



CULTUREHOUSE

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AVANT GARDEN (/AVANT-GARDEN) VENUE RENTAL (/VENUE)



Eric Uhlir: Before, After and In Between

Presented in partnership with Caitlin Berry Fine Art

April 10 - May 8, 2021

open to the public Saturdays from 12-3pm

In partnership with Caitlin Berry Fine Art (<https://www.caitlinberryfineart.com/>), Culture House presents *Eric Uhlir: Before, After and In Between*. The exhibition is on view from April 10 – May 8, 2021 and is **open to the public each Saturday from 12pm – 3pm**.

Virtual talks and other programming will be announced during the course of the exhibition.

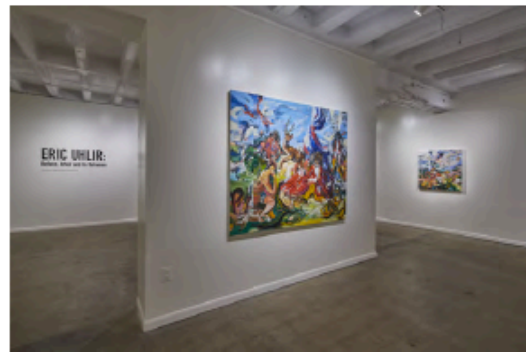
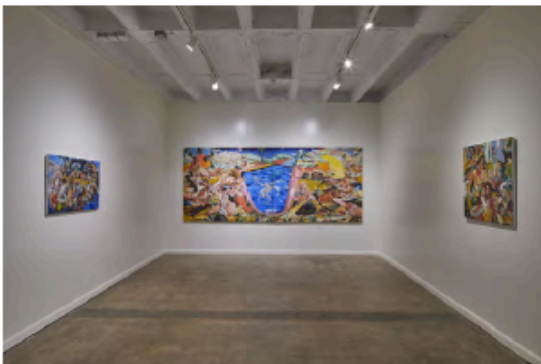
Often re-contextualizing epic scenes from the Western European art historical canon, Eric Uhlir brings into play current ideas about climate change, colonialism, human interaction, and migration. *Before, After and In Between* expands on these themes and explores the persistent social and political upheaval of our time. Uhlir frames this exploration with the trappings of his Southern California upbringing, calling forth imagery of endless sunshine, surf culture, and wildfires that continues to ravage the landscape today. Scenes of leisure and sport become surreal against the decimation of the natural landscape.

Winston Wächter Fine Art, Inc.

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Using a vibrant palette of bright colors signifying West Coast cool, Uhlir's marks are smooth and confident. Brushstrokes read as soliloquies to those who came before; Joan Mitchell, the de Koonings, Lucian Freud, Jenny Saville, and George Condo to name a few. Perhaps most abundant are Uhlir's transitions between figuration and abstraction, referencing English painter Cecily Brown. Fragmented limbs and landscapes fold together in deference to layers of history, inferring that the human narrative plays on a loop. We've been here before and we will be here again.

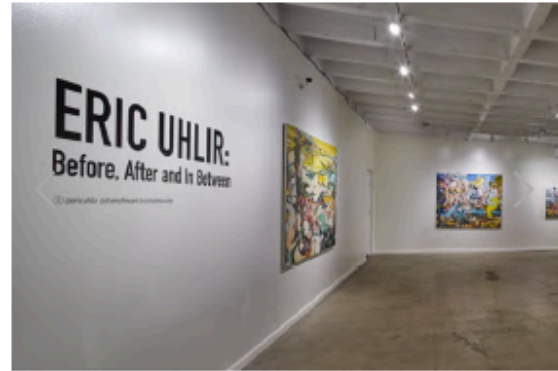


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**DREAMS OF OUR OWN
ARCADIA GO UP IN
FLAMES, OUR IMAGINED
UTOPIAS BECOME AN
OVERCROWDED MILIEU,
CONNECTED THROUGH
TECHNOLOGY, BUT
LONGING FOR AN
EMBRACE. SEPARATED,
BUT TOGETHER IN OUR
SHARED EXPERIENCE
AND TOTALLY AT THE
MERCY OF A PLANET
WHOSE WHOLESAL
DESTRUCTION WE
REFUSE TO
MEANINGFULLY
ADDRESS.**



Uhlir's compositions position human civilization and the natural world at odds with one another, and yet there is a sense of inevitability in the tension. The hanging dichotomies of his work seem to be the themes most likely to emerge from this moment in time. People can be many things at once, horribly destructive and deeply compassionate.