

TURNER CARROLL

FOR IMMEDIATE RELEASE

CONTACT: Tonya Turner Carroll, Elijah Chong, or Shastyn Blomquist
EMAIL: info@turnercarrollgallery.com
PHONE: 505.986.9800



Image: Shawn Smith, *Pronking Impala*, stained balsa wood

Turner Carroll Gallery Presents
**Science as Art: Shawn Smith, Rusty Scruby,
and Matthew Shlian**

In conjunction with Grace Museum exhibition

Opens June 22, 2018

Opening Reception June 22, 2018 from 5:00 – 7:00

SANTA FE, NM May 23, 2018] - Science as Art: Shawn Smith, Rusty Scruby, and Matthew Shlian

In conjunction with Smith and Scruby's exhibition at Grace Museum in Texas, and Matthew Shlian's Frederick Hammersley Residency and Wonder Cabinet at Tamarind Institute.

"After a certain high level of technical skill is achieved, science and art tend to coalesce in esthetics, plasticity, and form. The greatest scientists are artists as well." Albert Einstein

The realms of science and art are often considered mutually exclusive; the right hemisphere of the brain is thought to control our artistic and creative abilities, while the left our mathematical and logical skills; science is viewed as linear and precise, whereas art is accepted as open to individual interpretation. However, in Turner Carroll Gallery's exhibition, *Science as Art*, artists Shawn Smith, Rusty Scruby, and Matthew Shlian explore the intersectionality between science and art, using their works to deconstruct the categorizations generally used to dichotomize the two subjects. Here, science is used as a medium in the same way as paint or plaster, touching on subjects such as technology, mathematical relationships, and the natural world in a way that uses scientific principles and processes to evoke aesthetic beauty and provoke audience response within the various pieces.

Judy Deaton, curator of The Grace Museum writes of Smith and Scruby's exhibition there: "Both science and art are human attempts to understand and describe the world around us. The subjects, materials, and methods have different traditions, but the motivations and goals are fundamentally the same. One of the most primitive innate 'needs' of humans is to understand the world around us, and then share that understanding. Both artists and scientists strive to 'see' the world in new ways, and communicate that vision. When scientists and artists communicate their insights successfully, the rest of us suddenly 'see' the world differently."

Shawn Smith, one of the forty artists under forty curated into an exhibition at the Smithsonian and written about in a feature article in Wired Magazine, has lofty goals for how his work can change civilization. Smith uses "pixelated" sculptural works of extinct/almost extinct species to emphasize our own detachment from them. By rendering these animals as pixelated versions of their natural selves, he reinforces that contemporary human/animal interaction is often experienced only through technology, rather than in reality.

"My work investigates the slippery intersection between the digital world and reality. Specifically, I am interested in how we experience nature through technology. I grew up in a large city only experiencing the natural world through computers and television screens. With my work, I create three-dimensional sculptural representations of two-dimensional images of nature I find online. I build my objects pixel by pixel with hand-cut, hand-dyed strips of wood in an overtly laborious process in direct contrast to the slipperiness and speed of the digital world. Through this process of pixelation, details become distilled, distorted, or deleted. I am interested in how each pixel plays an important role in the identity of the object, the same way each cell plays a crucial role in the identity of an organism." Shawn Smith

Rusty Scruby uses his aerospace engineering, musical composition, and mathematics background as the basis of his art. As propounded by the Grace Museum, "Pattern and repetition echo universal laws of science, physics and mathematics and Scruby's drive to "map" the universe through unseen yet pervasive mathematical relationships. By interweaving complexity theory (random vs. rigid) with music theory (harmony vs. discord) inspired by mathematical repetition, Scruby reveals the tension between the whole and the sum of its parts, between human experience and reality."

Art historian and gallery owner Tonya Turner Carroll first became aware of Matthew Shlian's work when he gave an artist lecture at Albuquerque Academy in 2017. Tonya Turner Carroll attended the lecture, and when she saw Matt's video of his Cranbrook thesis sculpture from 2006, Turner Carroll had the tingly feeling of wonder that made her know she had to show his work. What impressed her most about Shlian's work was the joy with which he creates it. Though Shlian's works—like Scruby's and Smith's—are unbelievably laborious and verge on compulsion, there is supreme beauty in his careful perfection of form.

It's no wonder that many public collections who appreciate perfection of form have collaborated or commissioned Shlian to create works for them. Apple, University of Michigan, Queen Rania of

Jordan, Cranbrook Academy of Art, Fidelity, Facebook, The British Film Institute, The National Science Foundation, MoMA, Google, Vogue and Christian Dior have all commissioned or collaborated with Shlian for works of art.

June 22-July 16 2018

Opening Reception Friday, June 22 5-7pm

ARTISTS STATEMENTS & INFO

Rusty Scruby

For the past 10 years, my work has focused increasingly on structure and the idea of an interaction between structure and image. The combination of hand-crafted and analytical aspects in my work helps to create a tension. The resulting emotional expression stems from this interaction of limited parameters, similar to numbers in music and knit and purl in knitting. In my current work, I am focusing primarily on two structures: Cube Network and Cherry Blossoms.

Cube Network was inspired both by knitting and geometry. The idea that a 2-D image could translate into multiple 3-D structures reinforces that an image can be subordinated into merely a symbol, a vessel for information. With my cube network pieces, image and other information repeats spatially where it had repeated across a 2-D surface in earlier work.

Years ago I had the idea of creating a scale out of repeating visual information. I wanted to compress more information into the images I was using as a way of creating a “visual frequency”.

My Cherry Blossom pieces (named so because the first pieces I did using this structure were without image and resembled cherry blossoms) continue my ongoing explorations by using varying amount of visual information and repetition through a grid. With my new cherry blossom pieces, I am working at the other end of my scale. This time I don't use repetition, instead a loss of information is used as each facet of visual information gets reduced to a single pixel of color. To help play with this boundary I weave the tabbing of the piece forwards and backwards, much like knit and purl in a knit fabric. The tabbing blends the pixels of colors almost as if trying to bring the image back into focus and back into reality by the physicality of the texture.

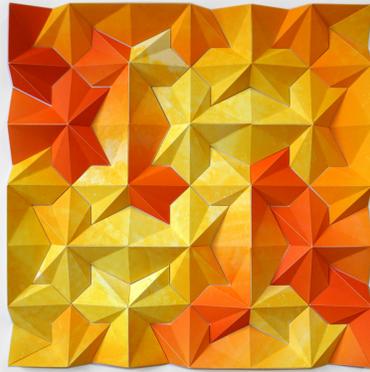
I have been lucky enough to have several of my works exhibited in museums throughout the United States.



Image: Rusty Scruby, *Happy Meal*, deconstructed photograph, re-engineered

Matthew Shlian

As a paper engineer, my work is rooted in print media, book arts and commercial design. Beginning with an initial fold, a single action causes a transfer of energy to subsequent folds, which ultimately manifest in drawing and three dimensional forms. I use my engineering skills to create kinetic sculpture which have led to collaborations with scientists at University of Michigan. We work on the nanoscale, translating paper structures to micro folds. Our investigations extend to visualizing cellular division and solar cell development. Researchers see paper engineering as a metaphor for scientific principles; I see their inquiry as a basis for artistic inspiration. In my studio I am a collaborator, explorer and inventor. I begin with a system of folding and at a particular moment the material takes over. Guided by wonder, my work is made because I cannot visualize its final realization; in this way I come to understanding through curiosity.



Matthew Shlian, lithograph, 2018

Shawn Smith

My work investigates the slippery intersection between the digital world and reality. Specifically, I am interested in how we experience nature through technology. When we see images of nature on TV or on a computer screen, we feel that we are seeing nature but we are really only seeing patterns of pixelated light.

For the past few years, I have been creating a series of “Re-things.” These whimsical sculptures represent pixelated animals and objects of nature. I find images of my subjects online and then create three-dimensional sculptural representations of these two-dimensional images. I build my “Re-things” pixel by pixel to understand how each pixel plays a crucial role in the identity of an object. Through the process of pixilation, color is distilled, some bits of information are lost, and the form is abstracted. Making the intangible tangible, I view my building process as an experiment in alchemy, using man-made composite and recycled materials to represent natural forms.

In my building process, I start with a full sheet of material like plywood or MDF and cut it into 1/2” strips of varying lengths—typically 1/2” to 2’ long. I then hand dye each strip of wood individually with dyes mixed from ink and acrylic paint. I mix each color by hand to create a huge palette of colors in order to give the sculpture more depth and visual interest before assembling the object.

My conceptual and material practice explores identity, color, labor, technology, and science. As an object maker, I am interested in relating these concepts back to the symbiotic connection between the hand and the “thing.” This relationship is a basic principle in the development of the modern human—biologically, technologically, culturally, and scientifically. I am fascinated by the importance of the “thing” in our history and how this relationship is changing with technology, as we become more removed from first hand experience by observing the world through a screen.

Shawn's works have been exhibited internationally in museums, most recently he was included in the most exciting artists under 40, at the National Museum of Art. He has also been featured in Wired Magazine.

ABOUT TURNER CARROLL GALLERY

Established in 1991 by Tonya Turner Carroll and Michael Carroll, Turner Carroll Gallery + Art Advisors represents important international contemporary art. The vision of the gallery since its inception is to source significant artwork of our era from diverse areas of the world. The gallery is constantly considering the new international art movements/developments which presuppose historical significance, and the gallery owners travel extensively to curate exhibitions for the gallery from other parts of the world.

Thus far, the gallery has featured important contemporary exhibitions from Romania, Ireland, France, Russia and Mexico. Both owners of the gallery have degrees and backgrounds in the history of art. The art historical significance of the artists the gallery represents is of extreme importance to the gallery. The gallery actively pursues museum acquisitions, exhibitions, publishing and other opportunities on an international level for our artists. Both Michael Carroll and Tonya Turner Carroll are actively involved in arts advocacy and arts fundraising.

Some of the museum collections which feature works by our artists include Russian Academy of Art Foundation, The Vatican Museum (contemporary collection), Irish Museum of Modern Art, The Whitney Museum of American Art, The Metropolitan Museum of Art, Philadelphia Museum of Art, National Museum of Women in the Arts, Museum of Modern Art, The British Museum and the Fine Arts Museums of San Francisco.

We proudly represent the following Contemporary Artists: Jenny Honnert Abell, John Barker, Jamie Brunson, Squeak Carnwath, Fausto Fernandez, Traian A. Filip, Josh Garber, Raphaelle Goethals, Scott Greene, Orlando Leyba, David Linn, Hung Liu, Alan Magee, Georges Mazilu, Mavis McClure, Igor Melnikov, Greg Murr, Deborah Oropallo, Rex Ray, Holly Roberts, Walter Robinson, Suzanne Sbarge, Rusty Scruby, Shawn Smith, Drew Tal, Nina Tichava, Ann Weiner, Karen Yank, Brenda Zappitell, Eric Zener, Wanxin Zhang.

FOR ADDITIONAL INFORMATION:

Contact: Tonya Turner Carroll, Elijah Chong, or Shastyn Blomquist

Phone: 505.986.9800

Email: info@turnercarrollgallery.com

For high-resolution images and official press release PDF, please visit

<https://www.turnercarrollgallery.com/press-area/>