

GALERIE PARISA KIND

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BENJAMIN ECHEVERRIA

C.A.R.

Green Drawing

Willie Mays

The Terror of Evidence

3939

No Smoke

Bubbler

Corners Brought to Middle

September 4 – October 16, 2019

In *A Comedy of Errors*, Shakespeare has a clock strike one, twice, lost hours coming back to where they were. Here, another ticks only backwards, its hands interminably clicking past paintings with stuttering lines, small quakes and mortal registrations of contingent adjustments. These materialize in seams and folds, tacking margins and indices of where staples once tethered fabric to the studio wall or bends from where stretchers once applied pressure. Then there is debris imprinted in color that is also surface, pictorializing circumstances of genesis, which are always-already as aesthetic as marks arrived at by brush. Pools of paint hold together would-be remnants of now penultimate compositions sliced for the present occasion; they exist in something like the solidarity of intentional adjacency. Amidst a durational and necessarily unfinished process of making, this present interval affords retrospection. -Suzanne Hudson

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No Smoke, 2019, oil, acrylic, canvas in shadowbox, 36 ¼ x 31 ¾ inches
(91.7 x 80.3 cm), BE029

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3939, 2019, oil, acrylic, canvas, 60 ¼ x 35 ¼
inches (153 x 89.5 cm) BE031

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Bubblers, 2019, crayon, and collage on paper, 23 x 29 inches, framed 26 ¼ x 32 ¼ inches (58 x 74 cm, framed 67 x 82 cm), BE034

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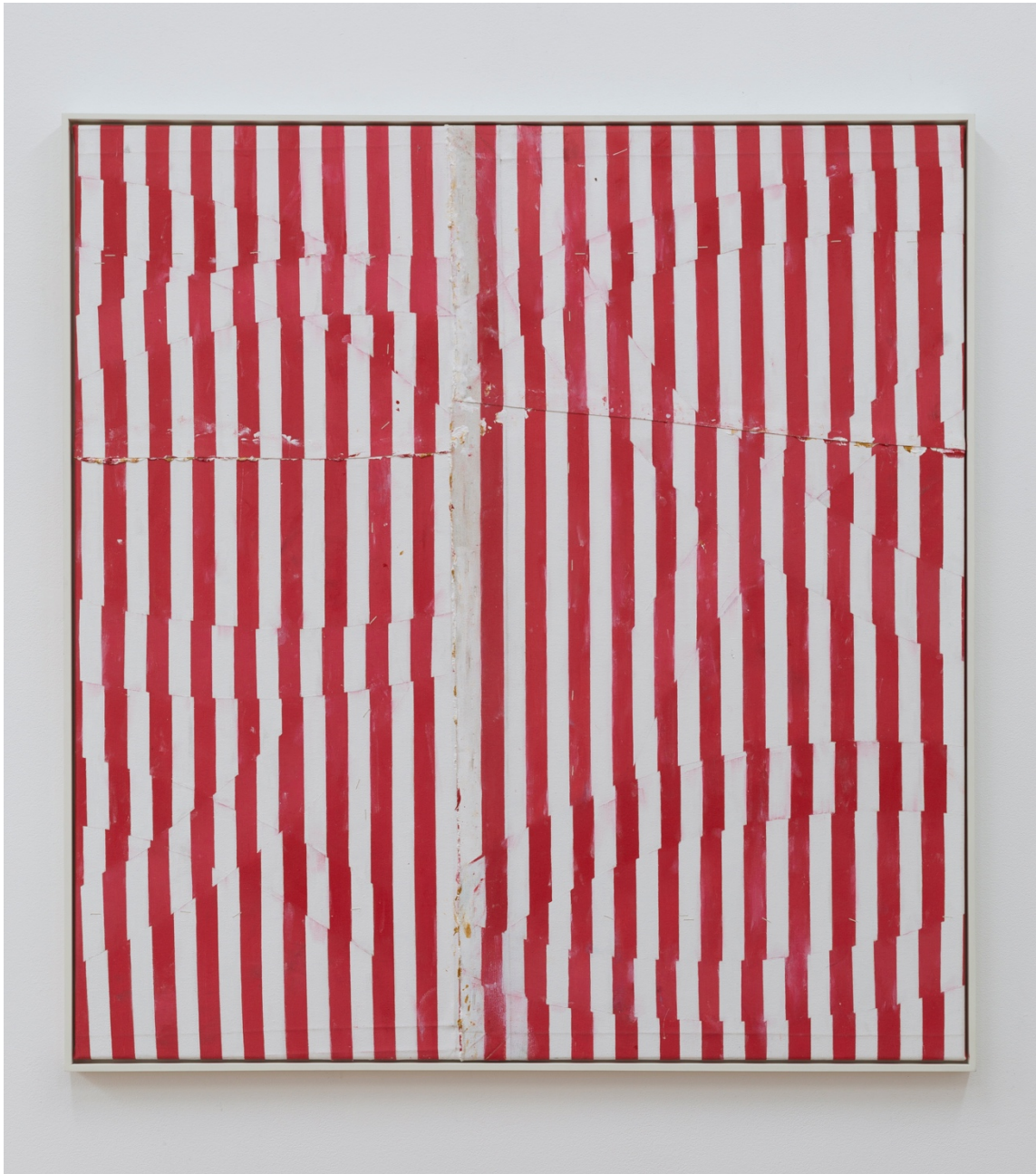


C.A.R., 2019, reversed quartz oscillation clock, 8 $\frac{3}{4}$ x 8 $\frac{3}{4}$ x 1 $\frac{1}{2}$ inches (22.2 x 22.2 x 3.8 cm), BE025

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Willie Mays, 2019 oil and canvas, 40 ½ x 38 ½ inches (102.5 x 96.5 cm), BE028

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The Terror of Evidence, 2019 oil, acrylic, canvas, 51 $\frac{3}{4}$ x 33 $\frac{1}{4}$ inches
(131.5 x 84.5 cm), BE026

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Corners Brought to Middle, 2019 acrylic, oil, canvas, 50 ½ x 33 ½ inches (127 x 85 cm), BE027

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Untitled, 2019, crayon, pencil, oil on paper, 11 ½ x 16 inches (29 x 41 cm), BE033