



# EASTCITYART

## CAITLIN BERRY FINE ART PRESENTS ERIC UHLIR *REMEMBER AN INFINITE WAVE*

By [Editorial Team](#) on October 20, 2020

Tue, 06 October 2020 – Mon, 30 November 2020

**On View: October 6 – November 30, 2020**

Caitlin Berry Fine Art is delighted to present *Eric Uhlir: Remember an Infinite Wave*, featuring fifteen oil paintings and ten paintings on paper. The exhibition is an Artsy online exclusive with bespoke virtual gallery installation views created by Montgomery + Townsend Architecture and Design. The exhibition is viewable on Artsy today through November 30, 2020. Virtual talks and other programming will be announced during the course of the exhibition.

Often recontextualizing epic scenes from the Western European art historical canon, Eric Uhlir brings into play current ideas about climate change, colonialism, human interaction and migration. *Remember an Infinite Wave* 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.

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.

Of our current malaise, Uhlir states, "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 wholesale destruction we refuse to meaningfully address." His 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 dichotomies of *Remember an Infinite Wave* seem to be the themes most likely to emerge from this gut-punch of a year. People can be many things at once, horribly destructive and deeply compassionate.

[Eric Uhlir](#) (American, b. 1979) grew up in Southern California and earned his BFA from the University of Texas at Austin in 2003. His work is both figurative and abstract, examining the Anthropocene in the context of art history. He exhibited at IA&A at Hilyer in Washington, DC in 2019 and his work is held in private collections across the United States. He keeps a studio in Washington, DC. This is his first exhibition with Caitlin Berry Fine Art.

**Winston Wächter Fine Art, Inc.**

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SUBMIT

# ARTIST ERIC UHLIR

Nov 11 • Written By Chantal Boynes

Congratulations to Eric Uhlir for earning his place as a finalist in the 6th Edition!

## WHO ARE YOU?

I was born in Hinsdale, Illinois, a suburb of Chicago in 1979. My parents moved our family to Los Angeles shortly after my twin brother and I were born. Our mom was an art major in college, and she used to pile us into the car with our friends to go on art adventures to LACMA. Between her teaching us art history and these frequent trips to museums, my brother and I had an early grounding in art as an acceptable profession. After moving to San Antonio and attending high school, my brother and I both enrolled in the University of Texas, Austin to study art. Art has always been a given in my life, and I've made drawings and paintings my whole life. I don't think I ever doubted it would be central to my life in one form or another.

Currently live in Washington DC with my number one fan, my partner Phoebe, and our dog Violet. We both love art and travel a lot, especially to see interesting exhibitions, art fairs and museums. I'm an avid swimmer. I love the weird vibes inherent of any kind of vacation town, especially in their "off season. I documented live music when I lived in Austin, so music, sound and proximity to other forms of creativity and creators is very inspirational to me. My favorite museum is the Ft. Worth Modern. My favorite painter is Cecily Brown. My favorite band is Beach House. I think we all need to spend more time finding ways to be more kind. I believe that black lives matter. We should respect indigenous land and the right of indigenous peoples to self-determination. All human beings, regardless of gender identity, deserve the right to absolute bodily autonomy. The well-being of labor is paramount to capital and our highest purpose is to be better stewards of our planet and each other.

## WHAT INSPIRED YOU TO UTILIZE PAINTING AS A MEDIUM?

I discovered my love of oil painting in high school, when my art teacher Mr. Ricketts encouraged me to try it as a next step from my love of drawing. The technical nature of oil paint and the luminous results hooked me early in my discovery process. The idea of being able to shape new ideas over time periods I could control felt really empowering as an artist.

## CAN YOU DISCUSS THE INSPIRATION AND THOUGHT PROCESS BEHIND "ORDER OF THE DAWN"?

I've been fascinated by our relationship with nature and the almost constant search for utopias and arcadias. This idea that civilization and nature need constant human intervention to reach a state of "perfection". Growing up in California in the 80's, I witnessed this almost constant spread of the suburban sprawl out into the desert and was fascinated by the idea that all of these homes were trying to tame the arid Mojave desert.

All of my work metabolizes various references, usually with one or two more central than others. The Hermetic Order of the Golden Dawn was a secret society from the late 19th century that was devoted to metaphysics and the occult. One of their core beliefs was the concept of the Arcadian society, or a new form of civilization that would establish a utopian agrarian society, sort of an "improved" natural order. It's a quirk of our species that throughout the evolution of civilization, and no matter the geography, we seem preternaturally driven to conquer or improve nature. The painting depicts a pietà-like figure based on a Delacroix drawing. In the original drawing, it's very ambiguous what the Lion's relationship to the man really is, and I was fascinated by this idea that our relationship with nature is so ambiguous. We are both threatened by nature but also a threat to it. I'm fascinated by animals like lions because, prior to the Anthropocene, they used to range across a vast swath of Europe and Eurasia. Imagine lions roaming the forests of southern Germany and the Bosphorus Strait. My subjects and titles are often a puzzle I want the viewer to unlock. I want both bringing their own interpretations to what they're seeing but also doing your own Google. I hope that the references help people to form a deeper relationship with art and art history, and by extension our own personal relationship with those stories. As a studio mate once told me, the paintings reward the process of looking.

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