

For Immediate Release
Shift at The NWBLK
Curated by Heather Marx
October 2 – December 15, 2014
Opening Reception: October 2, 2014 6-9PM
@ The NWBLK 1999 Bryant St, San Francisco, CA 94110
www.hmxaa.com
#HMxAASHIFT

Heather Marx is proud to introduce her new agency, [Heather Marx Art Advisory](#) with ***Shift***, a group show featuring Bay Area artists **Michael Arcega, Mary Button Durell, Matt Gil, Amanda Hughen, Kimberly Rowe, Andrew Schoultz, William Swanson, and Arngun-nur Ýr**. *Shift* aims to offer a fresh perspective and promote a broader engagement with craft, design, play, space and beauty. *Shift* is on view at **The NWBLK** from October 2 through December 15, 2014. The opening reception is on **Thursday, October 2 from 6 – 9 PM. Please RSVP by sending an email to rsvp@hmxaa.com.**

Focusing on artists whose work explores material, form, space, color and light, Marx aims to foster new conversations between the fine arts and the applied arts within the context of **The NWBLK's** design showroom. Traditionally separate disciplines; *Shift* examines what kinds of relationships emerge when artwork is placed in relation to high design.

Michael Arcega's art practice debunks cultural stereotypes and takes aim at the insipid aspects of colonialism. On view will be the 7' *Spork*, which ingeniously pokes fun at the elevation of cultural artifacts. Commissioned for the artist's solo show, *Homing Pidgin*, at the deYoung Museum of Art, Arcega's *Spork* was created when asked to respond to the museum's Oceanic collection. At first the imposing sculpture appears to be an innocuous designer item, but upon deeper introspection, it explores associations of "craft" materials to address broader cultural themes. Working in acrylic on panel, **William Swanson** creates new landscapes, whereby office and home architectural renderings, geological forms, science fiction and natural flora and fauna meld into surreal sites that defy logic. Swanson employs a signature palette and uses a variety of methods to create complex compositions that draw from ecological textbooks and futuristic topographies. His surfaces are milky-smooth and beguiling.

Amanda Hughen's layered, mixed media on mylar works from her *Associated Press* series are based on a rigorous pattern of creation. Hughen chose a piece of jewelry from the ads on pages A2 or A3 in the print edition of the *New York Times*, repeating the jewelry shape multiple times using the color palette of an editorial photo on the cover of the same edition. This template explores a certain escapism via consumerism, media consumption, and the art world and suggest otherworldly patterns and associations. A selection of **Matt Gil's** malleable sculptures will be displayed inside and outside of the NWBLK's space. Informed by an interest in modern sculpture and a contemporary whimsy, Gil's sculptures are salaciously seductive in form and texture. *Pleasant Valley Sunday* riffs on painting brilliantly — an amorphous steel armature is wrapped in heavy, chunky pieces of burlap and painted in thick coats of turquoise paint suggesting an over-gestured AB-EX canvas. **Kimberly Rowe's** tenderly crafted, fabric wall pieces reveal layers of paint, material and structure that wryly suggest the celebrated abstractions of the male-centric, modern painting pantheon of Frank Stella, Ellsworth Kelly and

Jasper Johns. Her acrylic-on-canvas paintings, both large and small, elicit a power and generosity in their luscious brushwork creating wonderfully kinetic paintings.

Andrew Schoultz's explosive imagery and intricate, repetitive line work mirror the layered chaos of war, spirituality and sociopolitical imperialism. Paint, metal leaf, collage and currency weave a dynamic composition that subtly suggests a human nerve system. Bright color, high contrast and a concentric energy illustrate a dynamism that is uniquely modern and very much his own. **Arngunnur Ýr's** *Blow* series fiercely fuses an American and Icelandic landscape that is bursting with turmoil and vibrancy creating magical abstractions. Ýr works the canvas with layers of bold colored oil paint, adding raw pigments and then tearing areas away with tape and scraping. Using paper as her primary material, **Mary Button Durell** wields her medium into organic sculptures and installations both large and small. By applying minimal color with paint or acetate to the edges and insides of her diaphanous forms, her work is activated by natural or controlled light, creating ethereal structures and installations.

United in an affinity for process and labor, the artists in *Shift* work across a broad range of mediums, showcasing a range of aesthetic sensibilities that present a cross section of contemporary Bay Area art practices. *Shift* promises to be an exhibition that offers a new paradigm for looking at, and viewing art. *Shift* is the first in a two part exhibition series curated by Heather Marx for The NWBLK.

Image: Kimberly Rowe *If I fell* 60" x 48" oil on panel 2014

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