

# :: GRANT WAHLQUIST GALLERY

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## ***NADA Miami 2024: Tad Beck and Henri Paul Broyard***

12/3/24 – 12/7/24

Grant Wahlquist Gallery's presentation at NADA Miami 2024 features new works by **Tad Beck** and **Henri Paul Broyard**.

For the past decade, Maine-based Tad Beck has consistently pushed the boundaries of photography by using “re-photography” to create images that are in fact the product of a number of photographic moments, either by taking pictures of pictures or by using an initial exposure as a reference point or staging ground for another. His most recent project, “Scrying,” explore the complex relationship between photography, memory, and the occult. “Scrying” models Beck’s structuralist relationship to the camera—his commitment to stretching or extending the camera’s capacities and attributes to test what a photograph is or can do—activated here through an investigation of his own childhood toys, loves, and fears. Joining the artist’s formal and conceptual concerns with some of the most unabashedly personal subject matter of his *oeuvre* to date, the exhibition is among the artist’s most sophisticated, yet also most accessible, and a triumph of retinal pleasure and psychological depth.

Taking its name from the divinatory practice of gazing into a medium from which revelation may arise—a crystal ball, a mirror—“Scrying” began with a series of photographs drawing on Beck’s childhood delight in gazing through glass marbles, which he recently came to consider a primal experience of the satisfaction of experiencing objects and scenes through a lens. Making use of his longstanding practice of (re-)photographing images through refractive surfaces and substances, Beck photographed images of his beloved childhood toys through those very same marbles, generating inverted and distorted portraits of these cherished effects. Paying homage to the work of his teacher Mike Kelley, Beck marries Kelley’s use of stuffed animals as symbols for cultural practices and psychological phenomena with his own photographic methods. Perennially stimulated by questions of artistic influence and legacy, Beck places these images in brightly colored, painted frames in a fashion clearly inspired by Sarah Charlesworth’s 1983-1988 series “Objects of Desire.”

Los Angeles-based Henri Paul Broyard’s work examines how we perceive domestic space and investigates the history of painting and mark making both within and outside of fine art. Broyard works from photographs collected from second hand stores, flea markets, or eBay, and increasingly from images of his childhood home in South Central Los Angeles; he crops the overall image and enlarges this vignette somewhat relative to life-size, transferring it to canvas as a line drawing. While painting Broyard makes marks in a quasi-stream-of-consciousness manner, pulling from painters and paintings that he has visually logged over the years, as well as the huge variety of urban marks he encounters on a daily basis. Working in acrylic, spray paint, graphite, chalk, and flashe, Broyard works intuitively on multiple canvases or panels at the same time, often overpainting the same work again and again; at times he restores them, recovering marks lost under new layers. As a result, the surface of a work may reference not only

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the history of painting in all its forms but also its own history in the studio. Many of the artist's paintings are thrillingly expressive and on occasion approach abstraction, and each work is the product of a carefully considered process of looking and making, an attempt to imagine new painterly possibilities for his chosen genre.

**Tad Beck** received a B.F.A. in Photography from the School of Visual Arts, New York and an M.F.A. in Fine Art from Art Center College of Design, Pasadena. He lives in Vinalhaven, Maine. Beck's solo exhibitions include: the Los Angeles County Museum of Art; The Fisher Center at Bard College, Annandale-on-Hudson, New York; Samuel Freeman Gallery, Los Angeles; Los Angeles Contemporary Exhibitions (two-person exhibition with Jennifer Locke); Samuel Freeman Gallery, Los Angeles; Marisa Del Re Gallery, New York; Nathalie Karg Gallery, New York; and the Center for Maine Contemporary Art. His work has been featured in group exhibitions at numerous museums and galleries including: the Institute for Contemporary Art, Portland, Maine; the Wadsworth Atheneum, Hartford, Connecticut; the Center for Maine Contemporary Art; FotoFest, Houston; Spritmuseum, Stockholm; the Addison Gallery of American Art, Andover, Massachusetts; the Portland Museum of Art, Maine; and the Worcester Art Museum, Massachusetts. His work is in the collections of the Addison Gallery of American Art; the Farnsworth Art Museum, Rockland, Maine; the Los Angeles County Museum of Art; the Museum of Fine Arts, Houston; the Princeton Museum of Art; the Portland Museum of Art; the Wadsworth Atheneum; and the Worcester Art Museum.

**Henri Paul Broyard** received a B.F.A. in Drawing and Painting from the California College of the Arts in 2013. He attended the Klasse Peter Doig at the Kunstakademie, Dusseldorf, in 2014. Broyard has had solo exhibitions at Grant Wahlquist Gallery in Portland, Maine; Tyler Park Presents, Los Angeles; and Foreland in Catskill, New York. Broyard's work has been included in group exhibitions at venues including: Jane Lombard Gallery, New York; the Institute of Contemporary Art, Maine; Deli Gallery, New York; Alexander Gray Gallery, New York and Germantown; Essex Flowers, New York; Gern en Regalia, New York; Cindy Rucker Gallery, New York; and Tom Dick or Harry, Dusseldorf, amongst others.