

**Glen Gauthier**

**Artwork Theme, List and Descriptions**



**War Machine**

48x48x3", hand-cut collage on masonite. 2017  
\$9500

Military aircraft have fascinated me since childhood, since my father was in WWII. I wanted to show the sheer power of our military in a visceral way. How much firepower is too much? Hand-cut collage, acrylic, graphite and pencil color on masonite, framed, 48x48x3".

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**Letter To My 5 Year Old Self**

36x72x2", hand-cut collage on masonite. 2020  
\$7500

What started out as a process for future pieces ended up connecting with my personal story. As a young boy, I felt early on that I needed to grow up in order not to be hurt. That's carried on through my adult life. The act of cutting out trains, planes and automobiles reconnected me to my childhood, to the part that was lost. As a man now in his 50s, I'm in the process of reclaiming that lost childhood. This piece reflects that in a visceral way for me. The background is made up of ledgers, including some from my late aunt's south Louisiana insurance agency during the 60s, 70s and 80s.

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**The Machinist I (sold), II & III**

24x12x1.5", hand-cut collage on wood panels. 2021  
\$750 each

A series of three pieces focused on the beauty of the ordinary, in this case, highly technical, machinery from the past. When stripped of context and meaning, these pieces form an interesting pattern made of each object's unique features and silhouette. Engineering and manufacturing transformed into unexpected beauty.



### **Labrynth**

16x20x1.5", hand-cut collage on wood panel. 2021

\$1000

Part of a series of abstract works based on satellite images of man-made structures that form interesting geometry. It depicts the beauty that comes from these creations, whether beneficial or most often destructive. This subject is the mostly abandoned California City, outside of Los Angeles. Go to Google Maps, select satellite view and enter these coordinates to see it: 35.184326°, -117.790737°



### **Cycles**

16x20x1.5", hand-cut collage on wood panel. 2021

\$1000

Part of a series of abstract works based on satellite images of man-made structures that form interesting geometry. It depicts the beauty that comes from these creations, whether beneficial or most often destructive. This subject is a water treatment plant in Australia. Go to Google Maps, select satellite view and enter these coordinates to see it: -37.985131°, 144.610272°



### **Modular**

16x20x1.5", hand-cut collage on wood panel. 2021

\$1000

Part of a series of abstract works based on satellite images of man-made structures that form interesting geometry. It depicts the beauty that comes from these creations, whether beneficial or most often destructive. This subject is a series of salt ponds outside of San Francisco. Go to Google Maps, select satellite view and enter these coordinates to see it: 37.495364°, -122.160180



### **Stereo Vision**

16x20x1.5", hand-cut collage, acrylic and graphite on wood panel. 2021  
\$1000

Part of a series of abstract works based on satellite images of man-made structures that form interesting geometry. It depicts the beauty that comes from these creations, whether beneficial or most often destructive. This subject is a combination of farm land and an abandoned city outside of Los Angeles.

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### **The MidCentury Man**

11x14x1", hand-cut collage on wood panel. 2020  
\$750

Part of a series of portraits depicting gender roles, this one focuses on the quintessential target of much of the advertising during the 50s and 60s: the Everyman. Packed with every stereotypically male object, this piece for me begs the question: what truly makes a man?



### **The Scientist**

11x14x1", hand-cut collage on wood panel. 2020  
\$750

Part of a portrait series focusing on identity, this subject definitely has a head full of knowledge. Midcentury technology is a fascination of mine, and this portrait brings it to life, in a subtle anthropomorphic fashion. Thought before creation and invention.



### **The General**

11x14x1", hand-cut collage on wood panel. 2020

\$750

Part of a portrait series depicting stereotypical personality traits and gender roles, this piece focuses on male dominance, particularly the aspect of conflict. The weapons of war are many, but come from military minds, deliberately strategic and destructive in their thinking.



### **Self Portrait (sold)**

11x14x1", hand-cut collage on wood panel. 2020

Part of a portrait series depicting stereotypical personality traits and gender roles, this one revealed itself to me as a self portrait as I found myself drawn to the elements floating above the young boy's head. Basically, my childhood.



### **Fragmented Lament**

48x48x2", hand-cut collage, acrylic, dry transfer lettering and graphite on wood panels. 2020

\$4500

This piece is part of a collaboration with a poet friend as we tackle the idea of lamenting in current times. It explores how we as a culture don't make time for negative feelings to do their work in us. Instead, we move quickly past them, trying to be in a perpetual state of happiness, which of course is ludicrous. Key phrases from some of these poems are incorporated into the artwork via dry transfer lettering, which were used in advertising layouts pre-Macintosh computer. This is a piece designed to draw the viewer in and have them consider how they might be able to identify and properly process their negative feelings, to not ignore them.



### Undeliverable

15x15x2", hand-cut collage on masonite. 2019  
\$750

Part of a collaboration with a poet friend of mine. We've been wrestling with the themes of lament, time and our consumer culture. What would we tell our younger selves if we could talk to them? How do we reconcile with our past, both as individuals and collectively? This deconstructed post card is made up of a collection of business reply cards found in the countless Life, Look and other old magazines in my studio. I've been collecting these cards for years, waiting for the right piece on which to make them the main element. This attempt at a backwards-facing communication is the result.



### Fragile Machinery

24x36x2", hand-cut collage and pencil color on masonite. 2019  
\$2500

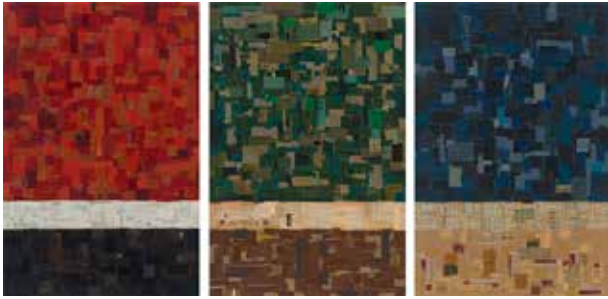
Part of a collaboration with a poet friend of mine. The idea of the fragility of life and memory is attempted to be conveyed here. The deconstruction of our memory as it fades or evolves over time, overlaid by our fragile nature that we try to hide. We try to put forward a picture our ourselves that is strong, positive, yet many times we are suffering. This isn't allowed most of the time in American culture, where we are all moving from success to success, without taking the time to process or lament the parts of our lives that are broken. We gloss over those elements of ourselves without giving them the time needed to heal, and because of that, many of us are a hair's breadth away from falling apart.



### Viscera

8x8x1", hand-cut collage and pencil color on wood panels. 2019  
\$200 each, \$1000 for the set

Part of a collaboration with a poet friend of mine. Lament. Feeling the pain of past mistakes or wrongs committed. Allowing those memories and feelings to do their work. Small responses of anger that come to the surface when we allow them space to do so.

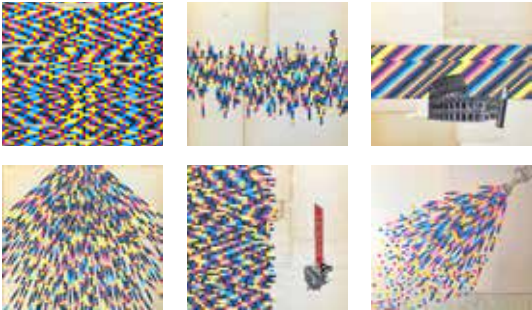


### RGB Triptych

36x24x2", hand-cut collage and book covers on masonite panels. 2019  
\$3500 each, \$9500 for the set

A study of variations of single colors, how all versions of those colors make for a more interesting field, a more complete definition of those colors. Mark Rothko's color field paintings have fascinated me since art school. Since my chosen medium is collage, this piece and the other two that make up a triptych serve to pay homage to Rothko. No doubt some of the books and documents used in this piece were around when he was hard at work, so when this piece was completed it was simultaneously brand new and at least 50 years old. Instant history, a kind of time travel machine.

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### Hope Series

12x12x1", hand-cut collage on wood panels. 2020  
\$250 each, \$1200 for the set

A series I created recently, as feelings of hope were rising within me, after months of Covid-related darkness and extended social unrest. The colors are from printers' sheets that show the cyan, magenta, yellow and black inks that are used in color printing.



### Wordsmith

48x24x2", Hand-cut collage and graphite on masonite. 2020  
\$3,500

Having worked in advertising and graphic design for 30 years as an art director/creative director, the role of the copywriter has always been of great importance to me. I write some copy in my professional career, but I've been fortunate to work with some really skilled writers over the years as well. Their gift of written communication, when done really well, has always floored me. The power in words to sell a product, or even better, an idea, is an immense thing. Cultures can literally change over time as a result of the written word, and as an artist, it affects me greatly, and oftentimes gives birth to new ideas that I can only express visually.