

Andy Giannakakis

*Country Paintings*

November 16, 2019 – January 11, 2020

Opening reception

November 16 from 3 to 5pm

#### PRESS RELEASE

Park View / Paul Soto are proud to announce *Country Paintings*, an exhibition of seven new paintings by the Los Angeles based artist Andy Giannakakis. This is Giannakakis's first exhibition with the gallery following a project organized by Tif Sigfrids at the gallery's former Macarthur Park location in spring of 2018. The exhibition will open on Saturday, November 16 with a public reception from 3 to 5pm. The exhibition will remain on view at 2271 W. Washington Boulevard in Los Angeles through the New Year, until January 11, 2020. An essay by the artist Adam Marnie commissioned on the occasion of the exhibition will be available at the gallery during the run of the show.

The paintings of Andy Giannakakis are almost always small in scale and are done with oil on wood panels. The seven paintings featured in the exhibition are made up of humble, visible marks and wipes that congeal into ghostly forms and shapes that touch, bleed into, and pile on top of one another. Halo-like, thin applications of paint radiate at their forms' edges. These areas intermittently extend into the forms themselves, which are revised with veils of opaque brushwork. These gestures interrupt his contiguous shapes, breaking up the compositions further.

These moments of overlay radiate deeply with a sense of each painting's pictorial qualities. Other marks are layered more thickly, superseding and interrupting the imagery underneath. These marks bring attention to the painting's surfaces, which ripple with a scabrous quality. These areas are at moments thinly layered themselves, returning those colors and their forms' physical characters into the painting's interior. Throughout this process, shards of representational resemblance alight and then fall away as kaleidoscopic suspensions of color push through or blot out the picture.

His technique provides no sense of an order to how his gestures are laid, giving each painting a crystalline look. It is rarely clear which painted surface came first or last. It is as though their forms have resolved as an effect of the suspension of time, and would otherwise continue to bend and stretch, amoeba-like, along the surface and within the painting's image. This sense of frozenness also reflects on the paintings' lives within historical and future time. They carry a sense of compression, holding conflicting attitudes and operating through multiple conventions at once.

The recesses and surfaces of each painting possess an ambulatory quality, with its provisional nature provided as a place to wander. Each of the seven works displayed in the gallery seems to exist as many paintings and images in time—17th-century Dutch landscape, 19th French still life, 20th century postwar American abstraction. Each seems to allow that, moving towards these allusions while also skirting away from them with a decisive evasiveness in technique. These living correspondences transmogrify the paintings in front of the viewer, producing feelings of vertigo as what is seen and stable appears and disappears.

This alchemical quality of constant transformation in his works, vast and overwhelming, implies media and technology metaphorically insofar as they also provide the availability of all images and ideas from the past at

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all times and in simultaneity. The title of the exhibition, *Country Paintings*, adds to this with its feeling of openness as a place and as an idea. *Country* could stand for a desire to be free (“Move to the country”) while implying its inextricable opposite (a country as a bounded geographical territory), not unlike our infinite networking inside of the network. Within this framework, the painting is inevitably influenced, but it is also influencer, as it shifts genre, perspective, and likeness over time, a lively memento to memory and referentiality.

Andy Giannakakis (born in 1988) lives and works in Los Angeles. He received his MFA from Rhode Island School of Design (RISD) in 2015. His works have been exhibited at Park View/Paul Soto, Los Angeles; Tif Sigfrids, Athens, Georgia; La Maison de Rendez-Vous, Brussels; Rental Gallery, Easthampton, among others.

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