









Austin Martin White: Tracing Delusionships

Austin Martin White draws on various references to excavate the ways in which history can be bent, reassembled, or hallucinated. Among the most ambitious in scale White has completed to date, the artist debuts a new series which interprets etchings by 18th century Italian architect, artist, and archaeologist Giovanni Battista Piranesi, who fused real monuments and fictive views from antiquity. White probes the inspirational potential of a collapsed, classical past, summarized by Piranesi's concept of "speaking ruins": a description for architecture that conjures a world beyond its remains.



Composite Ruin 1 (after Piranesi), 2025 Acrylic medium, pigment, rubber, spray paint, vinyl, screen mesh, paper 120 x 150 1/4 in 304.8 x 381.6 cm (AMW 24/015)



Composite Ruin 2 (after Piranesi), 2025 Acrylic medium, pigment, rubber, spray paint, vinyl, screen mesh, paper 120 x 134 in 304.8 x 340.4 cm (AMW 25/003)



Composite Ruin 5 (after Piranesi), 2025 Acrylic medium, pigment, rubber, vinyl, egg tempera, screen mesh, paper 115 x 137 in 292.1 x 348 cm (AMW 25/017)



Composite Ruin 4 (after Piranesi), 2025 Acrylic medium, pigment, rubber, spray paint, vinyl, egg tempera, screen mesh, paper 150 1/4 x 120 1/4 in 381.6 x 305.4 cm (AMW 25/018)







the dream of the afternoon nap
(after B. Thompson),
2025
Acrylic medium, pigment,
rubber, spray paint, vinyl,
screen mesh, paper
120 x 150 1/4 in
304.8 x 381.6 cm
(AMW 24/016)



White also turns to the legacy of Bob Thompson, an artist who reimagined the formal and conceptual boundaries of classical painting. Through his "After Thompson" works, White references *La Mort des Enfants de Bethel (1964/1965)*, Thompson's gouache rendering of the biblical Massacre of the Innocents. White distorts Thompson's composition further, reframing the plight of the innocents in a present tense. Figures appear ghost-like, as if excreted from the surface, and landscapes buzz with volatile, chromatic intensity—an afterlife of an image that resists repose.

Massacre of the Children of Bethel Variation 2
(after B. Thompson),
2025
Acrylic medium, pigment, rubber, spray
paint, vinyl, egg tempera, screen mesh,
scrim, paper
112 x 93 in
284.5 x 236.2 cm
(AMW 25/014)



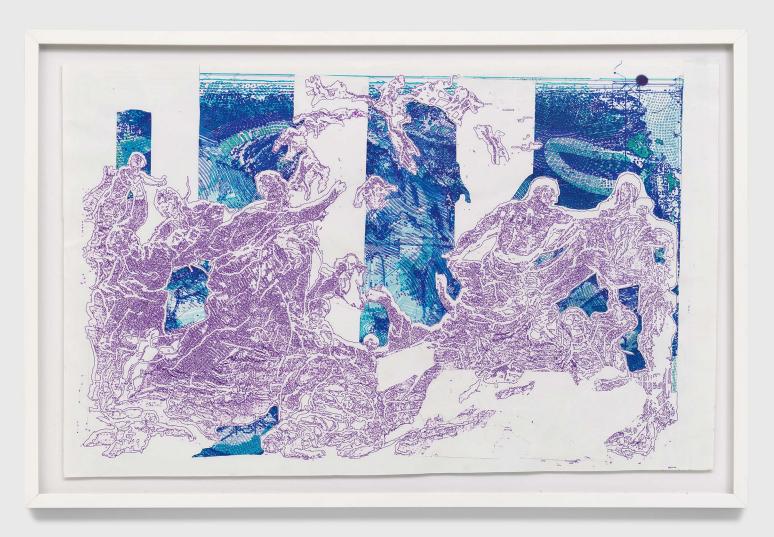
Massacre of the Children of Bethel Variation 5 (after B. Thompson), 2025

Acrylic medium, pigment, rubber, spray paint, vinyl, egg tempera, screen mesh, 3M reflective fabric, scrim, paper 100 x 102 1/8 in 254 x 259.4 cm (AMW 25/022)





after Giovanni Volpato, 2024 Signed, titled, and dated verso Egg tempera, acrylic, screen mesh, ink on paper 126 1/4 x 154 1/2 in 320.7 x 392.4 cm (AMW 25/004)



Massacre of the Innocents 16th
Century Anonymous Study,
2025
Signed and dated verso
Ballpoint pen, watercolor on
paper
Framed: 21 1/4 x 31 7/8 in

54 x 81 cm Unframed: 18 1/2 x 29 in 47 x 73.7 cm

(AMW 25/033)



SufferBowl, 2024 Signed and dated verso Egg tempera, acrylic, screen mesh, ink on paper 130 x 123 1/2 in 330.2 x 313.7 cm (AMW 25/029)



CULTURE VULTURE,
2025
Signed and dated verso
Egg tempera, acrylic, screen mesh,
ink on paper
85 1/2 x 79 1/2 in
217.2 x 201.9 cm
(AMW 25/030)

## **About Austin Martin White**

Austin Martin White (b. 1984, Detroit, Michigan) is an artist living and working in Philadelphia, Pennsylvania. He holds a BFA from The Cooper Union and earned an MFA from the Milton Avery Graduate School of the Arts at Bard College.

Working with a variety of mediums including rubber, acrylic, spray-paint, vinyl, 3m reflective fabric and screen mesh mediums, White creates paintings and works on paper that investigate representations of historical memory, drawing on archival research that addresses issues of identity, race and postcolonialism.

White's work has appeared in numerous publications including *Artforum*, *Texte zur Kunst*, *Flash Art*, *032c* and *The Observer*, among others.

White was included in the group exhibition *Overflow, Afterglow: New York in Chromatic Figuration* at the Jewish Museum, New York in 2024, marking his first institutional presentation. White had his first solo exhibition at Petzel's Upper East Side location.

