

New American Paintings

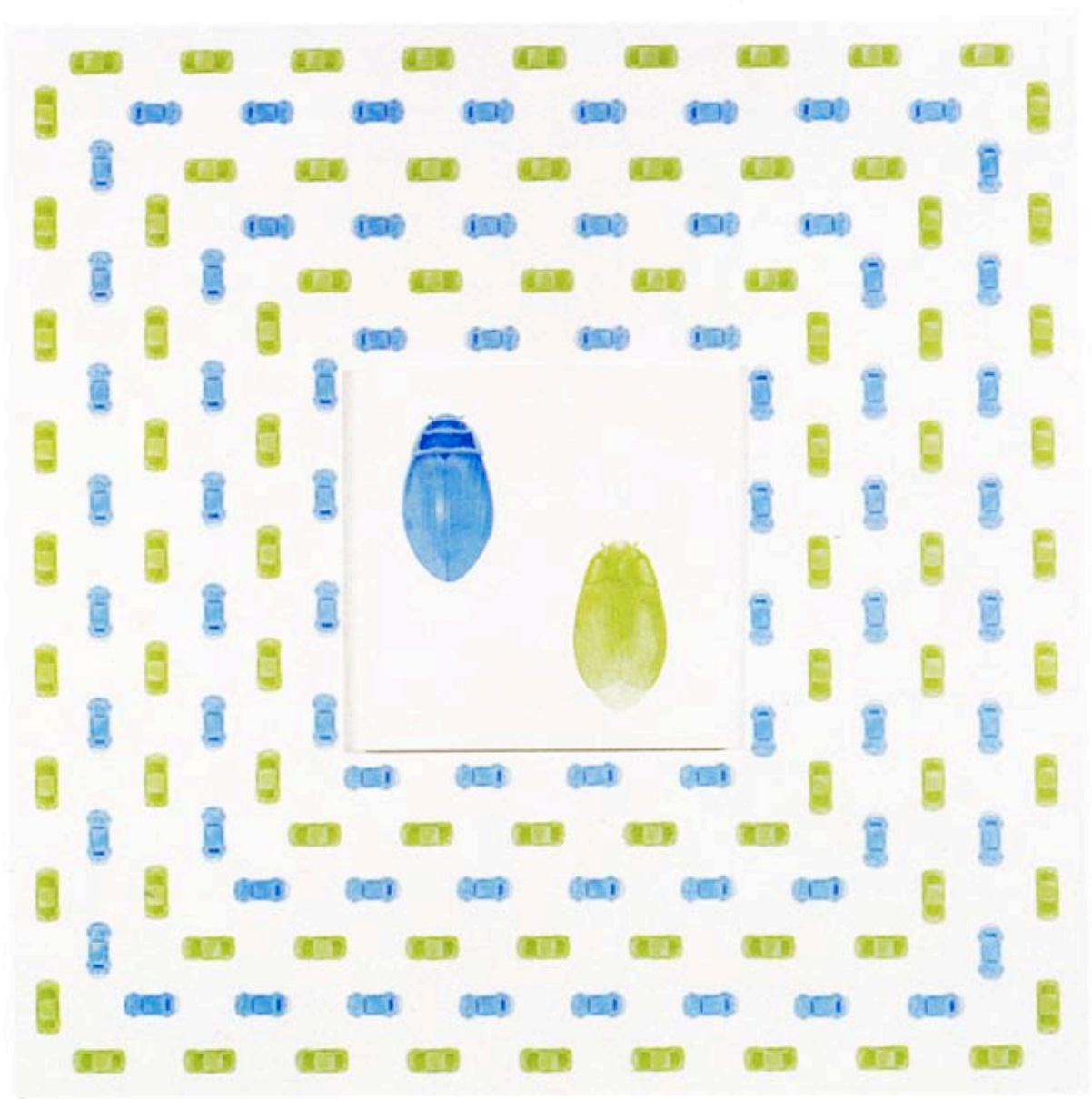


Juried Exhibition-in-Print Number 49

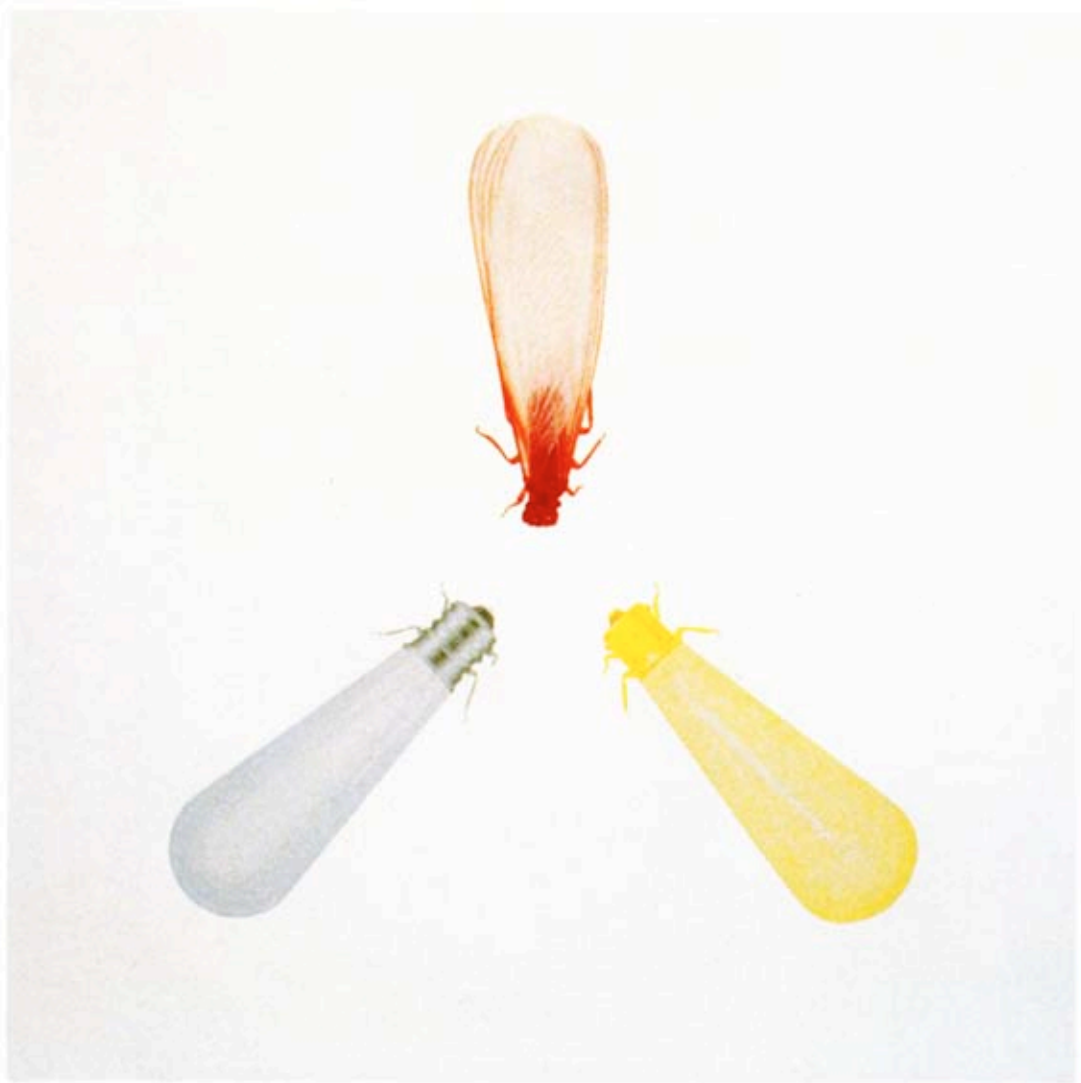
\$20 U.S. / \$25 CAN



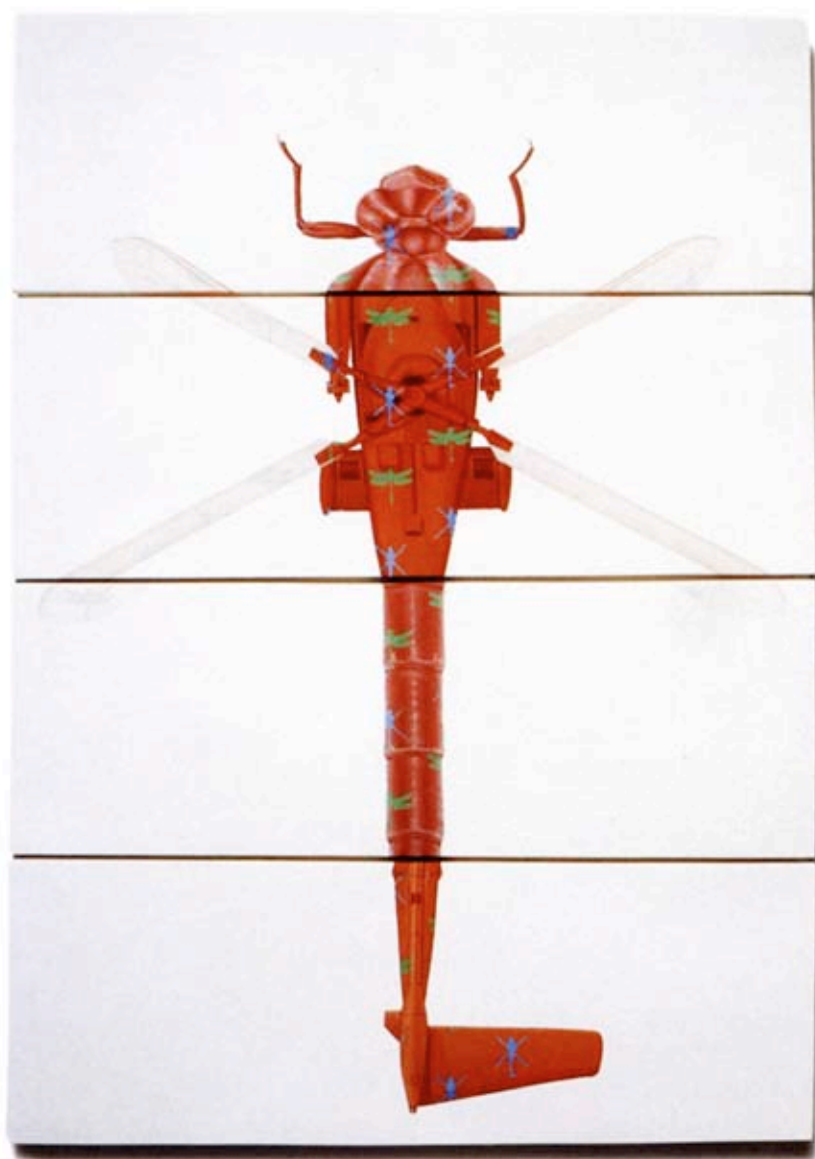
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PAUL PAIEMENT
HYBRIDS D - COLEOPTERA VOLKSWAGONAE egg tempera on panel 48" x 48"



PAUL PAIEMENT
HYBRIDS E - ISOPTERA LIGHTBULBAE egg tempera on panel 24" x 24"



PAUL PAIEMENT
HYBRIDS F - ZONIOPODA OMNICOPTER egg tempera on panel 28" x 20"

Paul Paiement

San Francisco, CA • 415.627.9111 G

Born: 1966, Minneapolis, MN

EDUCATION:

1995 MFA, University of Southern California, Los Angeles, CA
1992 BFA, Minneapolis College of Art and Design,
Minneapolis, MN

EXHIBITIONS:

2003 Heather Marx Gallery, San Francisco, CA
Irvine Fine Arts Center, Irvine, CA
The Nunnery Gallery, London, England
Glendale College Art Gallery, Glendale, CA
Kyubidou Gallery, Tokyo, Japan
2002/01 Raid Projects, Los Angeles, CA
2001 Korean Cultural Center, Los Angeles, CA
The Netherlands Room Gallery, Rotterdam, The Netherlands
2000 Anfiteatro del Museo Pecci, Florence, Italy
Millard Sheets Gallery-Fairplex, Pomona, CA
Lokaal 01, Breda, The Netherlands
1999 Remba Gallery, West Hollywood, CA
1998/97 POST, Los Angeles, CA
1997 LA Artcore/Artbank, Los Angeles, CA
Steffany Martz, New York, NY
1996 Bernard Toale Gallery, Boston, MA
Spanish Kitchen Gallery, Los Angeles, CA

COLLECTIONS:

Tools as Art: The Hechinger Collection, Washington, DC
J.P. Morgan Chase & Co. Art Collection, San Francisco, CA

PUBLICATIONS:

Artnews, 6/03
Modern Painters, Spring 2003
Art in America, 11/02
Artforum (online), 5/01
Zing Magazine, Winter 1998
De Stem (The Netherlands), 9/29/00

Represented by:

Heather Marx Gallery, San Francisco, CA

"Hybrids" is a series of paintings based on psychological theories of visual perception. They appear to be entomological studies of insects, but they actually explore perception's effect on judgement. I seek out the boundaries between what we believe to be factual and that which is fictitious.

My work addresses technology's influence on society in two primary ways. I first consider the fusion of the organic and inorganic through the concept of the cyborg, a hybrid of machine and organism created to enhance nature. Secondly, I choose to paint the subjects, rather than digitally render them, in order to display my distrust in our culture's deification of technology.

I use insects as my subject because their body structure shows rotational symmetry that allows the viewer to compare and contrast halves and quadrants. Also, slight in scale, insects are most often recognized by the general shape of their bodies, rather than the details of their forms. Finally, insect specimens are often displayed in natural history museums the same way that art is displayed in galleries.

I morph the insects with objects that are similar in size and shape. I search for easily recognizable inorganic forms that reflect technological advancement. I find humor in recontextualizing common objects by putting them into bug shapes.

It is important that the paintings be rendered in a detailed, almost photographic manner, so that the depicted objects are easily recognizable. Currently, the computer is the most precise tool we have. I have chosen one of the oldest painting mediums: egg-tempera. It is a medium that demands computer-like precision from the artist because it does not permit revision. Painting in a traditional manner allows for precise manipulation and alteration of which current graphic software is incapable. Altering an image to "fool the eye," involves issues of representation that photography simply cannot address, even with imaging software and advanced darkroom techniques.

