

# MATTEAWAN GALLERY

Greg Slick

Fieldwork

May 13 – June 4, 2017

Matteawan Gallery is pleased to present Greg Slick: Fieldwork, an exhibition of recent paintings, sculpture, and works on paper. This is Slick's third solo show at the gallery. There will be a reception for the artist on Saturday, May 13 from 6-9 pm.

*"Abstract art is only important if it is the endless rhythm where the very ancient and the distant future meet."* Sonia Delaunay

Greg Slick's work explores the overlap between art and archaeology and the impact of ancient and "primitive" cultures on modern and contemporary art. Early stone structures and artifacts, Informalism, and the Earth Art movement are some of the key influences on his practice. In many of his paintings, Slick leverages the graphic qualities of Neolithic and Iron Age archaeological surveys and sites within his abstract language. *Overlay*, for example, reinterprets the tumble of stones found at a megalithic tomb site as a composition of hard-edge geometric solids upon an atmospheric ground. Slick's palette references the colors and textures of the tomb's rural setting.

Slick has also begun to investigate the conventions of archaeological fieldwork and museum display. The drawings in the *Fieldwork* series feature what appear to be minimal, abstract forms with alternating white and red or black sections upon textured paper squares. In fact, the forms represent photo scales and north arrows used in the photographic documentation of archaeological sites. The paper, a fine-grade sandpaper repurposed after being used to smooth the multiple layers of acrylic in Slick's paintings, is a literal document of the artist's laborious process.

Slick's stone sculptures in the *Primal Structure* series reference early Irish beehive huts—dry-stone, corbelled structures known in Irish as *clocháns*. Presented as both scale models of stone huts one might see in a history museum and as abstract works in their own right, these sculptures live within the ambiguous zone between art and archaeological display. Much the same can be said of Slick's stone figures and petroglyphs, works which reference both ancient imagery and 20<sup>th</sup> century Primitivism while attempting to explore a connection between an authentic experience of the past and a museum-mediated one of the present. Slick's abiding obsession with the distant past raises questions about what we seem to know—and definitely don't know—about our origins, and about our institutionalized and accepted norms of knowledge concerning antiquity. Slick's work seems to suggest that in order to know where our culture of aesthetic objects is going, we must know from where it has come.

Greg Slick has exhibited nationally and internationally, with solo exhibitions at The Woodstock Artists Association and Museum, Woodstock, NY, and Matteawan Gallery (2015 and 2013). His work has been included in group exhibitions at LABspace, Hillsdale, NY; Adah Rose Gallery, Kensington, MD; TSA New York and Ground Floor Gallery in Brooklyn, NY; the Katonah Museum of Art, Katonah, NY; 1 Mile Gallery and KMoCA, Kingston, NY; and BAU, Mad Dooley Gallery, and Van Brunt Gallery, in Beacon, NY. In September 2017, Slick will be an artist in residence at the Saltonstall Foundation for the Arts in Ithaca, NY. In 2013 he was awarded an artist residency at the Burren College of Art, Ballyvaughan, Ireland and in 2003 he was a Resident Artist at the Tallinn Art Hall, Tallinn, Estonia. Slick studied Chinese calligraphy and painting at the Chinese Information and Culture Center, NYC. He lives in Beacon, NY.