

EVERYDAY

Curated by Chad Dawkins

Texas Tech School of Art – Landmark Arts

J.T. & Margaret Talkington College of Visual & Performing Arts

Texas Tech University – Lubbock

September 4 – November 7, 2021

Joey **Fauerso**

Dana **Frankfort**

Robert **Hodge**

Marcelyn **McNeil**

Daniel **Rios-Rodriguez**

Carlos **Rosales-Silva**

Vincent **Valdez**

This publication accompanies the exhibition *EVERYDAY - a survey of contemporary painting in Texas*, curated by Chad Dawkins and presented by Landmark Arts in the Texas Tech University School of Art. This exhibition is presented in conjunction with the 2021 Texas Painting Symposium.

September 4 – November 7, 2021

Published by Landmark Arts,
Exhibitions and Speaker Programs of the Texas Tech
University School of Art, J.T. & Margaret Talkington
College of Visual & Performing Arts.
Box 42081
Lubbock, TX 79409
www.landmarkarts.org



TEXAS TECH UNIVERSITY
J.T. & Margaret Talkington College of Visual & Performing Arts
School of Art

Copyright © 2021 by the authors, artists, and Texas Tech University. All Rights Reserved. No part of this publication may be reproduced in any manner without permission from Texas Tech University.

This exhibition and exhibition publication have been generously supported, in part, with a grant from the Helen Jones Foundation, Lubbock. Additional support comes from Cultural Activities Fees administered by the J.T. & Margaret Talkington College of Visual & Performing Arts.

Design: Rachél Holloway

Inside Cover: Carlos Rosales-Silva, *La Pulga* (2019) dyed stones, acrylic paint and acrylic plastic on shaped panel, 22 x 20 inches. Courtesy of the artist.

Inside Back Cover: Marcelyn McNeil, *Yellow Blue Yellow Gold* (2019) oil on canvas, 80 x 28 inches. Courtesy of the artist.

EVERYDAY

0. The artworks included here represent some of the visual and conceptual tendencies in painting—and art-making in general—with a special attention to artists in Texas. Visually, the selection of pieces here represent a range of approaches to image-making and the treatment of the tools of the trade. While these artists work in very different ways and with unique ideas and goals in mind, a common thread we can find running throughout is the expression of one’s personal experiences as influence or subject matter. While it’s a dusty old mentality that art resides in some rarified area outside of profane humanity, the artists included in this show—like any good artists—make work that elevates its source material to something greater than it’s parts. In other words, this is a show of paintings that exceed the ordinary at a time when the ordinary and everyday

have been upended—however temporarily or not. There is no need to rehearse here the sentiment that the last year was anything but ordinary, but by the time this text is edited, printed, and read by you, we will be talking about it differently. Just remember that the timing of this writing—and even more so the making of this exhibition—took place in the perpetual unfolding of relatively extraordinary circumstances. With that in mind, it is the notion of the ‘everyday’ that I want to address.

eve-ry-day | ‘evrē,dā |
adjective [attributive]

— happening or used every day; daily: everyday
chores like shopping and housework.

— commonplace: everyday drugs like aspirin.
adverb (every day)

— each day; daily: I get up at six every day.

1a. Everyday is a statement about time, how it moves, or rather how it is perceived—both through personal will or undetermined experience. Everyday is repetition and routine. This routine oscillates between attempts at productivity, leisure activities, have-to-do's, and time-wasting as an attempt to avoid all of those other activities. Of course, the everyday can also mean the everyweek, the every-month, or the everynight... Everyday is comforting and stabilizing; it can be the habitual actions that ground us, comfort us, or motivate us. The Price Is Right is everyday in this regard. In another respect, everyday contains the potential for tomorrow as it is the daily opportunity to advance on something or start something new. On the other hand, it always involves some mitigating circumstances, and it's through this that we can see the everyday as a limit to the potential of the present. A "Rome wasn't built in a day" sort of thing. The everyday is perceived as sameness—both individually and collectively: but is it either? Is everyday really perceivable, or is the notion of it only true by degrees?

1b. In a writing fragment from 1917, Walter Benjamin proposed that we perceive the world through a vertical/horizontal distinction; that we understand pictures and symbols differently depending on their spatiotemporal orientation in relation to ourselves. Simply put, we understand paintings and other art objects as such because they are placed to be viewed with our heads up, while we understand symbolic forms like writing as they are set horizontally in space, to be perceived with bowed heads or eyes turned to the earth. From this we can make a general distinction between the vertical world—the field of observation and navigation, and the horizon-

tal world—the domain of engagement, study, and transactions. Is this the everyday: that part of our lives lived with our heads bowed compliantly?

2a. 'Everyday' is generally understood as the routine or commonplace practices of life, but as we've certainly all experienced, the idea of the everyday is far from stable. Everyday is recognizable, but not universal—it is the process of existence that we somehow share, but made up of radically different events and sequences. Certainty is for fools and liars. The idea of the everyday is really pretty absurd—for the same reasons that ideas of "the human condition" or universal values, Westernism, modernism, etc are all fruitless clichés. In the U.S., mass-shootings and mass incarceration are commonplace; how do we collectively share in those experiences? The concept of the everyday as the mundane is probably innocuous, but our collective, unquestioning belief in it is not. Think about anything happening in an everyday sense, in the sense of routine, or as a common set of occurrences—these vary wildly among individuals. At the most basic level, yes, most of us have certain bodily needs that we could consider routine, but that is probably about it. The routine experience of someone who remembers the process of ordering products by mail is different from that of someone who's first social media platform was TikTok. And the same can be said for any comparison along generational, gender, racial, economic, or geographic differences.

2b. In the 1950s mass media worked to infuse American life with a common consumer experience—one in which lawn care, polyester, automatic appliances, and cars were intended to signify a social unity. Of course the reality was that great

swaths of the population were purposefully excluded from this, but the myth of American entitlement persists. Similarly, the early days of the PC and internet were touted as remedies, but widespread access to instant connectivity (so far) exemplified by social media, has bred a facet of culture in which FOMO, 'likes', and 'challenges' have resulted in the meme-ification of mass culture and personal interactions alike. The everyday appears individualized, but keep in mind that the algorithm is intended to manufacture commonality—precisely by appealing to what we feel to be individual. Individuality is manifest materially. To believe in a common 'everyday' is as unrevolutionary as any call for a 'return to normal'. Because 'normal, commonplace, and universal' are all ideas in the service of capital.

Chad Dawkins

Everyday, it's a-gettin' closer
Goin' faster than a roller coaster
Love like yours will surely come my way
A-hey, a-hey hey

Everyday, it's a-gettin' faster
Everyone said, "Go ahead and ask her"
Love like yours will surely come my way
A-hey, a-hey hey

Everyday seems a little longer
Every way, love's a little stronger
Come what may, do you ever long for
True love from me?

Everyday, it's a-gettin' closer
Goin' faster than a roller coaster
Love like yours will surely come my way
A-hey, a-hey hey

Everyday seems a little longer
Every way, love's a little stronger
Come what may, do you ever long for
True love from me?

Everyday, it's a-gettin' closer
Goin' faster than a roller coaster
Love like yours will surely come my way
A-hey, a-hey hey
Love like yours will surely come my way

Chad Dawkins is a critic, curator, and educator specializing in contemporary art and exhibitionary practices. He has written numerous reviews and essays for sites and publications, catalogue essays, and the book *The Role of the Artist in Contemporary Art* (2014, Atropos Press). His work has appeared in *Artnet*, *Artforum*, *E-flux*, *Glasstire*, *Art Lies*, and *Pastelegram*, among others. He was previously the Curator and Director of Exhibitions at Southwest School of Art in San Antonio and before that held similar posts at Texas State University, San Marcos and at Artpace in San Antonio, Texas. He is currently a Visiting Assistant Professor of Global Art Histories and Curatorial Studies in the Department of Art & Visual Culture at Spelman College as part of the Atlanta University Center Art History + Curatorial Studies Collective in Atlanta, Georgia.

EVERYDAY

Joey Fauerso

Dana Frankfort

Robert Hodge

Marcelyn McNeil

Daniel Rios-Rodriguez

Carlos Rosales-Silva

Vincent Valdez

After Thoughts (2019)
acrylic on canvas, 72 x 168 inches.
Courtesy of the artist.

Joey Fauerso

Mining her personal experience and visual elements of culture, Joey Fauerso creates elaborate narratives and tableaux through her series of paintings and distinct bodies of works. The methods of arrangement and composition are crucial to the statements her artwork represent. The artist's methods for making her recent work are important. She uses a reductive technique, using spatulas, squeegees, cloth, and other tools to quickly remove paint, thereby revealing images. The lines and areas of color—or removal of color—indicate the artist's quick motions against the drying material, often working without the freedom to re-work a figure or shape once they have been applied. This technique of reduction echoes the artist's subjects of living creatures and life-as-a-cycle. She has similarly worked with complex constructions of painted shapes that, when standing, are precarious, and when knocked down in performance or for video, refer to this same notion of the complexities of lives-lived and their relationship to cultural history.







Cool (2020)
oil on canvas on panel, 60 x 60 x 1 1/2 inches.
Courtesy of the artist and Inman Gallery, Houston.

Cool February 2020 (2020)
oil on canvas over panel, 48 x 48 x 2 inches.
Courtesy of the artist and Inman Gallery, Houston.

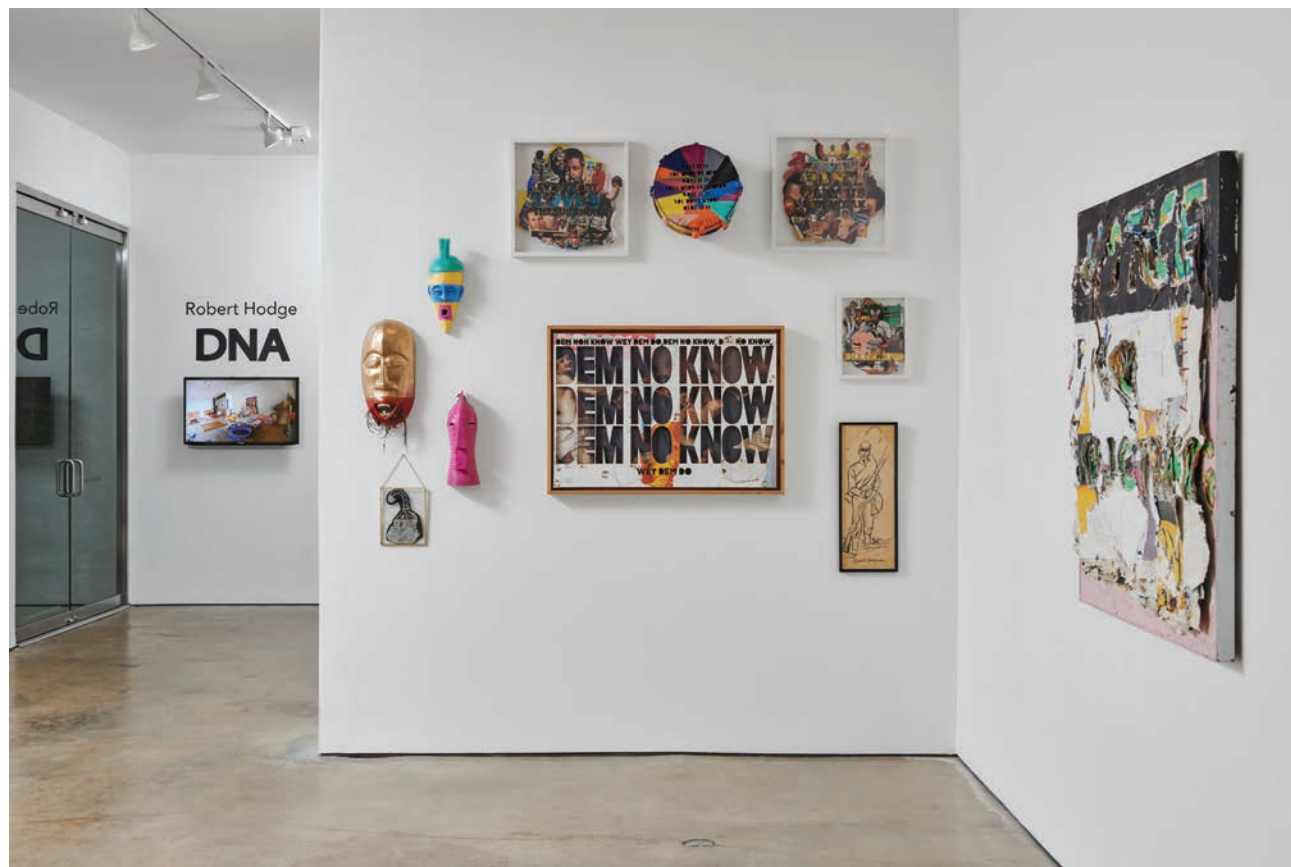


Dana Frankfort

Dana Frankfort layers, distorts, and redacts letterforms into visual abstractions of blocks, lines, and curves. The text is a distortion; she uses language in a literal sense and for its formal elements. The immediacy of the text's message is either amplified or skewed through the material processes of obliteration and retraction and the literal meanings of her terms are distorted, becoming self-referential to the painting and its process. Frankfort's visual manipulation of text illustrates the cumbersome suggestions of language and the limitations inherent to communication. The complexity of her painting process opposes the essentialism of the sentiments expressed; the texts conveying something to be read but not consulted. Restless and energetic, productively unruly, her work can be seen as a forceful confrontation with the history of abstraction. This history includes a century of painterly abstraction in the U.S. from artists like Alma Thomas, Ad Reinhardt, Mel Bochner, and Louise Fishman who have similarly worked against their own inherited notions of visual communication.

Robert **Hodge**

Robert Hodge's interdisciplinary practice blurs the lines between production and exhibition, performance and pedagogy. He frequently uses the means of visual arts and the collaborative production of music and film to create multi-part bodies of work. His exhibitions have included paintings, prints, and installations together with the production of vinyl records and live events. In many ways, Hodge's formal approach follows his conceptual concerns—ideas of ordinary life, personal engagement, and social responsibility. The parallels to music are undeniable and overt. Some compositions that seem to meander, snap into place and resolve themselves; others make their point straight away and become all about a rhythm. Creating collages of old album covers, billboards, posters, and domestic objects, Hodge compresses and alters these materials through arraignment, cut-out text, painting and assemblage. A collection of such pieces, grouped as a tableau, represents themes of memory and commemoration of both personal and shared histories—one's individual and cultural DNA. Using specific found-objects of cultural value altered and manipulated, and incorporating texts including song lyrics, the artist creates a complex rendition of a cultural mirror.



Dem No Know (from the DNA Collection) (2021)
 mixed media, 10 parts, dimensions variable, approximately 80 x 100 inches.
 Courtesy of the artist.
 Installation view, David Shelton Gallery, Houston, Texas



Yellow Blue Yellow Gold (2019)
oil on canvas, 80 x 28 inches.
Courtesy of the artist.

Introvert (2020)
oil on canvas, 72 x 66 inches.
Courtesy of the artist.



Marceilyn **McNeil**

Marceilyn McNeil's paintings are among those rare artworks that profoundly affect one's senses. They are visually delightful, sensuous and soft and richly colored like ice cream or a blanket. They feel quiet and contemplative but not shy or hesitant. These large pieces proclaim their presence—whether it comes off as lyrical, clinical, awkward or otherwise. Her paintings immediately bring to mind affinities with painters like Morris Louis, Jo Baer, Sam Gilliam or Helen Frankenthaler for their large swaths of color in geometric blocks, bleeds and blends of color, oscillating between foreground and background, often masked by shapes of white or black. In addition to a range of applications, one technique she employs is staining canvas via pouring oils onto the inclined surface. Citing the expansive flatness of the Great Plains as inspiration, that inscrutable landscape is undeniable in her use of hard edges. More importantly though is the phenomenon of seeing the variety and detecting the individuality within such a sensory void—not unlike the beauty of clouds in the minimal desolation of West Texas.



Thin Science (2019)
oil, wood, nails and limestone on panel, 10.5 x 12 inches.
Courtesy the artist and Nicelle Beauchene Gallery, New York.



Light Wave (2019)
oil, wood, nails and limestone on panel, 15 x 12 inches.
Courtesy the artist and Nicelle Beauchene Gallery, New York.

Daniel Rios-Rodriguez

Daniel Rios-Rodriguez's works are narratively ambiguous and present themselves essentially as objects—as very literally things in space and time. The artist uses everything from oil paint and wood to stones, wire, and rope to sculpt the surfaces of his paintings. They are a complex mix of stylistic references and imagination. Using iconographic symbols and abstractions, he portrays what appears to be 'southwestern' but done so in clear observance of his work's place within the mesh of art history and painting as a larger practice. They seem simultaneously brand new and over 100 years old. They immediately bring to mind collage by Picasso, or Morris Graves paintings, or Marisa Merz's *arte povera* assemblages.



Untitled (2019)
oil, copper, rope, and limestone with wood frame, 23.25 x 20.75 inches.
Courtesy the artist and Nicelle Beauchene Gallery, New York.

Carlos Rosales-Silva

The paintings of Carlos Rosales-Silva are fluid and dynamic, optically vibrant and inviting, but sharp-edged like typography or architecture. His works are grounded in painting but incorporate many practices of sculpture and installation. Formally, these paintings are imbued with a keen knowledge of both technique and visual reference. Many of these references are to personal narratives, and the images, colors, shapes, and materials that are associated with them. Furthermore, the ideas of borders—physical and ideological—are frequently present in the artist's work. Rosales-Silva draws from a history of abstraction and graphic arts that includes vernacular cultures of the American Southwest, the western canon of art history, and the political and cultural connections and disparities between them. Here, we can consider abstraction as a tool of refusal, not only to defy representation through figuration but also as a model against its own self-perception—or rather the perceptions we have encumbered images with through interpretation and classification. In other words, to present something against standard, academic, or even popular interpretations through language and to confront the troubled discourses of art history, visual culture, and anthropology at their own borders.



La Pulga (2019)
dyed stones, acrylic paint and acrylic plastic on
shaped panel, 22 x 20 inches
Courtesy of the artist.



Border Exchange studies, (2020 - ongoing)
 sand in acrylic and flashe paint on panel, on site
 specific mural, each part 10 x 8 inches.
 Courtesy of the artist.



Dream Baby Dream #2, from the series *The Beginning Is Near* (2018)
oil on paper mounted on wood, 42 x 72 inches.
Courtesy of the artist



Vincent **Valdez**

The artwork of Vincent Valdez often emphasizes themes of social justice, memory, and ignored or under-examined historical narratives. Most recognized for his monumental portrayal of contemporary figures, Valdez has proven to be completely unabashed in his realistic depictions of the contemporary American mythos. Drawing from his lived experiences, Valdez's portraits offer unique and mesmerizing ruminations on the complexity of the concepts of 'personal' and 'collective'.



EXHIBITION CHECKLIST

Joey Fauerso

After Thoughts (2019)
acrylic on canvas, 72 x 168 inches.
Courtesy of the artist.

Dana Frankfort

Cool (2020)
oil on canvas on panel, 60 x 60 x 1 1/2 inches.
Courtesy of the artist and Inman Gallery, Houston.

Cool February 2020 (2020)
oil on canvas over panel, 48 x 48 x 2 inches.
Courtesy of the artist and Inman Gallery, Houston.

Robert Hodge

Dem No Know (from the DNA Collection) (2021)
mixed media, 10 parts, dimensions variable, approximately
80 x 100 inches.
Courtesy of the artist.
Installation view, David Shelton Gallery , Houston, Texas

Marcelyn McNeil

Introvert (2020)
oil on canvas, 72 x 66 inches.
Courtesy of the artist.

Yellow Blue Yellow Gold (2019)
oil on canvas, 80 x 28 inches.
Courtesy of the artist.

Daniel Rios-Rodriguez

Untitled (2019)
oil, copper, rope, and limestone with wood frame, 23.25 x
20.75 inches.
Courtesy the artist and Nicelle Beauchene Gallery, New
York.

Light Wave (2019)
oil, wood, nails and limestone on panel, 15 x 12 inches.
Courtesy the artist and Nicelle Beauchene Gallery, New
York.

Thin Science (2019)
oil, wood, nails and limeston on panel, 10.5 x 12 inches.
Courtesy the artist and Nicelle Beauchene Gallery, New
York.

Carlos Rosales-Silva

La Pulga (2019)
dyed stones, acrylic paint and acrylic plastic on shaped
panel, 22 x 20 inches
Courtesy of the artist.

Border Exchange studies (2020 - ongoing)
sand in acrylic and flashe paint on panel, on site specific
mural, each part 10 x 8 inches.
Courtesy of the artist.

Vincent Valdez

Dream Baby Dream #2, from the series *The Beginning Is
Near* (2018)
oil on paper mounted on wood, 42 x 72 inches.
Courtesy of the artist.