

# Carl Fudge

## Camouflage

May 20 – July 2, 2005

Carl Fudge, a British artist born in London, living in New York, exhibits new paintings at Galerie Jean-Luc & Takako Richard from May 20 to July 2, 2005.

Carl Fudge complicates the visual reading of the object. He actualizes the relationship between abstraction and figuration in the present context of digital world and new physical science developments. Carl Fudge's paintings and screenprints explore the territory of hybrid modes. He uses an elaborate process that combines digital manipulation, silkscreenprint and meticulous painting. His final works are hand-made using a profoundly analog, craft intensive process that emphasizes pattern, color, shape and line.

All of his painting derived from a representational source that has been transformed. The starting point for his works that continues with these new large exhibited paintings was 17th-century Ukiyo-e erotic prints. His own print plays also with the idea of the private, which was required to be concealed from public view. At Galerie Jean-Luc & Takako Richard, Carl Fudge will present for the first time a completely new series based on the Camouflage paintings by Andy Warhol. Carl Fudge camouflage Warhol's Camouflage Paintings and make them disappearing. We can also consider that he reveals new patterns, sometimes a new calligraphy. Were these forms hidden by Andy Warhol's paintings ?

As long as we know that matter, in essence, is a modular system that theoretically can be reconfigured at will given the tools to do so, such as nanotechnology, Carl Fudge is free to burst out matter and recompose it, creating new science-fiction hieroglyphs and digital formalist abstraction. Carl Fudge aims to reflect the complex layered experience of contemporary life.

His exhibitions include *Surface Tension* in the Chelsea Art Museum, New York, *Post-Digital Painting* in the Cranbrook Art Museum, Bloomfield Hills, *BitStreams* at the Whitney Museum of American Art, New York.

Galerie Jean-Luc & Takako Richard published Carl Fudge's first monography with an essay written by Joe Houston, Curator of *Post Digital Painting*.

