

foreign & domestic

SIGNS

Greg Carideo, Augustus Cross, Toya Horiuchi,
Armando Nin, Alix Vernet

organized by Peter BD and Alex Meurice

July 14 – August 7, 2022

SIGNS FOREIGN & DOMESTIC

24 RUTGERS ST OPENS JULY 14, 6PM

ORGANIZED BY PETER BD AND ALEX MEURICE

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ARTISTS:

恒發

Greg Carideo
Augustus Cross
Toya Horiuchi
Armando Nin
Alix Vernet

RUNS THRU AUG 6TH

NC. ID TOURS INC
通通旅遊公司
www.getobus.com
Philadelphia, PA / York City / NE, Philadelphia, PA
紐約 (常備車)

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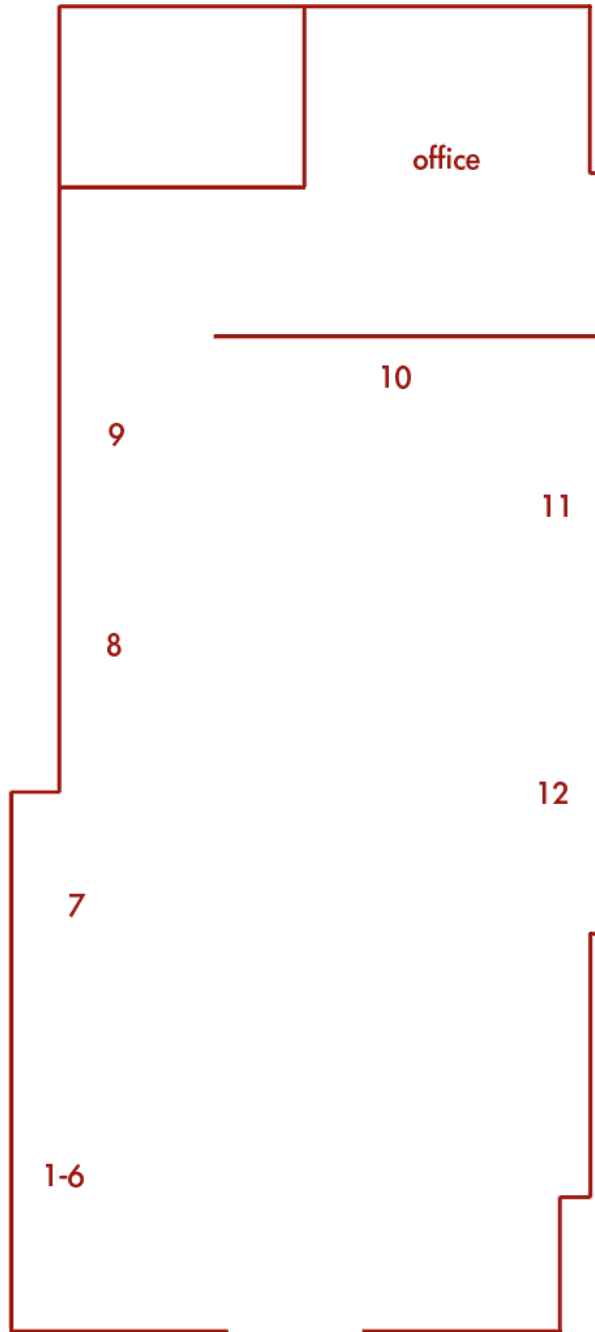
Route Minute
M9
Go Go Sun Tour Inc











1. Augustus Cross, *High Light (I-95 series)*, 2019-ongoing, lasercut, gouache, acrylic, spray paint on Arches 300 lb paper, 16.75 x 12.25 inches (framed)
2. Augustus Cross, *Driver's Side (I-95 series)*, 2019-ongoing
3. Augustus Cross, *Excelsior (I-95 series)*, 2019-ongoing
4. Augustus Cross, *Read Yourself (I-95 series)*, 2019-ongoing
5. Augustus Cross, *Auto Transport (I-95 series)*, 2019-ongoing
6. Augustus Cross, *Love Enemies (I-95 series)*, 2019-ongoing
7. Armando Nin, *(Aceite de la Medianoche)*, 2022, plywood panel, latex and soot from candle, 48.5 x 32 inches
8. Greg Carideo, *66-44*, 2021, t-shirts, polyester, latex and acrylic paint, image transfers, stitching, steel, bronze bracing, 18.25 x 32.75 x 5.75 inches
9. Alix Vernet, *Burial (Henry St)*, 2021, chromogenic prints, edition of 3 plus 1 AP, 19.75 x 29.75 inches (framed)
10. Toya Horiuchi, *Coke NY Painting*, 2022, oil paint, charcoal on canvas, 45 x 60 inches
11. Armando Nin, *(How many stones until it's considered torture?)*, 2022, etched heat-strengthened glass, 11 x 13.5 inches
12. Alix Vernet, *Veil, 1B, East Broadway*, 2021, cheesecloth, latex spray paint, 91 x 60 inches

catalogue of works

Greg Carideo

It felt most auspicious to discover, back in May, that the very same symbol of a flower which adorns the sign above the bodega nearest to the gallery, at the cross of Madison and Rutgers, has been reproduced by Greg Carideo in his work 66-44. The worn T-shirt which Carideo recycled to frame the central arch - or neck - of this piece viscerally and symbolically connects his painting-sculpture-model of a commercial awning to the human body: the body of the artist, navigating the city in search of sundry signs and motifs; the body sheltering from the elements; the tattooed body enveloped in mementos; the body of the gallery-goer tempted by haptic images of hands and feet to touch the art; the architectural 'body' of businesses that rely on awnings to project their identity to passersby.

Carideo describes awnings as "a form of self representation in a rented city. An image/sculpture designed by and for business. A survey of awnings will reveal the wild incongruous visual aesthetic of New York, all packaged in this one form. A form so characteristic of the city, corporations have to conform (i.e. subway awning). I've revisited dozens of awnings that have degraded, been slashed, or taken down. It's always the first thing to go and emblematic of other changes."

Carideo's work is poised between yearning and longing, past and future, life and loss. As a group, the signs call out to be deciphered, like hieroglyphics or occult characters which promise to unlock hidden meanings about our fate. One of these clues reproduced on the work's surface reads "Prophecy Prophecy Vision Vision Intuition Intuition Feeling Feeling" below a loose diagram of the solar system. There is a sunset, a moon, clasped hands, female forms in outline, a faded fruit, the number 2. There is something sacred in the intentional acts of care that brought these works into existence, upcycling materials and images, mending, stitching, darning, finding beauty in wear and tear, letting the city speak for itself.

A few weeks before the opening of the exhibition *SIGNS*, a graffiti crew painted over the FLOWERS sign on the corner of Madison and Rutgers with gold paint.



Greg Carideo

66-44

2021

t-shirts, polyester, latex and acrylic paint, image transfers, stitching, steel, bronze brazing
18.25 x 32.75 x 5.75 inches



UOBA!

2

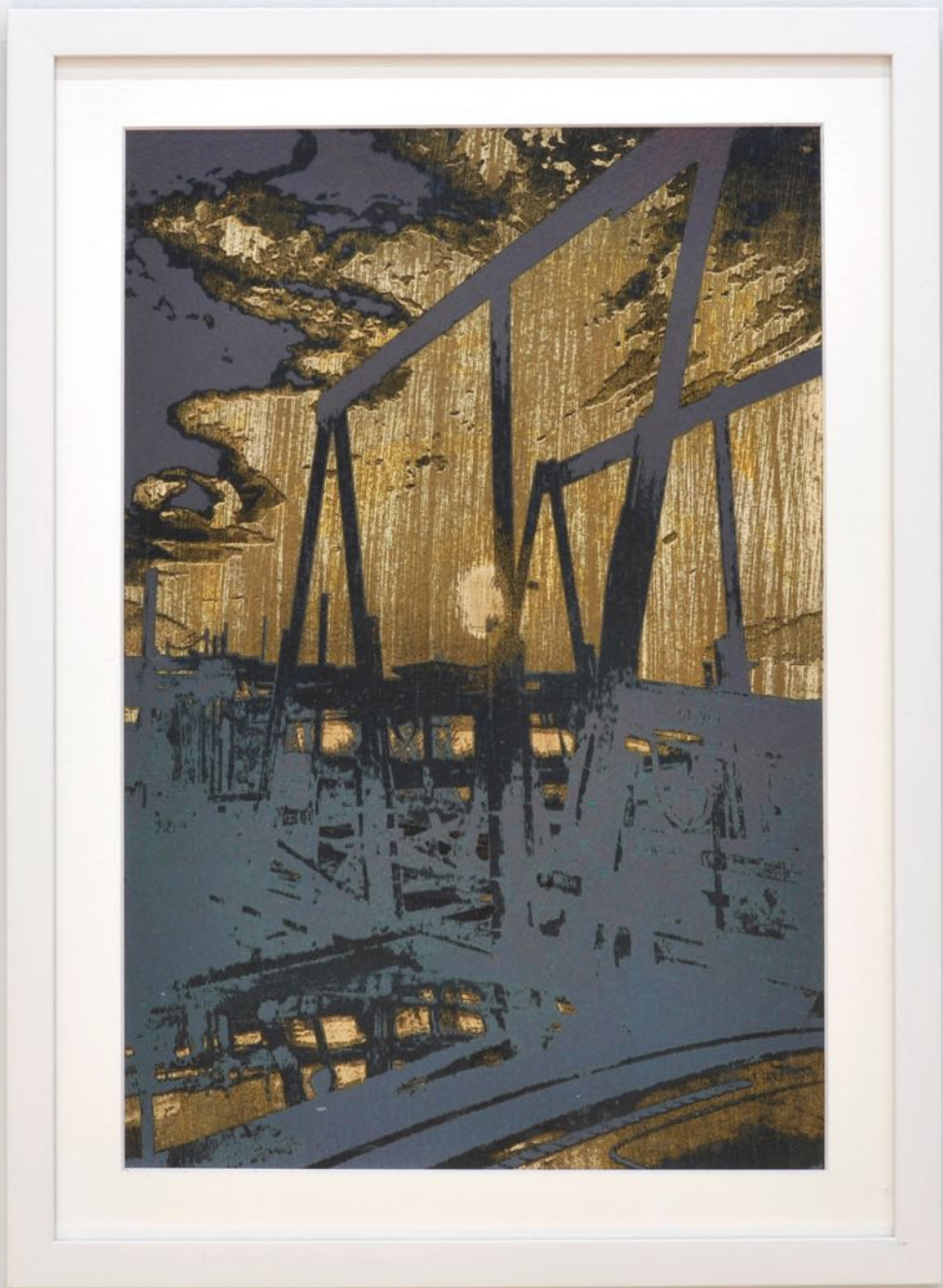
115

Augustus Cross

Augustus Cross' *I-95* series takes its inspiration from Hiroshige's famous 1834 series of ukiyo-e woodblock prints, titled 'Fifty-Three Stations of The Tokaido' - the road connecting Japan's two capitals Kyoto and Edo. The Interstate-95 serves an analogous function, connecting many of America's principal economic, political and cultural centers, yet is rarely considered in contemporary art. Cross photographs each scene from the window of his car driving along the I-95, recording a rich interplay of formal elements - horizontals, verticals, criss-crossing wires, and interlocking steel spans - with a keen eye for narrative and symbolic moments - a cross, a target, mirrors, sunsets, and evocative billboard messages reading "LOVE their enemies", "Read yourself [...]", or "Welcome to New York".

Cross' *I-95* series is also a study of perspective, the representation of distance in a fixed frame. Roads are often used to illustrate the concept of single perspective, with two lines meeting at a vanishing point. Yet, Cross' images frustrate simple treatments of perspective, and are composed transversally to the main direction of the highway itself, with the vanishing point outside the frame, physically obstructed, reversed in a mirrored reflection, or replaced by an alternative perspectival logic centered on the setting or rising sun. This formal aspect articulates the immense and infinite work of representing the I-95, its thousands of miles, innumerable journeys of cargo, people, values, identities, stories and meanings that it transports.

The final images are produced through a reductive process, in which a laser burns through layers of gouache, acrylic medium and spray-painted gradients to reveal the contrasting pigments below, a process akin to revealing geological substrates. Six works from the larger and ongoing *I-95* series are exhibited in *SIGNS*. These are the first works exhibited by Cross in New York since he graduated from the Columbia MFA program in 2018.



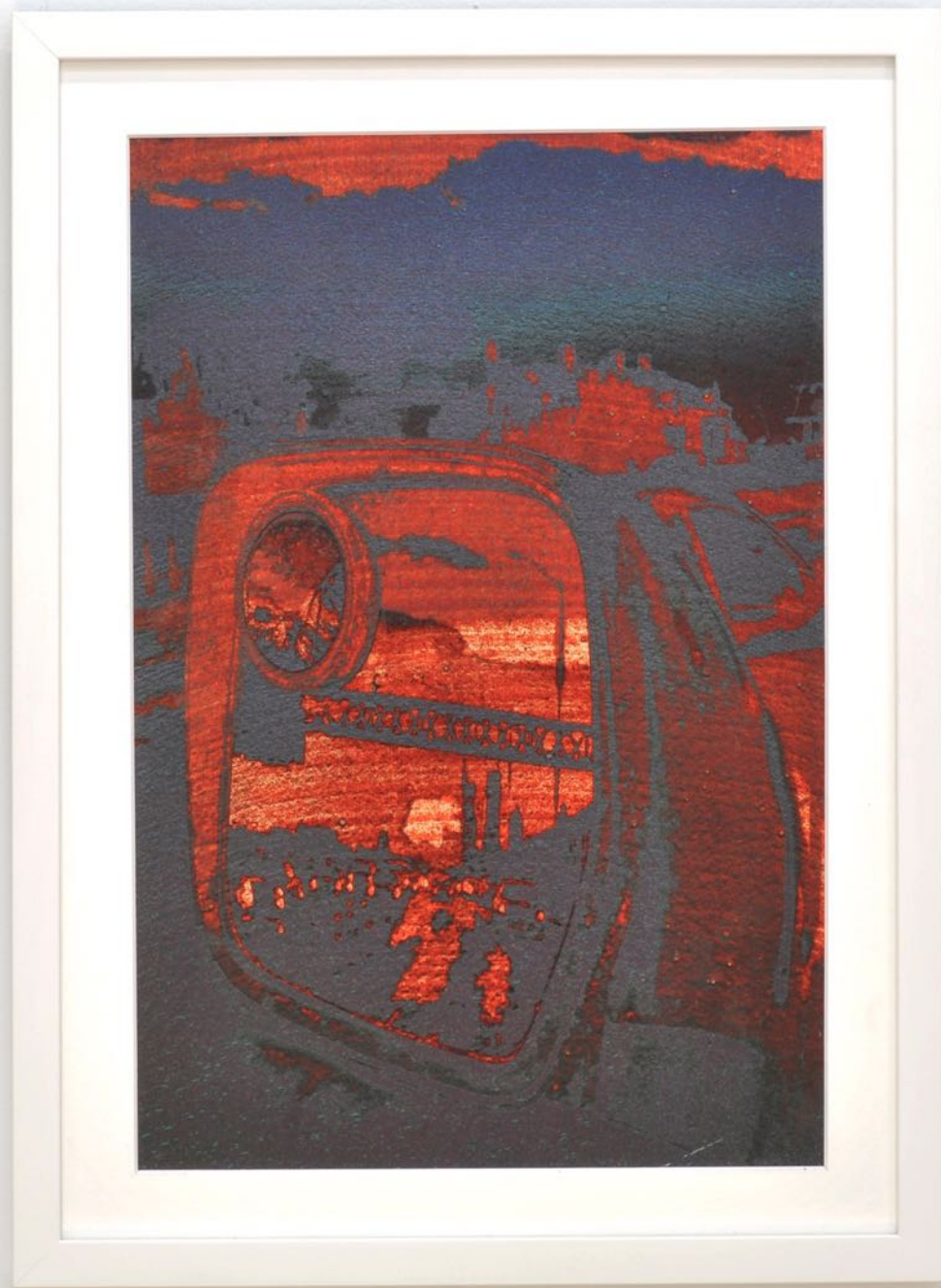
Augustus Cross

Auto Transport (I-95 series)

2019-ongoing

lasercut, gouache, acrylic, spray paint on Arches 300 lb paper

16.5 x 12.5 inches (framed)



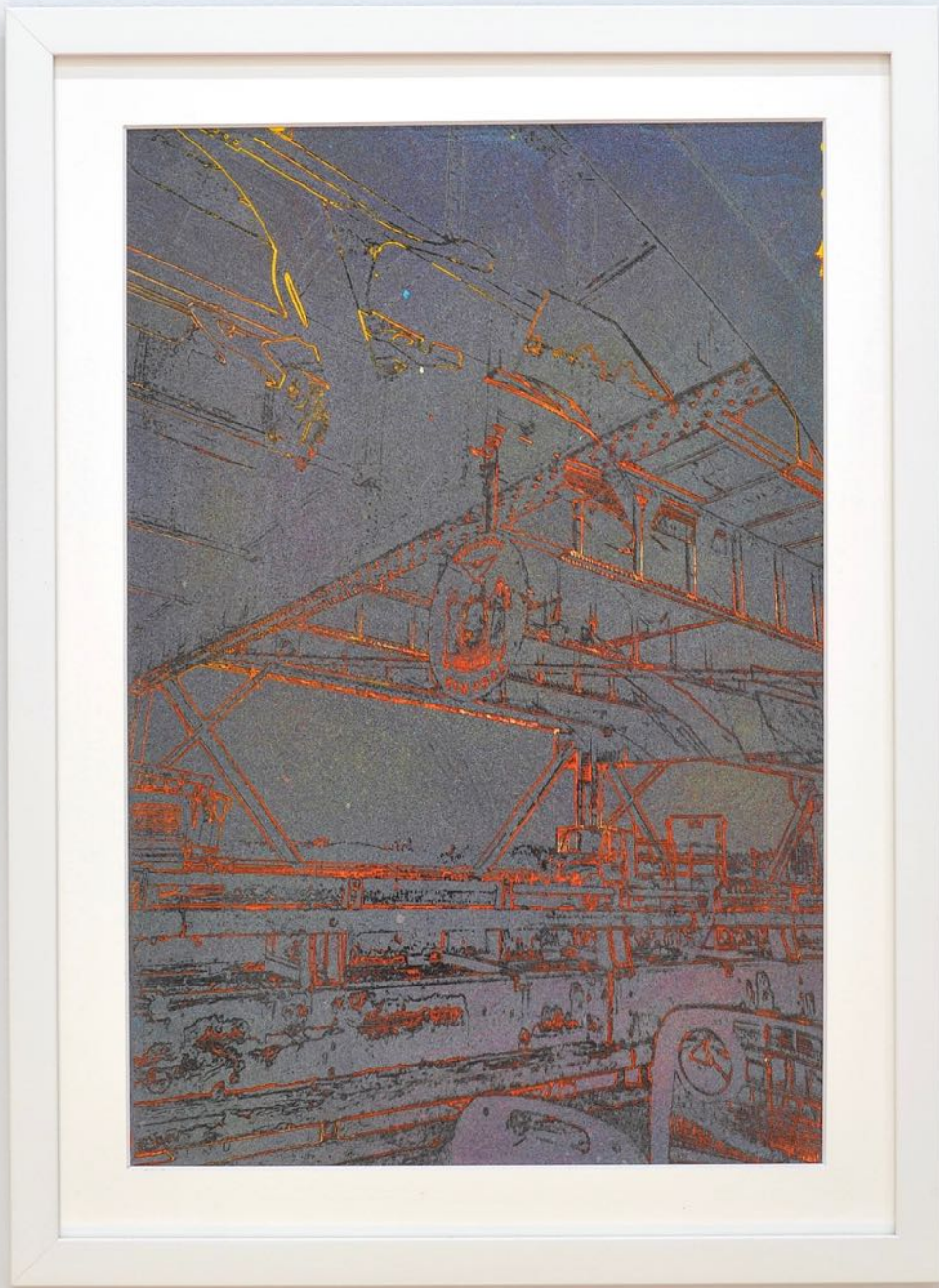
Augustus Cross

Driver's Side (I-95 series)

2019-ongoing

lasercut, gouache, acrylic, spray paint on Arches 300 lb paper

16.5 x 12.5 inches (framed)



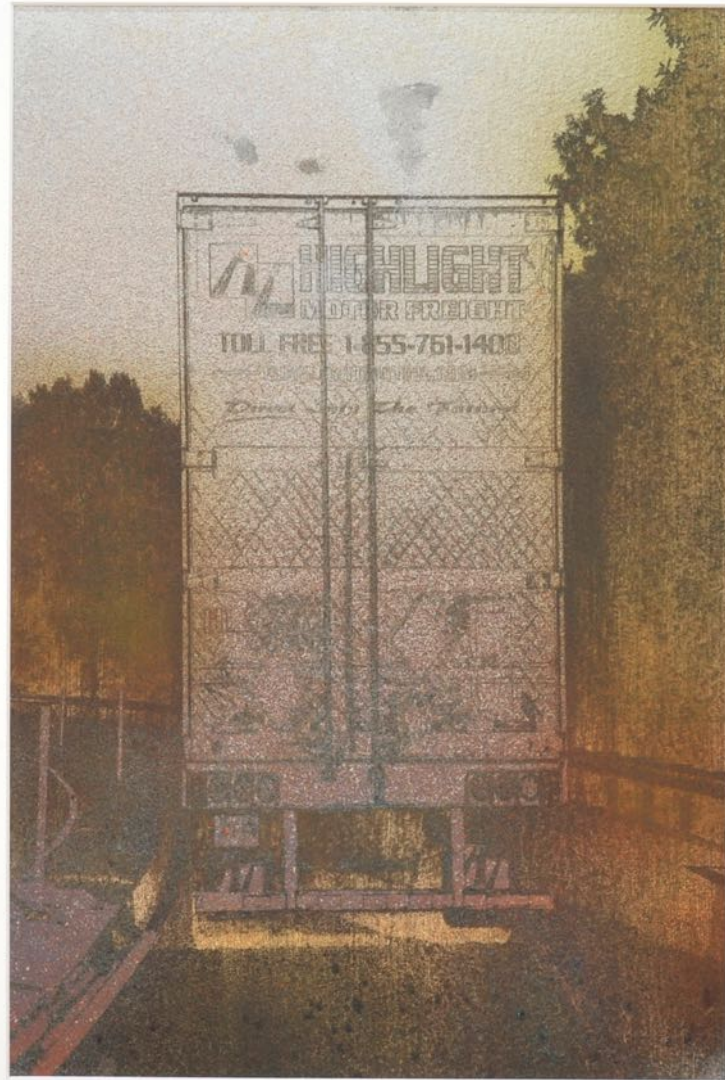
Augustus Cross

Excelsior (I-95 series)

2019-ongoing

lasercut, gouache, acrylic, spray paint on Arches 300 lb paper

16.5 x 12.5 inches (framed)



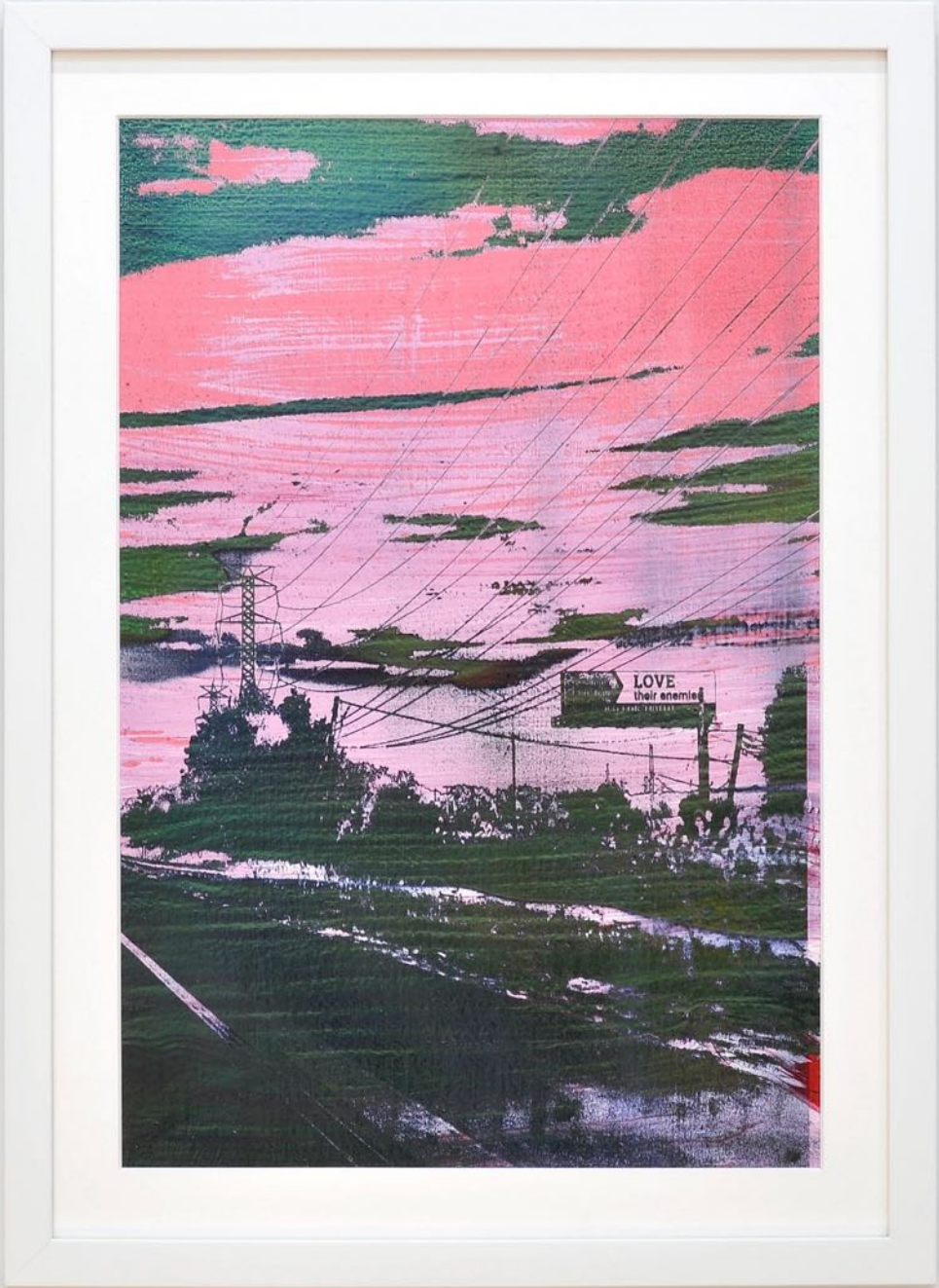
Augustus Cross

High Light (I-95 series)

2019-ongoing

lasercut, gouache, acrylic, spray paint on Arches 300 lb paper

16.5 x 12.5 inches (framed)



Augustus Cross

Love Enemies (I-95 series)

2019-ongoing

lasercut, gouache, acrylic, spray paint on Arches 300 lb paper

16.5 x 12.5 inches (framed)



Augustus Cross

Read Yourself (I-95 series)

2019-ongoing

lasercut, gouache, acrylic, spray paint on Arches 300 lb paper

16.5 x 12.5 inches (framed)

Alix Vernet

Two works by Alix Vernet are included in the group exhibition *SIGNS*. *Veil, 1B, East Broadway* is a latex and cheesecloth mold taken from the ornately decorated window of a building on East Broadway – two blocks from the gallery space, and subsequently spray-painted silver. This piece fits into Vernet's active research into architectural ornamentation and public inscriptions. Around 1900, European immigrants began to appropriate the details and flourishes more commonly found on upper-class properties to adorn the new tenements of the Lower East Side. To reinforce class distinctions, a reactionary campaign followed, shaming ornament as vulgar and duplicitous, and conflating the 'best interests' (as perceived by the social reformers) of immigrant tenants with unadorned modernist facades.

Burial (Henry St) consists of two photographs of the same doorway on Henry Street, taken a year apart, on a block adjacent to the gallery. The ornamental caryatid figure seen in the first image has been fully concealed behind concrete or plaster. Remains even a card advertising a car service, as well as a *bagua* mirror which recalls the *bagua* mirror at the gallery's entrance. By connecting architectural ornamentation to the female body Alix Vernet, highlights the paternalistic and puritanical quality of the campaign against 'vulgar' ornament, reproaching it for misleading onlookers and concealing vice.

In both of Vernet's pieces exhibited in *SIGNS*, she releases the eloquence of surfaces to communicate a city's, a building's or a body's history, and its contested links to taste, power and desire.



Alix Vernet

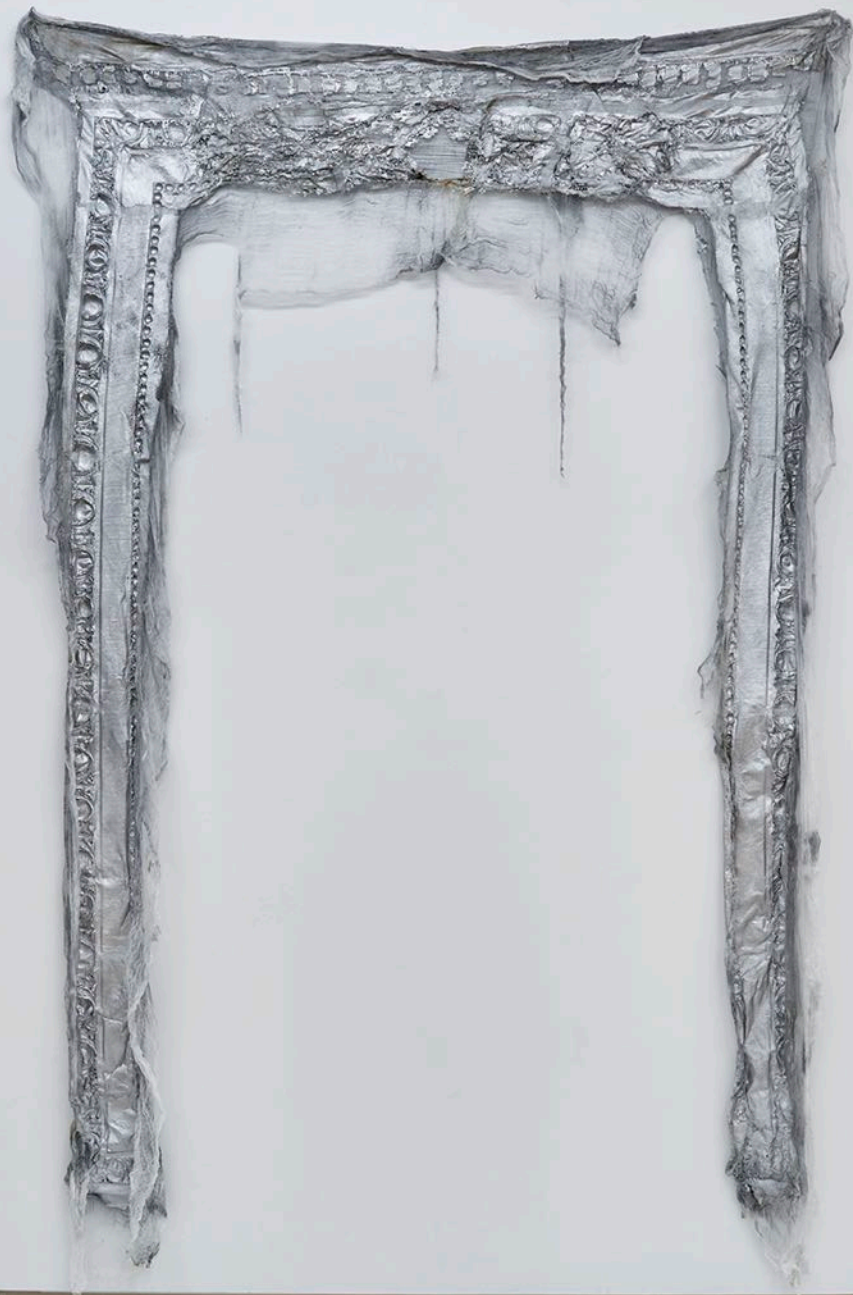
Burial (Henry St)

2021

Edition 1 of 3 plus 1 AP

chromogenic prints

12 x 8 inches each



Alix Vernet

Veil, 1B, East Broadway

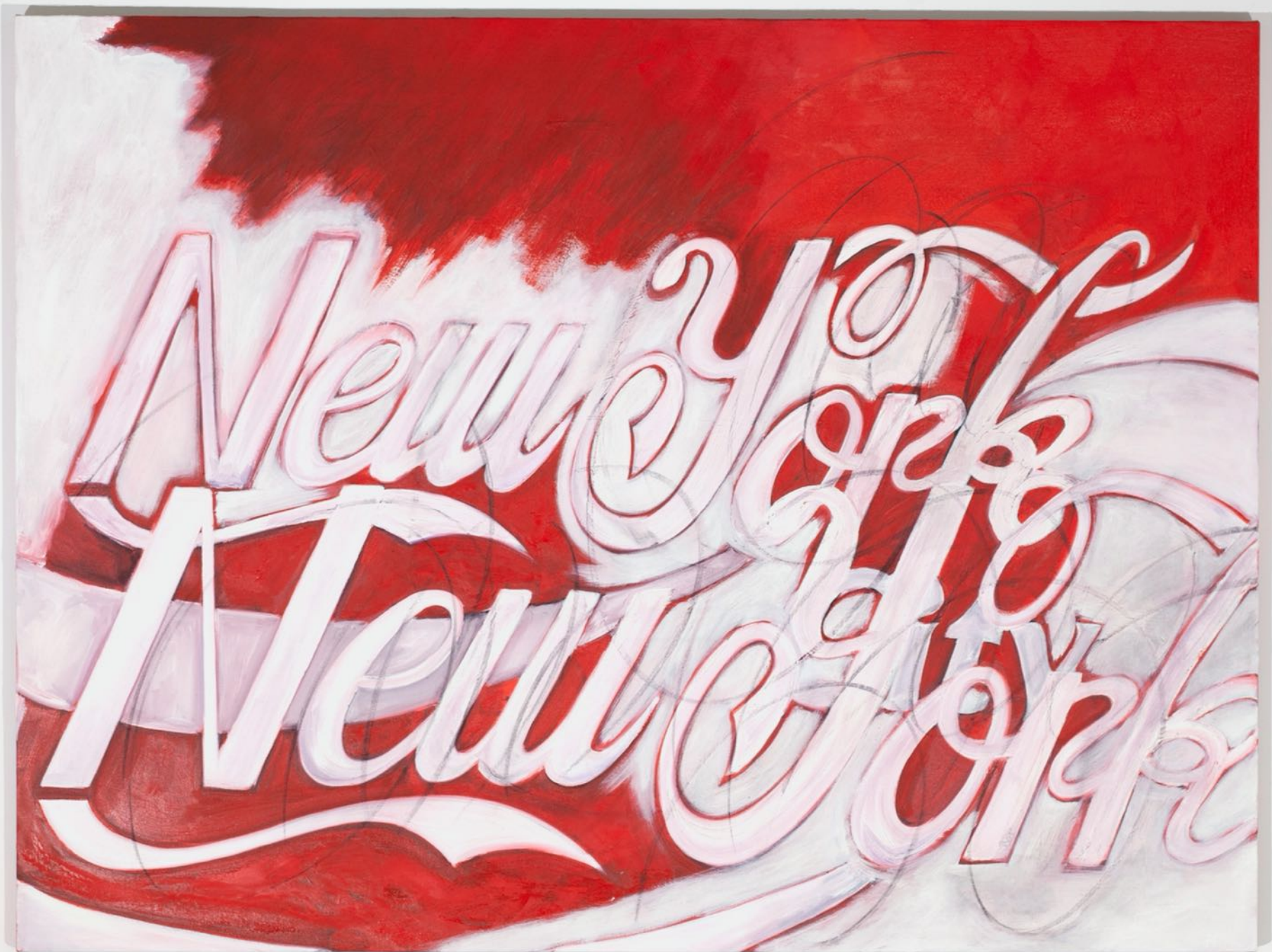
2021

cheesecloth, latex, spray paint

91 x 60 inches

Toya Horiuchi

Toya Horiuchi's latest series of paintings rework iconic logos by replacing their textual content with the words 'New York', while retaining their typographic character. In the exhibition *SIGNS*, Horiuchi reworks the Coca-Cola logo to read 'New York City, New York'. These paintings are accompanied by a close reading and appropriation of famous painters' styles, that of Clyfford Still in the case of *Coke NY Painting*. Horiuchi's unabashed appropriation of logos and styles, the emptying of their content and replacement with a mantra-like repetition of 'New York', is a double-edged gesture of homage and possession. It reduces the cacophony of visual messages to their only point in common, the city of signs and its name. Horiuchi's paintings are a rich combination of pop art, abstract expressionism, cubism, billboards, fashion and album art. He finds formal resolution in his paintings in a process analogous to making sense of signs coming from every direction, of finding a stable perspective or identity from which to resolve the multilayered social encounters of the city. An intuitive sense of fitting, or belonging. Like a mantra, the repetition of 'New York New York' weaves the words and their referent into a perennial cycle of familiar, strange, legible, illegible, strange and familiar.



Toya Horiuchi

Coke NY Painting

2022

oil paint, charcoal on canvas

45 x 60 inches

Armando Nin

Armando Nin set up studio at 24 Rutgers while the space was being converted from a 99-cent store into a gallery. In May and June of this year, Nin experimented with hazardous methods of mark-making using fire, acid, and glass engraving. Two works, created by Nin in the exhibition space itself during this period, are exhibited in *SIGNS*.

(Aceite de la Medianoche) - or 'midnight oil' in Spanish - evokes the time and tone of its own making. A random walk of soot marks on latex paint on wood, Nin makes this series of work lying on his back, holding a candle up and letting his hand be guided by spontaneous changes in wind direction - the door to the street being left open - until the candle blows out. These marks, that can read as long strands of hair or genetic material, precisely measure the time of their own making, giving spatial dimension to a quick series of fleeting moments, or passing presences. The process itself, with hot wax falling down onto the artist's body, necessitates a rapid and intuitive approach, which recalls Nin's preoccupation with capturing the 'decisive moment' in his photography work.

(How many stones until it's considered torture?) is a found image chemically etched into glass by Nin using a liquid mixture more commonly used to etch graffiti tags into subway windows and storefronts. The image's content resolves with difficulty, and encourages the viewer to navigate their eye around the space to find a suitable perspective, or to use a flash to reveal shadows cast onto the wall by the etched marks. We can eventually see an image comes, taken from a Christian pamphlet found in the street, illustrating the perils of sin, with two characters placing large weights onto a wooden panel crushing the presumed sinner.

Both pieces summon some of Nin's key themes, such as speed, resistance, transience, clandestinity, corrections, punishment and permanence, hard marks in fragile surfaces and soft marks on hard surfaces.



Armando Nin

(Aceite de la Medianoche)

2022

Plywood panel, latex and soot from candle

48 x 36 inches



Armando Nin

(How many stones until it's considered torture?)

2022

etched heat-strengthened glass

11 x 13.5 inches







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