

RACHEL COLLIER:

SOFT LANDING





Rachel Collier: *Soft Landing*

July 29 – October 2, 2021

Nemeth Art Center

Artist Statement:

I approach painting like a recharging station for spiritual bankruptcy, a documentation of energy that reshapes the lens through which I view the world. In the process of creating an artwork I try to ask myself impossibly broad questions that have no answer, grasping vaguely at a theory of everything. I begin as a psychonaut, opening a portal into outer space while my earthly self prepares a soft landing for the astronaut's return – the completed artwork.

Painting becomes an in-between space that points to a spectrum of possibility – a spectrum of color, a space in between painting and sculpture, or within the dialogue of opposing thoughts – that is boundless and unfixed. I shrink an element until it disappears, or I blow it up and watch it go haywire. My resting point is where I've encountered something new, which brings me joy.

ATRIUM



Rachel Collier

Time for me to fly, 2021

Hand-dyed tufted fiber on canvas

52 x 80 x 1.5 inches

\$3,600.00

SIDE GALLERIES



Rachel Collier

Have X Will Travel, 2020

Hand-dyed wool, nylon on primary
rug backing and wood

32 x 50 inches

\$1,600.00



Rachel Collier

Hydrates and Softens, 2020

Acrylic, spray paint, ink, metallic paper,
foam, poly fiber on canvas

50 x 38 inches

\$2,000.00



Rachel Collier

The Rainbow Connection, 2020

Hand-dyed tufted wool, nylon, gold thread
on primary rug backing

90 x 60 x 1.5 inches

\$4,800.00



Rachel Collier

Infinity-wave, 2021

Hand-marbled monoprint on wood
with artist's frame

12.5 x 12.5 inches

\$800.00



Rachel Collier

Secrecy dress, 2021

Acrylic and spray paint on hand-dyed nylon
and constructed canvas ground

72 x 84 x 10 inches

\$8,000.00



Rachel Collier

Sidelined, 2021

Acrylic and impasto on plexi and canvas
with artist's frame

16 x 14.5 inches

\$800.00



Rachel Collier

Cover-up, 2021

Acrylic, spray paint, foam, tape, vinyl, yarn
and hand-dyed nylon on canvas

64 x 47 x 4 inches

\$2,600.00



Rachel Collier

Have You Heard Voices, 2020

Hand-dyed tufted wool, nylon, gold thread
on primary rug backing and wood

50 x 32 inches

\$1,600.00



Rachel Collier

Virtue escort, 2021

Acrylic ink, vinyl, and yarn on canvas
with artist's frame

13.5 x 13.5 inches

\$800.00



Rachel Collier

Water on rocks, 2021

Acrylic and impasto on canvas

76 x 94.5 inches

\$8,000.00



Rachel Collier

Sentry, 2021

Acrylic and impasto on paper and canvas

52 x 52 inches

\$2,400.00



Rachel Collier

Blade Walker, 2021

Acrylic, spray paint, impasto on paper and canvas

52 x 52 inches

\$2,400.00



Rachel Collier

Have You Been Half Asleep, 2020

Hand-dyed tufted wool, nylon, gold thread
on primary rug backing and wood

48 x 30 x 4 inches

\$1,600.00



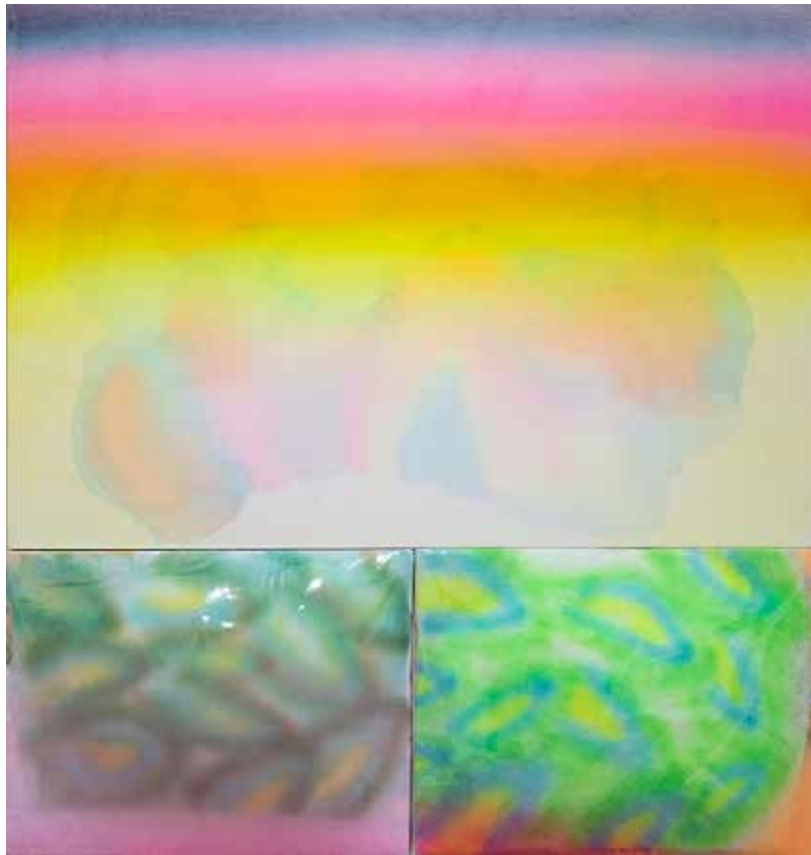
Rachel Collier

Level and inclusive, 2021

Hand-dyed tufted fiber on canvas

54 x 82 x 1.5 inches

\$3,600.00



Rachel Collier

Secret handshake, 2021

Acrylic, spray paint, vinyl, quilt backing
and polyfill on canvas and wood

50 x 48 x 4 inches

\$2,000.00



Rachel Collier

Every Night, 2021

Acrylic on canvas

76 x 94.5 inches

\$8,000.00

CATALOGUE ESSAY:

by Matthew Bakkom

Rachel Collier began her aquatic journey on ice. A self-described former rink rat, there was little specific indication at the time that those hours of teenage devotion to spins, spirals, jumps, and perfection would lead to her current exhibition *Soft Landing*. To be sure, it is impossible to estimate the impact of an artist's life experiences on their gestures and strategies much further down the line but in this case it's useful to consider traces of the rigorous delicacy and enthusiastic discipline required of championship level competitors present in the recent bounty of her studio practice.

Soft Landing, however, is not a competition. Gone are the winners and losers, the rankings, the scandals, and the judgement. In their place Collier offers us a joyous and inclusive celebration of materials, technique and application. Some moves are drawn from the most current conversations in the fine arts while others are sourced from the production of domestic craft objects, autobody shops, or forgotten closets. That she recognizes little distinction is unsurprising given her relentless curiosity in the possibility of what exactly a painting can be today, and what it might be tomorrow.

Most simply considered, the process through which she develops the work in the studio is one of discovering, through informed intuition, where the energy of the piece might take her. Each becomes a resonant souvenir of the dive through which it was revealed. Together they constitute a silent world beneath the waves to be explored in turn by the audience. And this world, though constituted by astute attention to the surface, is one that transports us beneath it into Collier's very own exuberant, lush universe – a big lake of color, texture, scale, quietly subverted design and loosely calibrated vibration.

After another summer of rising temperatures, particularly one on the heels of so many recent trials, *Soft Landing* allows us to slip optimistically into a cooler space filled with wondrous detail and calm flows. As yet unidentified flora and fauna abound, convincingly captured, aesthetically charged and presented for our closer investigation, each moment a reminder that there are always new adventures to be had in the big lake, whether close to the beach or further out in the deeper parts where the water is over our heads.

ARTIST BIO:

Rachel Collier

Rachel Collier is an interdisciplinary artist living and working in Minneapolis. She has her BFA from the School of the Art Institute of Chicago, and has exhibited throughout the United States, most recently with Hair + Nails Gallery and Waiting Room Gallery (Minneapolis, MN). Her recent work reflects her desire to be released from the confines of traditional painting materials. Her paintings arrange elements created from various studio practices and are imbued with a search for joy and newness. In 2020, she has introduced rug tufting to her practice and is hand-dyeing her wool and nylon.

I use the physical lexicon of mark-making and the invented math of composition to capture the excitement of an aesthetic climax or a snapshot of chaos. Representation is largely discarded, except to hold in place exploding elements, glitchy screen grabs, distorted forms, or a sudden unraveling of visual logic, like pressing a map to the dashboard to keep it from blowing out the window. My map is psychogeographical, inward, blurry, and disorienting, but I also find strength and calm in my process and trust in my destination, which can arrive suddenly, a surprise!

I've always been interested in making paintings without limiting myself to paint. Instead, I look for ways to interact with everyday materials in a painterly way. My recent work removes domestic functionality from conventional craft materials like yarn and fabric. I find satisfaction in sidestepping the functionality of crafted objects, using one traditional means (i.e crocheting, Fimo, marbling) to produce another traditional end (abstract painting, abstract sculpture). By resisting typical forms these materials might take, I hope to mirror the abstract painting tradition of shirking representation. Liberating both usefulness and likeness from painting invites a sense of joy and newness that I find spiritual and cathartic. The art is released from the materiality that seeks to confine it.

ESSAYIST BIO:

Matthew Bakkom

Matthew Bakkom (b. 1968 Minneapolis, MN) is an Internationally established contemporary artist with special interests in history, material culture, political expression and aesthetic psychology. Since the early 1990's he has worked in North America and Europe. He participated in the Nemeth Art Center's Summer 2013 season through the presentation of Recent Expeditions. Bakkom currently operates the studio and exhibition space All Star Fine and Recorded Arts, located in south Minneapolis.

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Additional thanks to Jake Loetscher, Matthew Bakkom, Emily Beaman, Hair + Nails, Waiting Room, and of course, Rachel Collier for helping bring this show and its accompanying material to life.

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