

Bombshell

Oil on canvas and fiberglass
52 x 77 x 12 inches, 2022



Shani

Graphite on newsprint, framed with UV acrylic
28 x 22 inches
2022



Shani 2
Conté on paper, framed with UV acrylic
18 x 11 inches (framed)
2022



Siren

Oil on canvas and 3D printed resin

36 x 31 x 3 inches

Frame by Andrew Rutherford

2022



Deyanna

Graphite on newsprint, framed with UV acrylic

28 x 22 inches

2022



The Other Hand
Oil, 3D printed epoxy
35 x 30 x 2 inches
Frame by Sam Newell
2022



Nina
Conté on paper, framed with UV acrylic
19 ½ x 14 inches
2022



Kait
Graphite on newsprint, framed with UV acrylic
28 x 22 inches
2022



Shadia

Graphite on newsprint, framed with UV acrylic
28 x 22 inches
2022



Kait
Graphite on newsprint, framed with UV acrylic
28 x 22 inches
2022



The Schizophrenic

Oil on canvas, carbon fiber, wire wrapped jewelry, motor
47 x 47 x 6 inches
2022



Shani 3

Graphite on newsprint, framed with UV acrylic

28 x 22 inches

2022



Leslie 1

Graphite on newsprint, framed with UV acrylic
28 x 22 inches
2022



Sara
Graphite on newsprint, framed under UV acrylic
28 x 22 inches
2022



Deyanna 2

Graphite on newsprint, framed with UV acrylic
28 x 22 inches
2022



Christine

Graphite on newsprint, framed with UV acrylic

28 x 22 inches

2022



Chakravartin

Oil on canvas and glazed ceramic
38 x 31 x 5 inches,
Frame by Stephanie Mei Huang
2022



Leslie 2
Conté on paper, framed with UV acrylic
19 ½ x 14 inches
2022



Bodhisattva

Oil on canvas, wood, and mixed media
59 x 43 x 33 inches, 2022



Bodhisattva (interior detail)

Oil on canvas, wood, and mixed media
59 x 43 x 33 inches, 2022



Christine 2

Conté on paper, framed with UV acrylic

15 ½ x 16 inches

2022



Moderna

Oil on canvas and carbon fiber

78 x 61 x 12 inches

2022



Dermis Girls

Oil on canvas and mixed media

42 x 31 x 6 inches

Frame by Nikki Ochoa

2022



Eve
Graphite on newsprint, framed with UV acrylic
21 x 18 inches
2022



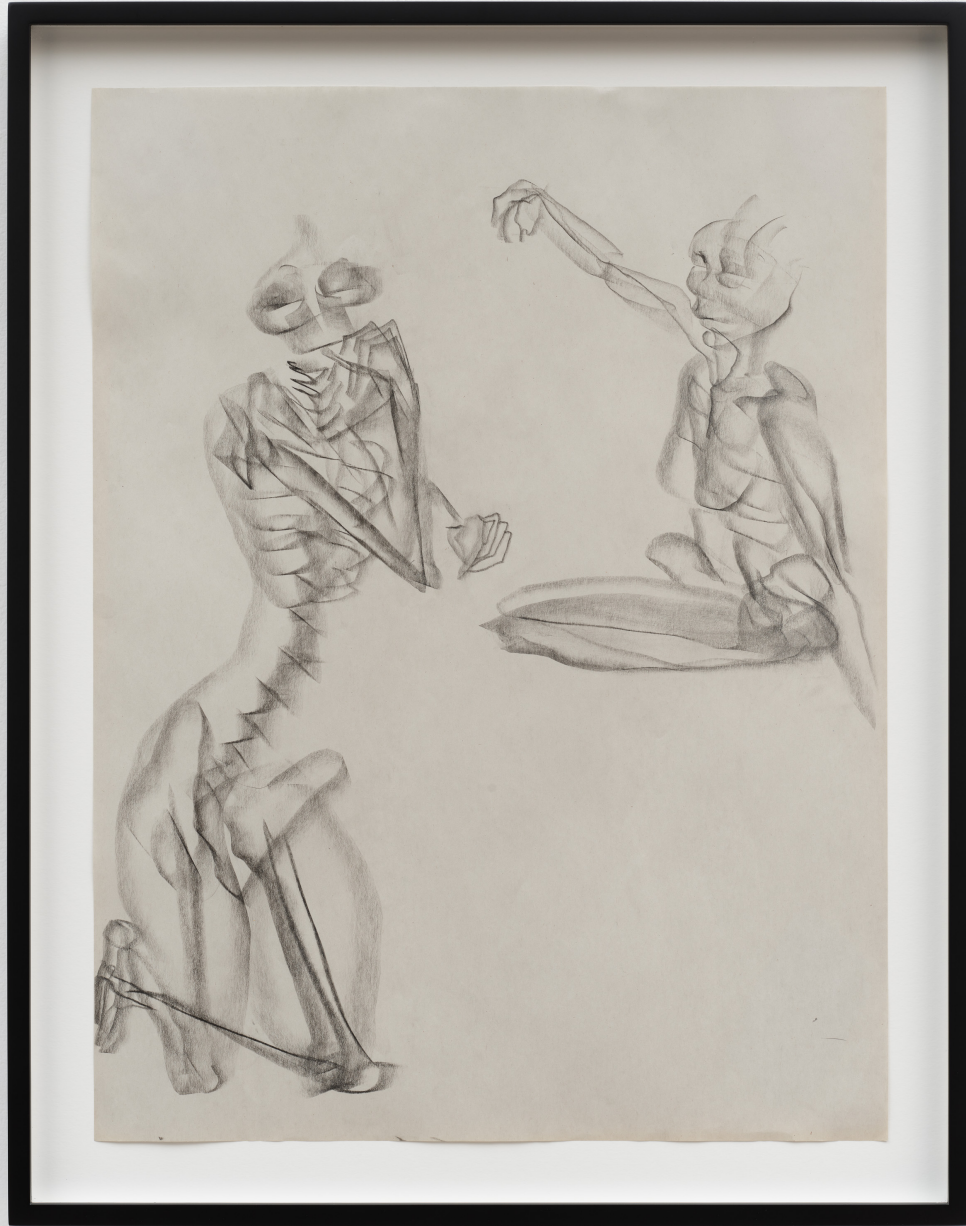
Mekone

Oil on canvas, wood, and mixed media
80 x 160 inches (painting), 115 x 104 x 184 inches (structure)
2022



Mekone

Oil on canvas, wood, and mixed media
80 x 160 inches (painting), 115 x 104 x 184 inches (structure)
2022



Shani skeleton

Graphite on newsprint, framed with UV acrylic
28 x 22 inches
2022



Leslie 3

Graphite on newsprint, framed with UV acrylic
28 x 22 inches
2022



Leslie 4

Graphite on newsprint, framed with UV acrylic
28 x 22 inches
2022

SMART OBJECTS is delighted to present *Burn the Rain*, a solo exhibition by Los Angeles-based artist Troy Barrett.

Across assemblage paintings, sculptures, and works on paper, Troy Barrett's first exhibition with the gallery conjures the razor-thin line between excess and destitution that so distinctly defines the multifarious metropolis of Los Angeles. Scenes ranging from ecstatic to apocalyptic reflect a Los Angeles-as-inferno, or city-as-crucible—a vessel of refining fire that tests, purifies, and strengthens its inhabitants. Roman amphoras for mixing wine and Greek kraters for storing food or human remains guide the exhibition's internal logic embodying abundance and emptiness. As a portrait of and homage to the people of Los Angeles, *Burn the Rain* interlaces the city's extreme archetypes of sickness and health to reveal how bodies and their organizing systems can take form as they unravel.

Tendrils fall from a disorienting birds-eye-view of LA's shoreline, highways, and landmarks in the opus-scaled maximalist canopied painting, *Mekone*. Forming the city's un-elected mascot of the helicopter, severed and conjoined bodies contort into friezes to contour the aircraft's corpus mass. Stretching veins of traffic below are intersected by searching searchlights. Like reaching a higher consciousness through brute survival, the chaos-in-flight transcends its own turmoil, resolved in a classically balanced composition. In *Moderna*, the rapture arrives in the form of a virus anthropomorphized as demon-angel who sails through burning embers over a familiar hillside, now a hell-scape engulfed.

Textured and kinetic canvases made in collaboration with Nikki Ochoa, Andrew Rutherford, Stephanie Mei Huang, and Sam Newell focus on portraits of individuals that cumulatively constitute something more than a shared geographical location—a mutual constellation of references that synthesize a city's ethos. Attributes are described by way of multiplying, decorating, fracturing, or abstracting subjects' rutted portraits. Built-up and sculptured, their tactile surfaces share a storied coarseness that speak to conditions of economic exploitation and ruthless bureaucracy. Embedded within are the bits of things that accumulate to form the city—a seashell, dirt, wires, flowers.

As if forged from the tumultuous landscape of the exhibition's paintings, figure studies in graphite locate their contours and break down in turn. In gestures ranging from loose to piercing, airy marks might imbue one sitter's vulnerable volume as soft and effervescent, while jagged, sharp, and dense execution might define another's frazzled temperament. Cascading lines silhouette the skin of some bodies while others expose their inner architectures of muscle, bone, and organs. Individually and collectively, Barrett's expressive subjects pose and dance as if enchanted by a voracious drive towards becoming ungovernable.

Troy Barrett (b.1985, Red Bank, New Jersey) lives and works in Los Angeles where he founded the mobile art platform LUPERCAL in 2020. His work has been included in exhibitions with WERK, Los Angeles; Oasis, Los Angeles; Highlands, New Jersey; The Peddler, Long Branch; SICA "Sculpture" Asbury Park, Long Branch; Art Kitchen, Newark; Alternative Art, San Luis Obispo; and Bishop's Peak, San Luis Obispo, among others. Barrett holds a BFA from Pratt Institute, Brooklyn.

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