

FOR IMMEDIATE PRESS RELEASE

QUINT CONTEMPORARY ART

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GALLERY HOURS: Tue - Sat 10:00 am - 5:30 pm and by appointment

DISSECTING NATURE

Birgir Andr sson, Adam Belt, Stephen Curry, Roman de Salvo, Andy Diaz Hope, Iran do Esp rito Santo, Vernon Fisher, Maiko Haruki, Anya Gallaccio, Andy Goldsworthy, Roy McMakin, Lincoln Schatz and James Turrell

Saturday, January 14 – Saturday, February 25, 2012

Opening reception: Saturday, January 14 from 6 to 8 PM

“Art not only imitates nature, but also completes its deficiencies.” – Aristotle

Quint Contemporary Art is pleased to announce a group exhibition of paintings, sculptures, photographs, video and mixed media works by artists Birgir Andr sson, Adam Belt, Stephen Curry, Roman de Salvo, Andy Diaz Hope, Iran do Esp rito Santo, Vernon Fisher, Maiko Haruki, Anya Gallaccio, Andy Goldsworthy, Roy McMakin, Lincoln Schatz and James Turrell. The exhibition, *DISSECTING NATURE*, will open with a public reception on Saturday, January 14 from 6 to 8 PM.

Dissecting Nature is an exhibition of artwork that uses man-made materials to emulate nature or natural materials to create artistic constructions.

Nature is emulated through paint and written word in **Birgir Andr sson's** wall painting *Blasting Wind*, which through visual poetry and color evokes a sense of landscape trapped in memory.

Adam Belt makes photo-realistic paintings of views from outer space.

Stephen Curry's paintings explore nature through light and shadow, turning leaves and branches into solid blacks or whites and painting shadows with vibrant colors.

Andy Diaz Hope's *Allegory of the Monoceros* is a jacquard tapestry made in collaboration with Laurel Roth. The dichotomy of tradition and the advent of technology are rolled into one with this construction. The piece references Darwin's “Tree of Life” which illustrated his theory of Natural Selection, the three

headed dog points toward a human-centric idea of evolution through cloning.

Iran do Espírito Santo uses paint and ink to simulate wood. The texture of the piece is palpable, but it is only an illusion.

Vernon Fisher's series of abstract paintings titled *Zombies*, bring an element of surprise with their addition of hand painted faux flies.

Maiko Haruki and **Roy McMakin** use photography to capture an object in nature. Haruki's highly minimal photographs capture raindrops. McMakin dissects a Begonia plant by photographing it hundreds of times and displaying the images of the plant from all sides.

Lincoln Schatz uses video to create portraits of nature by collaging multiple images of the ocean into a data program that randomly displays them back.

Ephemeral materials are transformed in **Roman de Salvo's** sculpture, *Olive Branch Rorschach*. The artist has cut and spliced the delicate interiors of tree branches into a permanent composition.

Anya Gallaccio mixes the man-made and natural in her sculpture *when time just slips*, 2005 by casting a thorn tree in bronze and rose hips in silver.

Andy Goldsworthy and **James Turrell** will be representing Land Art artists, who use the natural landscape to create their art. Goldsworthy goes out into nature and uses ephemeral materials to create his work, which many times because of the temporal aspect of his art, exist only in photographic documentation. For the past 30-plus years, James Turrell has literally moved mountains for his art at the Roden Crater, an extinct volcano in Northern Arizona. In the drawing *Sight plan with survey net and solar and lunar aliments of Roden Crater Study* (1986), Turrell illustrates the composition of his naked-eye observatory at the crater.

The exhibition *Dissecting Nature* criss-crosses through the terrain of artists using nature in their art questioning what is seen as nature and what is seen as art.