

BRIDGETTE MAYER GALLERY

LSU Museum of Art

AT THE SHAW CENTER FOR THE ARTS

State of the Art: Record, an exhibition organized by Crystal Bridges Museum of American Art, Bentonville, Arkansas, will be on view at the LSU Museum of Art from March 10 through June 19, 2022. This exhibition explores the meaning of *record* to better understand the world around us. Recordings preserve information. This can include an idea, a sound, a moment in time—the important outcome remains the same: the record. The artworks in this exhibition reveal a broad expanse of this concept and is divided into three parts: historical record (preserving history and re-constructing history); seeking the intangible; and finding order. Some artists grapple with the constantly unfolding historical record. Others use their work as a way to record concepts too big for words or too abstract for simple explanation. Others employ their artistic skills to order their surroundings, transforming chaos into something manageable. *Record* speaks to the task of documenting the random, confusing, and sometimes inexplicable, and underscores a desire to return to the existing record in order to reconsider.

These 20 artists, a group of the 61 artists from the original *State of the Art 2020* exhibition, represent a sample of American art created in recent years. The approaches, backgrounds, and details of these artists' practices vary widely, but the echoes across works and sections of the show speak to broader trends in contemporary art in this country. Organized around the theme of "record," this focused exhibition invites visitors to consider how these artists put this theme into action. For example, Marcel Pardo Ariza's *Linda, Lee & Dorsey, Louis* selects fragments of bodies—legs, arms, feet, hands—from contemporary and historical images of queer people in the San Francisco Bay Area to link them across time and generations. Peter Everett's painting *Lych* ventures completely into the realm of abstraction as a way to employ shape and color as translators of meaning. Other works such as Jenelle Esparza's *Dancer In An Unconscious Rhythm* preserve the history of labor and the resilience of the human body to heal itself; Paul Stephen Benjamin's installation *Daily Meditations* seeks to find order and meaning through his daily ritual of manually typing out reflections on the question, "What is the color black?" Kellie Romany also seeks order through stained ceramic discs with oil paint, mimicking the varying shades of skin tones based on nineteenth-century anthropologist and ethnographer Felix von Luschan's chromatic scale of 36 skin-color tiles that was used to determine a person's race in Europe and America up until the 1950s. Visitors will be able to touch and inspect these discs during this exhibition, watch a performance art piece by Kellie Romany during the opening reception, and listen to an artist talk and create a ceramic disc with the artist during Romany's time at LSU MOA (program details below).

Artists included in this exhibition are David Harper, Damian Stamer, Carla Edwards, Jenelle Esparza, Marcel Pardo Ariza, Kate Budd, Mari Hernandez, Tabitha Nikolai, Enrico Riley, Jordan Seaberry, Diego Rodriguez-Warner, Frances Bagley, Peter Everett, Mae Aur, Alex Chitty, Paul Stephen Benjamin, Jill Downen, Kellie Romany, Nicolas Lobo, and Cory Imig.

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ON VIEW AT LSU MOA: On view March 10–June 19, 2022

OPENING RECEPTION: Thursday, March 10 from 6–8 PM



Damian Stamer, *Horry County 6*, 2018, oil on panel, 72 x 95 inches

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