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ERIC MACK ART'10

TUESDAY | APRIL 21 | 12:00 PM

RM 215F THE FOUNDATION BUILDING

Statement by Eric Mack, 2014 My practice is inclined towards the radical. The critical point has to do with complacent norms that separate life from art; those norms too often function to frame the viewing of painting. My work operates within such norms to radically juxtapose and acknowledge what has been reconstituted as felt and emotionally modern.

I empathize with the fragment, in its origin being variable, as plain as its surface reads. Its potentiality is so great, so very urgent. There is longing in the form of the fragment, and L-shape cut from cloth. Maybe it will be reunited with its floral remnant or mended with "an other" as a great patchwork quilt. Or maybe it could be a practical choice in patching a hole in one's crotch to better protect one's privates.

Contingent on a whole; or does the fragment have its own sense of containment? With an edge with a broken seam, air moves through the fragment with a new pictorial point of entrance. What a vision: a fragment no longer in need.

To make a fragment from a whole is an act of desecration, an act of violence. A compelling pierce into the canvas to show that its objecthood is hollow and that the canvas is architecture. Allowing the edges to be visible as they fray—as a material truth.

Eric Mack is a New York-based artist raised in Capitol Heights, Maryland. He earned his BFA from The Cooper Union in 2010 and his MFA from Yale University in 2012. Mack attended Skowhegan School of Painting and Sculpture, Skowhegan, ME, summer of 2014. He is currently an Artist in Residence at The Studio Museum in Harlem 2014-2015.

Mack's selected group exhibitions include: *Some Stew You Got Inside Your Plastic Bag, and You Always Organize The Parts So Close*, a group exhibition curated by Torey Thornton, presenting work by Brian Belott, Eric Mack, and Noam Rappaport, OHWOW Gallery, Los Angeles (2015) *Amerika*, David Castillo Gallery, Miami (2014); *To do as one would*, David Zwirner Gallery, New York (2014); *That's The Neighbor Always Dressing These Bolders In The Yard* curated by Torey Thornton, Suzanne Geiss Company, New York; Two-person show with Benjamin Horns at Elaine Levy Projects, Brussels, Belgium; The Project Space, Jeff Bailey Gallery, New York; *Home*, The Morris-Jumel Mansion, New York; *If This Is Left, What Is Right?*, Kate Werble Gallery, New York; *This Is The Prism The Spider Dreams Of As It Weaves Its Web*, Signal Gallery, New York (2013); *Fore*, The Studio Museum in Harlem, New York (2012); *Pushing Painting Paradigms*, Mason Gross Galleries at Rutgers University, New Jersey; and *Slough*, David Nolan Gallery, New York (2009).



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