

PRESSBOOK

Zach HARRIS

Vitamin P: New Perspectives in Painting

September 2016

California native and Los Angeles-based painter Zach Harris brings an unexpected drama to his abstract works. There are endless worlds to see in his obsessively detailed paintings. Deeply influenced by elaborate settings and details in Renaissance-era paintings, Harris sets his works within ornate frames, hand-carved masses of wood that are attentively crafted by the artist. Embedding his works in these frames, as in *Wheel #5* (2012–13) – the way that a Renaissance painter such as Filippo Lippi (1406–69) would enmesh his frescoes and paintings in architectural settings – Harris builds a labyrinthine structure around his paintings, making his richly coloured abstractions captivating and mysterious.

Both the paintings and the frames in Harris's works rely on the same subdued colour palette: earthy tones and neutrals, shocked through from time to time with a psychedelic blue. The Byzantine patterns created through layers of paint and carved grooves in the wood of the frame mirror and expand the micro-worlds created at the centre of the image. In *Red's Recovery Room* (2014–15) a distant landscape is suggested, as though seen through psychedelic clouds. As some critics have noted, Tibetan mandalas and Islamic ornamentation are brought to mind.

Another recent painting, *Linen Last Judgement* (2014–15), reveals many of Harris's sources: the multicoloured layers of geological strata, the swirling intricacies of Turkish paper marbling, or perhaps the mind-blowing abstractness of the natural world as seen through the lens of a microscope. Grouped in with the artist's intricate lines and folds of colour one might sometimes find trails of words often too small to make out. Indeed, it is hard to truly feel close enough to Harris's paintings: no matter how minutely one examines every detail, the interior world that the artist creates with each layer of paint continually evades us. Though modestly sized, Harris's works allude to an endless geography – both psychic and physical – that remains beyond our reach.

– Jens Hoffmann



ZACH HARRIS Born 1976, Santa Rosa, CA. Lives and works in Los Angeles. Selected Solo Exhibitions: 2015 – 'Must Chill', FEUER/MESLER, New York; White Flag Projects, St. Louis, MI; 2013 – 'Central Park in a No Vex Cave', Zach Feuer Gallery, New York; 'Echo Parked in a No Vex Cave', David Kordansky Gallery, Los Angeles. Selected Group Exhibitions: 2015 – 'Unorthodox', Jewish Museum, New York; 'Deep Dark Submersion', Romer Young Gallery, San Francisco; 2014 – 'Death Ship: Tribute to H.C. Westerman', The Pit, Los Angeles; 2013 – 'Tapping the Third Realm', Ben Maltz Gallery, Otis College of Art and Design, Los Angeles; 2012 – 'More and Different Flags' Marlborough Gallery, New York; 2011 – 'Shape of the Problem', Elizabeth Leach Gallery, Portland, OR. Selected Bibliography: 2015 – Jens Hoffman, *Unorthodox* (cat.), Yale University Press, New Haven; 2013 – Barry Schwabsky, *Artforum*, Summer; Ed Schadt, 'Zach Harris', *ArtReview*, Oct; Leah Ollman, 'Primordial Forces at Play in the Paintings of Zach Harris', *Los Angeles Times*, Jul; 2012 – Jonathan Griffin, 'Made in LA 2012: Hammer Museum, LAXART & LA Municipal Art Gallery', *Frieze*, Sep.

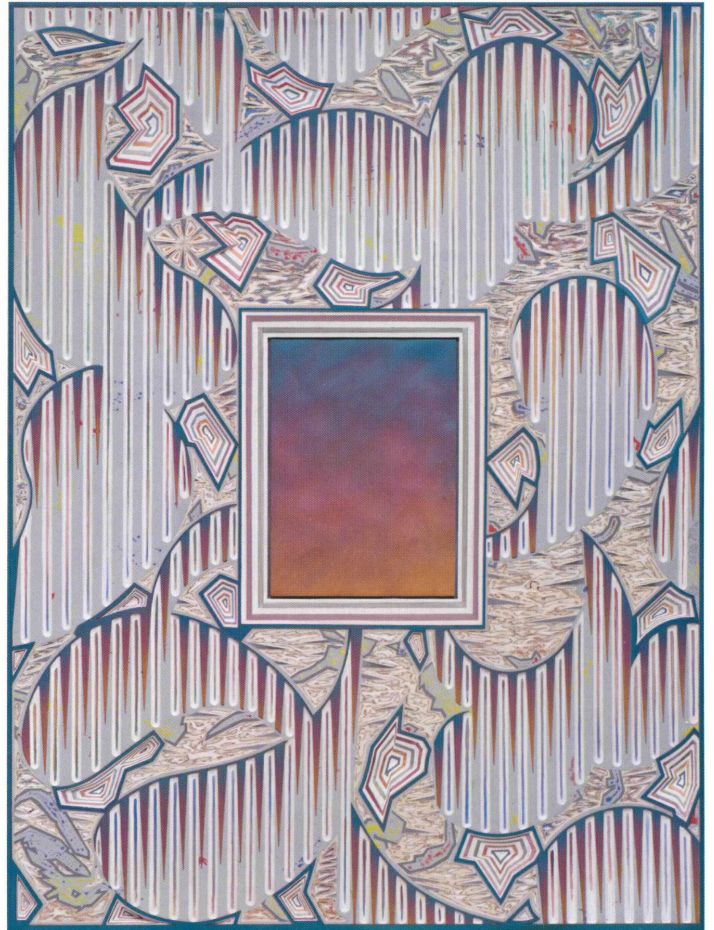


1. Red's Recovery Room, 2014-15
Water-based paint, spray paint,
canvas, wood
92.7 x 76.2 cm / 36 1/2 x 30 in

2. Wheel #5, 2012-13
Water-based paint, spray paint,
canvas, wood
153.7 x 109.9 cm / 60 1/2 x 43 1/4 in

3. Linen Last Judgement, 2014-15
Water-based paint, spray paint,
linen, wood
182.9 x 138.4 cm / 72 x 54 in

4. Sanyo Sunset, 2014-15
Water-based paint, spray paint,
linen, wood
119.1 x 89.1 cm / 46 1/2 x 35 in



4.