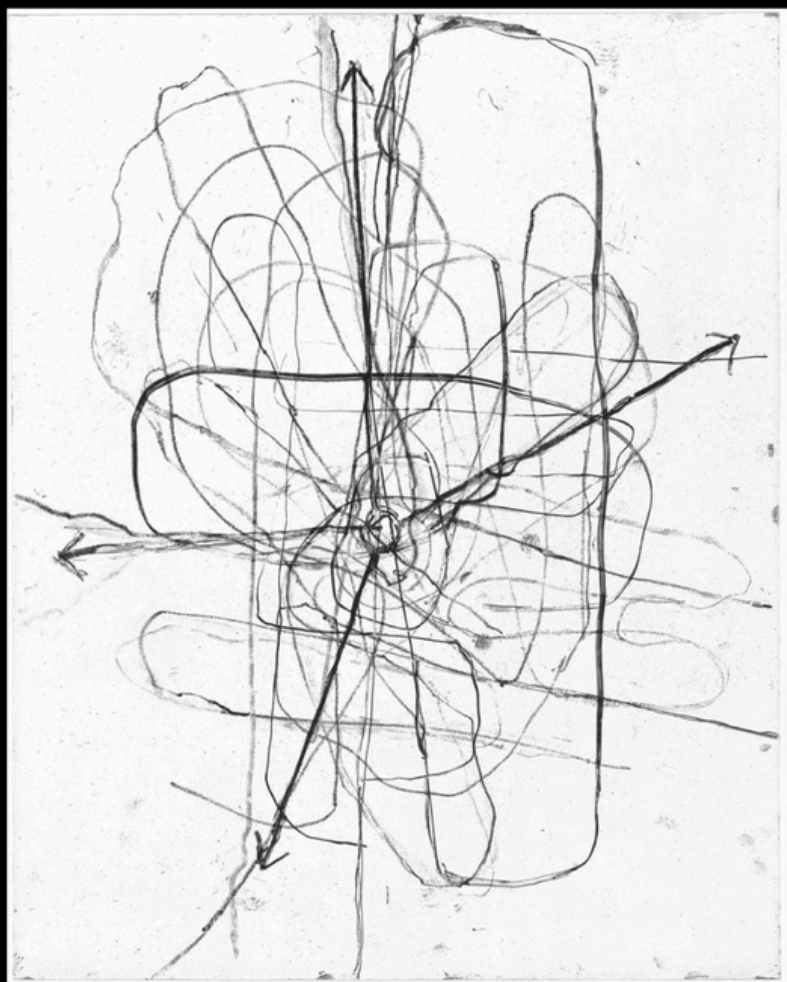
Paul P. (b. 1977, Hamilton, Canada) is a multimedia artist who specializes in painting, collages, sculpture, and pencil drawings. Paul P.'s work focuses on gender, identity, and queer representation in both obvious and subtle ways. He tries to break down gender stereotypes by painting young men with different definitions of masculinity, taken from stills from gay pornography from the 70's.

Gay Goth Scene #1-4 are a collaboration between Paul P. and musician-artist Joel Gib produced over two years (2014-2016) as a series of zines. The zines were an homage to a song Gib had written, also titled Gay Goth Scene, about gay goth teenage alienation. Paul P. and Gib combined their talents and, with some white out, Sharpie, and inspiration from the local music scene, created a series of artworks that attempted to redefine sexuality and alternative subcultures. Gay Goth Scene opened up conversation for what it felt like to be alienated if you were either queer or alternative.



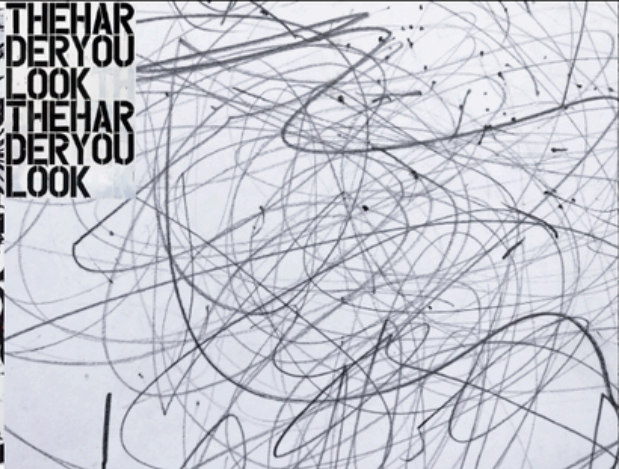
"We crave evil cock, the scene is growing!"







THE HAR
DER YOU
LOOK
THE HAR
DER YOU
LOOK



Christopher Wool (b. 1955, Chicago, Illinois) is an American artist best known for his bold paintings of large, black, stenciled letters on white canvases. In most of his pieces he focuses on texts and abstract patterns. Besides painting, Wool practices photography, sculpture, printmaking, and artist books.

Untitled (2016) is a small, white piece about the size of an A4 paper. It was made using soft ground etching on Strathmore bristol paper. Looks like the scribbles on the pieces are drawn with black chalk or pencil. The lines are more visible due to the white bristol paper that makes them stand out. Some lines are dark and sharp, some are light or less visible which make it seem like Wool was drawing them spontaneously or maybe even without paying attention. This may convey a feeling of uncertainty. It gives a hint that Wool lets his tools take over and lead him through, and wait for the end result without having a fixed plan. There is a small circle in the center of the piece which brings everything together. Adding on, there are a lot of smudges around the scribbles and arrows. The chaos in the painting is a way for Wool to express ideas he doesn't even understand and chooses to try to realize the unknown.



NOIR




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ALTHOUGH ON A MUCH SMALLER SCALE THAN HIS OTHER WORKS, UNTITLED (1959) BEARS TWOMBLY'S SIGNATURE TENDENCY TO LEAVE WORKS FEELING UNFINISHED, MAKING VIEWERS ASK THE QUESTION "WHAT IS ART?" ERRATIC SCRIBBLES AND TEXTURED SMUDGES COVER THE PALE CANVAS, MIMICKING ANCIENT INSCRIPTIONS. TWOMBLY'S CHARACTERISTIC USE OF ABSTRACT SYMBOLS, SHAPES, AND NUMBERS ALLUDES TO AN ALMOST CRYPTIC LANGUAGE, SUGGESTING A DEEPER MEANING THAN WHAT IS ON THE SURFACE. IN FACT, TWOMBLY OFTEN REFERENCES HISTORY, MYTHOLOGY, AND LITERATURE IN HIS WORKS. THE SOFT, MUTED TONES OF WHITE AND GRAY CONTRAST SHARPLY WITH THE INTENSITY OF THE BRUSHSTROKES, WHILE OCCASIONAL POPS OF RED INJECT ENERGY INTO THE COMPOSITION. TWOMBLY'S COLOR CHOICES CREATE A BALANCE BETWEEN ORDER AND CHAOS, ULTIMATELY BRINGING AN ETHEREAL QUALITY TO THE WORK. THE UNCERTAINTY OF THE LINES PROVIDES UNTITLED WITH A SENSE OF URGENCY, AS IF THE PIECE IS CONSTANTLY IN MOTION. THIS ULTIMATELY REINFORCES THE PIECE'S SENSE OF INCOMPLETENESS AND IMPERMANENCE, COMPELLING THE VIEWER TO REFLECT ON AND ENGAGE WITH ITS EVOLVING NATURE.



UMAR RASHID (B. 1976, CHICAGO, ILLINOIS) IS AN AMERICAN ARTIST WHOSE PRACTICES INCLUDE PAINTING, SCULPTING, AND DRAWINGS. HIS INSPIRATION COMES FROM ANCIENT PIECES AND ITEMS FROM MODERN POP CULTURE.

UMAR RASHID'S (B. 1976, CHICAGO, ILLINOIS) NEXUS OF A COSMIC CRISIS AT THE ASTROPHYSICAL LOCATION OF THE SWERVE AND SURF (2024) CONSISTS OF TWELVE EQUALLY SIZED CANVASES THAT, WHEN COMBINED, FORM A LARGER, COHESIVE WORK. THE PIECE FEATURES NUMEROUS ELEMENTS SCATTERED THROUGHOUT, WITH MANY WELL-KNOWN CHARACTERS INTERSPERSED ACROSS THE CANVASES, CREATING AN OVERWHELMING VISUAL PRESENCE THAT EVOKES A SENSE OF CHAOS. THIS CHAOS IS HEIGHTENED BY THE USE OF VIBRANT COLORS—RANGING FROM PINK TO GREEN TO YELLOW—THAT CAN FEEL OVERSTIMULATING DUE TO THE SHEER VOLUME OF DETAILS VIEWERS MUST ABSORB. THE ABUNDANCE OF RECOGNIZABLE CHARACTERS ADDS TO THIS OVERSTIMULATION, FURTHER EMPHASIZING THE CHAOTIC THEME. COMPARED TO THE OTHER WORKS IN THE GALLERY, THIS OVERWHELMING ENERGY FEELS FITTING WITHIN THE BROADER CONTEXT OF THE EXHIBITION.









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SOPHIE TULOVSKY
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