

Featuring Work By

Jamison Edgar

Stephen Micheals

John Carson

Coco Allred

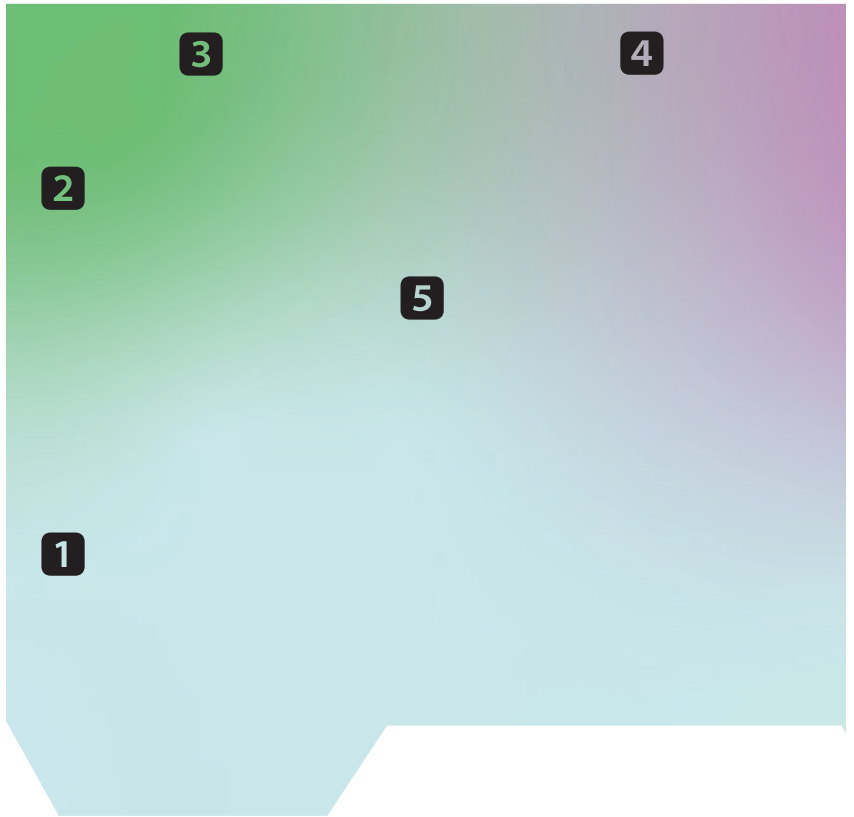
Miranda Miller

Jenn Gooch

Paola Mathus

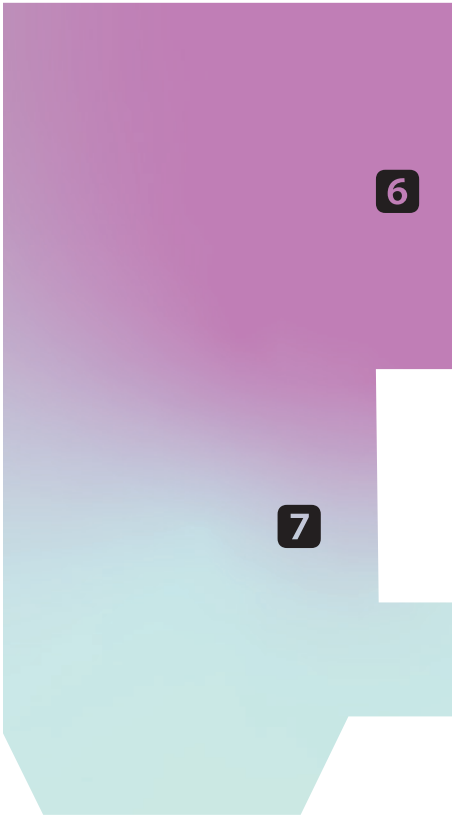
A Kilo of Green

Curated by Ema Furusho and Coco Allred



A kilo of green is greener than half a kilo of green.
The color red is red because it is neither orange nor purple.
At times, color is a departure point. The material of color is supplemented by the language that surrounds it. For other times, language falls short of the richness and particularity of color. The name of color cannot encompass the whole of what it means to be a color: the symbols, smotional associations, and simple materiality of a particular pigment. Artworks that incorporate color by these means examine color as a destination.

The works in *A Kilo of Green* grapple with the potential of color without a name and color dependent on language.



1 Paola Mathus **2** Miranda Miller **3** Jenn Gooch **4** Stephen Michaels **5** Coco Allred **6** Jamison Edgar **7** John Carson

Paola Mathus

What's Not Lost in the River, 2018

Oil Paint, acrylic, wite-out, spray paint, vinyl, colored pencil, pastel, and gesso on canvas

What's Not Lost in the River is both a question and a statement of the reflective experience of LatinX immigrants that cross the U.S.–Mexico border. Hiding within the borders of the white canvas, these works depict the struggles, celebrations, and daily existence of the LatinX immigrant body. Different mediums and techniques allow these images to be distinguished amidst their white landscape, bringing to the surface a reflection of the parts of our cultural identities that these journey's change—were they lost, were they kept, or were they reimagined?

Miranda Miller

ALLOHMON YELLOW (or the proprietary paint color of the city of Pittsburgh)

3 hour performance, 2018

a golden triangle,
a marking of territory,
a reclamation.

Enclosed within a three-walled room of translucent plastic, the performer used their body to coat the space in a counterfeited version of Pittsburgh's proprietary bridge color. After covering the only transparent wall, the act was viewable only as a yellow tinted shadowplay as the performer passed in front of work lights within. Once completed, the performer split the wall separating them from the audience. Both camouflaging and displaying themselves, they took up space by remaining still in a dominant seated position for two hours.

Jenn Gooch

Concussion, Paint Chip Haiku Series, 2009

Artist's Block, Paint Chip Haiku Series, 2009

Mixed Media

This series of haiku explored an unintentional collaboration with the people who name paint colors. The predetermined syllables and colors became rules of play that inform both concept and form.

Stephen Michaels

Self-Hanging Display Systems [Series], 2019

Ceramic

This series utilizes symbolical stenciled forms to refract and mirror shapes, constructing objects for display which can be hung simply and evidently. These objects display themselves as sculptures while also acting as cases, stages, shelves, or as planar, three-dimensional drawings.

Coco Allred

Magnificent Retro Lounger, 2017

Plaster, paint, newspaper, burlap, chickenwire, unraveled found carpet, title from Craigslist look-a-like couch

A shell of sickly green, stale pink, beige saturated with years of dirt tracked in from soled feet. Color that exacerbates the fatigue forms of a worn interior that it once adorned. Color that follows the state of demise, fades with decorating fads, and weathers with time.

Jamison Edgar

Xion, 2019

Glitter and flocking on canvas

This painting is green. This painting is red. This painting is blue.

Glitter sticks to things. Glitter reflects light. Glitter changes color.

My studio is a mess. My floor is full of residue. I made this

John Carson

I'd Walk From Cork To Larne To See the Forty Shades of Green, 1978

A 320 mile, 14 day photographic walk based on a song by Johnny Cash. Video consisting of 40 photo stills and rendition of the song.

