

BMOCA



Fall Exhibition 2022

Plane of Action

Kevin Hoth & George P. Perez

West Gallery

September 29, 2022 –
February 19, 2023

Plane of Action

Plane of Action explores how Kevin Hoth and George P. Perez glitch, deconstruct, and rebuild machine and hand-altered photographs. These artists distort the legibility of imagery sourced from personal collections, archives, and social media by weaving, collaging, cutting, and even burning their materials. These interventions cause the original pictures to lose most of their clarity and undergo an aesthetic reconstruction. The artworks resemble degraded, digital-distortions or freeze-frames on momentary glitches, illustrating how the artists balance the slow, methodical processes of weaving and collaging with the aesthetics of new media and fast technology.

Hoth aims to expand the definition and possibilities of the photographic medium. In his *Freshly Shredded Flowers* series, he deconstructs Polaroids by running pairs of instant film compositions through a paper shredder and then repairing or “healing” the images by collaging them to form a new photo object. Hoth thoughtfully engages the macro- and microscopic vantage points of his work by exhibiting the intimately scaled, serrated originals alongside large-scale prints that magnify the destruction within each image.

Plane of Action features *The Light and The Dark*, Hoth’s new site-specific work that stems from his continued exploration of cutting and burning instant film. With each incision, he creates a cobalt blue mark against the white of the unexposed film frame. Hoth refers to these marks as “alternate timelines” or “branches” that grow, bloom, and extend beyond the single frame and into its neighboring counterpart. *The Light and The Dark* resembles a rhizomatic, natural system, such as roots or a set of wings, and references a source of life and interconnectivity. The artist says, “I see this as an invitation or a reminder for us to connect on a more regular basis with what we see as a source of creative energy, whatever that means for the viewer.”

Perez’s practice explores ephemera from daily life, specifically discarded photographs. The artist is constantly in search of images, mining local flea markets for analog photographs and collecting them like trading cards. In a time when digital images can be instantly captured and shared on digital and mobile devices, Perez savors the tangible, physical object versus the digital. There is something inherently nostalgic and somewhat pure about these amateur photographs that often capture vacations or nature scenes. Perez relishes their sentimental qualities, such as faded coloring or crinkled corners. He breathes new life into the found images by incorporating them into collages, installations, and sculptures. Perez draws parallels to the process of weaving as he alters the found photographs by tearing, scanning, and rearranging them into new patterns or tessellations that distort and abstract their original compositions.

Perez’s latest body of work uses imagery from a middle class Caucasian family that documented sculpture gardens, sidewalk flowers, and the development of the city of Denver in the late 1990s and early 2000s. The artist developed these works while studying at Cranbrook Academy, and they depart from his previous works that dealt solely with straight lines and squares. Using the school’s plasma cutter, a machine used more traditionally in fabrication shops and automotive repair, Perez was free to explore more fluid shapes that look oddly impossible yet seemingly natural when laid out side by side. In *Overlap and an in between*, he has layered the tessellation pattern of the Venn diagram, manipulating most of the images in a circular and semi-circular pattern to illustrate the relationships among each grouping of photographs by shape and color. The altered, cut photographs take on the appearance of sea glass or reflected light from a prism. Collectively

Cover image: George P. Perez, *Overlap and an in between* (detail), 2022, C-prints and tape. Image courtesy of the artist.



Above: Kevin Hoth, *Ouroboros Backpack for a Nagual*, 2022, instant film assemblage. Image of Kevin Hoth wearing *Ouroboros Backpack for a Nagual* courtesy of the artist.

they align in and out of symmetrical patterns like shards of color inside a kaleidoscope. Perez uses color to reveal the similarities and differences between multiple images, uniting the overall composition with sunset-like pinks and yellows, despite the intimate variations only visible with close investigation.

Plane of Action pushes against the norms or expectations of how a found image can operate within artistic practices that cannot simply be defined through the lens of photography. Hoth and Perez beautifully negotiate the space between analog and digital realms, while embedding the aesthetics of textiles and weaving within their works. By compressing constant streams of analog and digital imagery into single planes, the artists create compositions that are saturated with action and tension to such a degree that these elements become peaceful illustrations of white noise.

Artist Biographies

Kevin Hoth is an artist and educator based in Boulder. He received his MFA from the University of Washington, Seattle with a focus in photography and digital video. His work has been shown nationally and internationally at various institutions, including the Medium Photo Festival, San Diego; The Center for Creative Photography, Tucson, AZ; The Photographic Center Northwest, Seattle; The Colorado Photographic Arts Center, Denver; The Center for Fine Art Photography, Fort Collins, CO; and the Rhode Island Center for Photography, Providence. He teaches photography and graphic design courses at the University of Colorado Boulder and is represented by Walker Fine Art, Denver.

George P. Perez explores mundane situations and day-to-day scenarios in his work. Utilizing everyday images and discarded photographs, he creates collages, installations, and sculptures. Through unconventional processes, he creates works that preserve sentimental characteristics of stereotypical, neglected photographs while reconstructing their significance and importance.

Perez received a BFA from the University of Colorado Boulder and is currently an MFA Candidate under the Gilbert Fellowship at Cranbrook Academy of Art, MI. He has been an Artist-in-Residence at RedLine Contemporary Art Center and at the Denver Children's Museum. He is a recipient of the MCA Denver Octopus Initiative Grant. Perez has been a Photo-Facilitator with Working Assumptions based out of Berkeley, CA, and part of the M12 cohort, an award-winning artist collective that specializes in rural aesthetics and landscape.

Exhibition-related Programs

Opening Reception

Thursday, September 29

5pm member preview

6-8pm free public reception

Experimental Painting + Photography with Kevin and Kristopher: A Workshop

January 14

1-3pm

\$75/\$70 members

In partnership with Mike's Camera

Join Exhibiting Artists Kevin Hoth and Kristopher Wright as they guide participants through several experimental painting and photography methods, encouraging them to push against the expectations of how a found image can operate within artistic practices.

Virtual Studio Tours with Exhibiting Artists

October-January; Various Thursdays

12-12:30pm

Free

Exhibiting Artists take viewers on Instagram Live behind the scenes of their studio practices.

Current & Upcoming Exhibitions

Fall 2022

Kristopher Wright: *Just As I Am*

September 29, 2022 - January 22, 2023

Erin Kang: *A Home In Between*

September 29, 2022 - January 22, 2023

BMoCA at Frasier

Belgin Yucelen: *Shifts Over Time*

May 30, 2022 - October 9, 2022

BMoCA at Macky

Marcella Marsella: *Aqueous Bodies*

August 29 - November 13, 2022

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Please Do Not Touch Works of Art

Flash Photography Not Permitted

BMoCA

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Contemporary Art

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