

## William Eggleston

Over the course of nearly six decades, American artist William Eggleston has established a singular pictorial style that deftly combines vernacular subject matter with an innate and sophisticated understanding of color, form, and composition. Eggleston's vividly saturated photographs transform the ordinary into distinctive, poetic images that eschew fixed meaning. His 1976 solo exhibition *Color Photographs by William Eggleston*, curated by John Szarkowski at The Museum of Modern Art, New York—the first presentation of color photography at the museum—heralded an important moment in the medium's acceptance within the art-historical canon and solidified Eggleston's position as one of its foremost practitioners, and throughout his prolific career, he has consistently developed his own uniquely recognizable and influential aesthetic.

Eggleston was born in 1939 in Memphis, Tennessee, where he continues to live today. Raised in Sumner, Mississippi, he attended Vanderbilt University, Nashville, Tennessee; Delta State College, Cleveland, Mississippi; and University of Mississippi, Oxford. In 2016, the artist joined David Zwirner. *William Eggleston: The Democratic Forest*, an exhibition of works drawn from the artist's encyclopedic project, marked his first gallery solo show at the 537 West 20th Street location in New York.

Since the 1970s, Eggleston's work has been the subject of solo exhibitions at prominent institutions worldwide, beginning with his groundbreaking 1976 show at The Museum of Modern Art, New York (traveled to Seattle Art Museum; Santa Barbara Museum of Art; Fredrick Wright Art Galleries, University of California at Los Angeles; Reed College, Portland, Oregon; and University of Maryland Art Gallery, College Park). Subsequent important solo presentations were held at the Corcoran Gallery of Art, Washington, D.C. in 1990; the Barbican Gallery, London in 1992 (traveled to Louisiana Museum, Humlebæk, Denmark; Folkwang Museum, Essen; and Fotomuseum Winterthur); documenta IX, Kassel, Germany in 2002; Museum Ludwig, Cologne in 2003 (traveled to Museu Serralves, Porto; Nasjonalmuseet – Museet for samstidkunst, Oslo; Louisiana Museum of Modern Art, Humlebæk, Denmark; San Francisco Museum of Modern Art; Albertina, Vienna; and Dallas Museum of Art). In 2008, a major career-spanning survey, *William Eggleston: Democratic Camera, Photographs and Videos 1961–2008* was organized by the Whitney Museum of American Art in New

**Susan Te Kahurangi King**

Born 1951, Te Aroha, New Zealand

**Solo Exhibitions**

**2018**

*Vestiges & Verse: Notes from the Newfangled Epic*, The American Folk Art Museum, New York

Outsider Art Fair New York (w/ Chris Byrne)

**2017**

*Drawings 1960–1970*, Robert Heald Gallery, Wellington

Marlborough Contemporary, London

**2016**

*Drawings 1975–1989*, Andrew Edlin Gallery, New York

ICA Miami

**2015**

*From the One I Call My Own* (w/ Shannon Te Ao), City Gallery, Wellington

Robert Heald Gallery, Wellington

Outsider Art Fair New York (w/ Peter Saul) (w/ Chris Byrne)

**2014**

*Susan Te Kahurangi King: Drawings From Many Worlds*, Andrew Edlin Gallery, New York

Outsider Art Fair New York (w/ Chris Byrne + Marquand Books)

**2013**

Outsider Art Fair Paris (w/ Chris Byrne + Marquand Books)

**2010**

*Introducing Susan Te Kahurangi King*, The High Seas, Auckland

**2009**

Callan Park Gallery, University of Sydney

**Group Exhibitions**

**2017**

*Looking Back / The 11th White Columns Annual*, White Columns, New York

*All Lines Converge*, Govett-Brewster Art Gallery, New Plymouth

## **2016**

*Spring 1883* (w/ Robert Heald Gallery), The Hotel Windsor, Melbourne

## **2015**

*World Builders*, The Dowse, Lower Hutt

*We will begin by drawing, we shall continue to draw, and then we shall draw some more*, Tim Van Laere Gallery, Antwerp

*dRAW*, Intuit: The Center for Intuitive and Outsider Art, Chicago

*Moving Pictures: Early Animation and Its Influence*, Sun Valley Center for the Arts, Ketchum

*Out of Order*, Calder & Lawson Gallery, University of Waikato

*Interfaces: Outsider Art and the Mainstream*, Philadelphia Museum of Art

## **2014**

*The Outsider Art Fair*, Auckland

*Shit Like Hair*, White Flag Projects, Missouri

*Promenades*, Robert Heald Gallery, Wellington

*PURPLE STATES*, Andrew Edlin Gallery, New York

## **2012**

*Secret Garden*, Hastings City Art Gallery, Hastings

*Local Knowledge*, MADmusée, Liège, Belgium

*Look, Know*, Robert Heald Gallery, Wellington

## **Public Collections**

Chartwell Collection, Auckland Art Gallery Toi o Tāmaki

ICA Miami

James Wallace Arts Trust, Auckland

Philadelphia Museum of Art

## **Fellowships**

American Folk Art Museum, New York

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Herriman, Kat, "Outstanding Outsiders," *W Magazine*, 2 February, 2015

Hirsch, Faye, "Susan Te Kahurangi King," *Art in America*, March 13, 2015

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Kukielski, Tina (ed.), *The Drawings of Susan Te Kahurangi King*, ICA Miami, 2016

Laster, Paul, "Drawing from Many Worlds, Susan Te Kahurangi King," *ArtAsiaPacific Magazine*, May/June 2015

Martinez, Alanna, "Art Scout: 11 Must-See Shows Before 2014 Ends, and a Few to Carry You Into 2015," *The New York Observer*, 16 December, 2014

Mobilio, Albert, "The Drawings of Susan Te Kahurangi King," *Bookforum*, Apr/May 2017

Nadel, Dan, "There is No Center," *Modern Painters*, June/July 2016

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*Paraphilia Magazine*, Issue Twelve, 25 April, 2011 (page works)

*Paraphilia Magazine*, Issue Thirteen, 4 December, 2011 (page works)

Roffino, Sara, "Tine Kukielski with Sara Roffino," *The Miami Rail*, 29 May 2017

Rosenberg, Karen, "Art in Review, Susan Te Kahurangi King: 'Drawings From Many Worlds'," *The New York Times*, 20 November, 2014

Rosenberg, Karen, "Unorthodox, Maybe, but Scarcely on the Fringe," *The New York Times*, 8 May, 2014

Rudick, Nicole, "Staff Picks: Crayoned Cartoons and Computer Corruption," *The Paris Review*, 19 December, 2014

Saltz, Jerry, "All Hail Susan Te Kahurangi King," *Vulture*, 21 November, 2014

Saltz, Jerry, "Seeing Out Loud: The Best Things I Saw at Frieze New York and the Outsider Art Fair," *Vulture*, 13 May, 2014

Saltz, Jerry, "The 19 Best Art Shows of 2014," *Vulture*, 10 December, 2014

Smith, Roberta, "The Outsider Fair Once More Confirms That Art Is Everywhere," *The New York Times*, 18 January, 2018

"Susan Te Kahurangi King," *The New Yorker*, 30 October, 2016

"Susan Te Kahurangi King at Andrew Edlin," *Art in America*, November 2014

### **Filmography**

Salmon, Dan (Dir.), *Pictures of Susan*, Octopus Pictures, 2012

## Martin Thompson

Martin Thompson, with his matted beard and long hair, was a well-recognized character in the neighbourhood of upper Cuba Street in Wellington, New Zealand. The area, once known for its Victorian shops and villas, is now run-down and desolate as a result of being zoned a motorway. Nevertheless, it has served as a bohemian setting for students and artists since the drug-addled 1970s. Born here in 1955, Thompson experienced both the best and the worst of his local community. For many years, things were rough for Thompson. Straddling the poverty line and unable to manage employment, he survived through support from a government health benefit and his own opportunistic salvaging of demolition wood. Timber became one of Thompson's greatest passions after being trained as a wood joiner as a teenager. Coincidentally, it was also around this time that Thompson became to suffer from a mental condition that made subtle codes of social behaviour both difficult and stressful. Martin's inability to function socially is balanced by having extraordinary talents elsewhere. He is sensitive to light, colour, sound and has an exceptional capacity for numbers. These gifts, along with his wood joinery skills, all come together in the artist's drawings. Like many others, his disability overshadowed his abilities and for many years, Thompson's condition kept him ostracized from the mainstream art world. Nevertheless, he kept creating always carrying a bundle of papers under one of his arms. The bundle contained a large pile of his drawings, some recent others in progress or old. The drawings themselves represented a dazzling array of complex graphic system that Thompson created over his life in an effort to create order and pattern. At that time, the work was sometimes shown to friends or discarded but was never exhibited or sold. Everything changed in 2002 when Thompson met with curator Brooke Anderson. Subsequently, Anderson decided to feature his work in the renowned exhibition Obsessive Drawings at the American Folk Museum in 2005. As a result, Thompson's reputation grew and his work has been shown and collected internationally ever since. Thompson's drawings were made from A3 or A4 graph paper and fine point ink marking pens. His process consists of meticulously applying colour in sequenced rows of tiny squares. The layers combine to form designs resembling intricate quilts, radiating mandalas, or patterns of pixelated TV static. There are no tests or trial runs in Thompson's creative process. All of the calculations in his work are intuitive, appearing on the paper with miraculous mechanical certainty. My understanding, gleaned from

watching him work, is that a pre-determined sequence was set out, applied in strips, and other motifs were overlaid on top of them; this procedure afforded the opportunity to patterns in and out of the negative space.

A relationship existed between the arranged series of numbers that comprised a drawing and its particular colour. In fact, the colour choice is of critical significance in gauging the overall success of Thompson's work. A new colour series will not be started until an existing sequence of drawings has been completed. He may not have been able to predict the final appearance of each of his works but through his process of layering numerical intervals, he is able to both surprise himself and find delight in the complex relationships in the final outcomes.

An interesting aspect of Thompson's technique is his use of a scalpel and clear tape to cut and insert segments from one drawn sequence into another in order to compound the layering into consistent piece. The back of his drawings were often a woven matrix of clear tape but the artist's uncanny control of his cutting process became evident in the joint lines on the front surfaces of his work. In a sense, they almost defy recognition until closer inspection. The precision employed in Thompson's work is notable considering he often works in his own lap or at a local coffee shop or bus shelter.

In 2007, the motorway was constructed through his old neighbourhood in Wellington and in 2008, Martin moved to Dunedin in the South Island of New Zealand to be closer to his family. The quirky yet brilliant man continues to thrive and his ambition endures through the exactitude, effort, and appreciation of his work.

An essential part of Thompson's process is constructing his drawings in pairs. This particular method manifests in positive and negative spatial patterning that married technical precision with mathematical acme. One finds themselves drawn to the appearance of incidental designs, diagonal pathways, and visually meditative musical structuring. This particular act of drawing seems to have evolved as a coping mechanism for the chaotic and imperfect world Thompson was subjected to. Similarly to the American artist Agnes Martin, who also used grids to sustain focus and perfect handcraft, Thompson's obsessive filling of miniature squares while counting and dividing serves to occupy his mind and filter proverbial noise. Much like

Martin, Thompson creates to empty his mind, not think about himself, and create a sublime world apart from the one he is living in. Beyond emotional circumvention, Thompson created psychedelic trips. His formative teen years peaked in the midst of the acid-happy sub-subculture of the 1970's influencing the retinal stimuli and visually dazzling "wow factor" in the artist's work. As such, Thompson's art is just as ubiquitous with the day-glowing hippie as it with the minimalist elite.

Additionally, Thompson's drawings were a practice of perfection, always aiming to transcend superiority. Even before his work was acknowledged by the public, he took pride in doing his best. Any mistakes, miss-marked lines, and failed cuts would be registered by the artist with outrage. However, the artist manages to repair and reconstruct imperfections with scalpels and tape to maintain the exceptional craftsmanship present in his work.

Stuart Shepherd



York and Haus der Kunst in Munich; it subsequently traveled to the Corcoran Gallery of Art, Washington, D.C.; the Art Institute of Chicago; and the Los Angeles County Museum of Art.

More recent exhibitions have included those held at the National Portrait Gallery, London (2016); The Metropolitan Museum of Art, New York; Tate Modern, London (both 2013); and Fondation Cartier pour l'art contemporain, Paris (2009); which traveled to Hara Museum of Contemporary Art, Tokyo; and Hasselblad Foundation, Gothenburg, Sweden (both 2010).

Eggleston received a National Endowment for the Arts Fellowship in 1975 and has been the recipient of numerous notable awards, including the University of Memphis Distinguished Achievement Award (1996); Hasselblad Foundation International Award in Photography (1998); International Center of Photography Infinity Award for Lifetime Achievement (2004); the Getty Images Lifetime Achievement Award (2004); and the Chevalier de l'Ordre des Arts et des Lettres, Ministère de la Culture et de la Communication, République Française (Order of Arts and Letters of the French Republic) (2016), among others. The Aperture Foundation will honor Eggleston in October 2016. Work by the artist is held in major international museum collections.