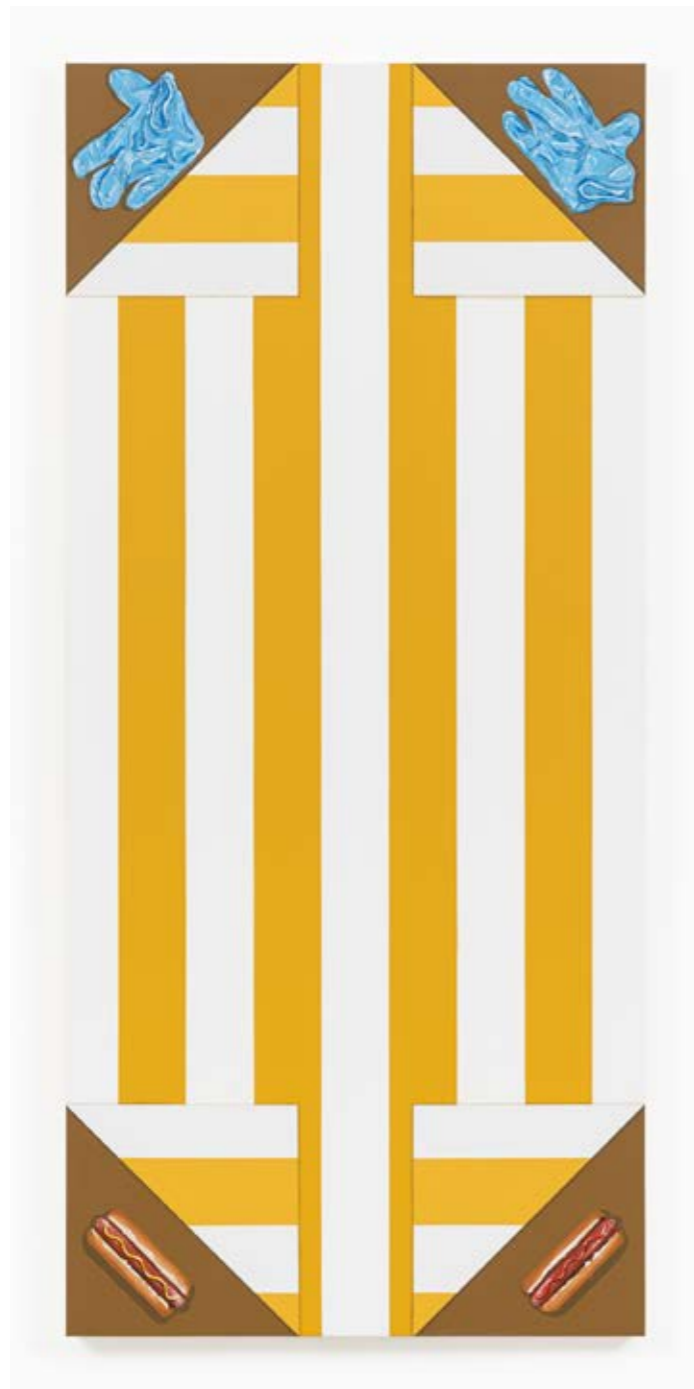


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**ART  
MAZE  
Mag**





## Shawn Powell

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Image:

*Beach Towel, Rubber Gloves and Hot Dogs*  
acrylic on canvas  
66 x 30 inches



Shawn Powell has presented solo exhibitions at 106 Green, Brooklyn, NY; Chapter, New York, NY; Kent State University, Kent, OH; and at Webster University, St. Louis, MO among others. He has been included in numerous group exhibitions including shows at the Fabric Workshop and Museum, Philadelphia, PA; Nina Freudenheim Gallery, Buffalo NY; NADA NY, New York, NY; and La Esquina, Kansas City, MO. This year he was included in a two-person exhibition at Abattoir Gallery in Cleveland, OH. His work has been featured in Vanity Fair, Brooklyn Magazine, Bedford + Bowery, Art F City, Hyperallergic, FORMA, the CAN Journal, the White Columns Artist Registry, Cleveland Scene and Juxtapoz Magazine. He received his BFA in Painting and Art History from the Kansas City Art Institute and an MFA in Painting from Hunter College where he was presented a Tony Smith Award Grant.

Flotsam and Jetsam: objects on the beach: In 1965, Daniel Buren purchased fabric with pre-printed alternating white and colored stripes each 8.7 cm wide. The textile material was commonly recognizable as a commercially manufactured awning cloth. For Buren, this banal, everyday linear pattern canceled out the conventional use of illusion and narrative traditionally found in painting, utilizing a readymade motif that, at the time, was void of symbolic content. Stripes have become a pervasive part of painting. They are utilized to indicate a domestic setting, to elicit a sensory experience, as pattern and decoration, and now, 55 years after Buren's appropriation of the everyday stripe, they have become an iconic signifier for conceptual abstraction.

Appropriating Buren's iconic stripe pattern, these paintings attempt to reclaim the stripes' original utility by applying them as beach towel patterns on 66 x 30 inch canvases, a size and shape inherent to the subject. The stripes in these paintings are indexical; simultaneously acting as a signifier for both the everyday object and abstract painting. Trompe l'oeil folds are an act of peeling back the opaque layers of conceptual abstraction, revealing playful arrangements of everyday objects such as hotdogs, notebook paper, tube socks and chicken bones. The imagery found in these works institute mysterious narratives of disquieting unease, indicative of Surrealism, film noir, or the French Nouveau Roman. The paintings are viewed from a cinematic, top-down viewpoint, providing an awkward perspective. This viewpoint is direct, neutral or removed (especially if void of people). It enhances the object-ness of the beach towels and flips painting on its head. Traditionally, painting is about looking into the picture. For this body of work, viewers are asked to look at them.

Image: Image:

*Beach Towel, Socks, Chicken Bones, and Sunglasses* *Beach Towel, Notebook Paper, Eraser, Envelopes, Six-pack Rings and Peppermint*  
acrylic on canvas acrylic on canvas  
66 x 30 inches 66 x 30 inches