



Georganne Deen An Exhibition Of Painting

AW Rasmussen



Georganne Deen An Exhibition Of Painting:

Georganne Deen Georganne Deen, Michael Duncan, Amy Gerstler, 1997 The work of Georganne Deen is a veritable landscape of trauma Projected through a lens of adolescence one that amplifies the fears insecurities and longings of the human psyche to monumental proportions the work represents a tireless exploration of personal history memory family and depression Her primary backdrop is one of suburban pubescence one that seems to originate and complete itself in a frequently repeated bedroom motif a faithful reproduction of the room she shared with her sister as a child The sense of entrapment depression intimacy and fantasy that imbues this girlish room nourishes a motley cast of characters family members pop icons Greek gods and the artist herself who appear variously in human animal insect or vegetable guise or any combination therein Deen's mother one of the most common characters and the subject of her series Mother Load appears in one painting as a shriveled tree in the act of severing from herself the limb that carries a baby carriage and in others as a thin teated dog shedding from one teat a spotlight that illuminates two fighting girls an enormous spider with a skull for a head and a twelve breasted woman spilling milk from buckets at her side many with the same grimacing face the same menacing cigarette in the mouth and all suffused with the need and resentment that define an alcoholic mother's presence In her paintings Georganne Deen dissects her most intimate family dramas Rendered in a comic style they mine emotionally charged materials and explore the dynamics of dysfunction with extraordinary honesty Essays by Amy Gerstler and Michael Zakian OUT OF PRINT Georganne Deen Philip Monk, 1998 **Art Issues**, 1998 **Artbibliographies Modern**, 1999

All Smart Art Press Smart Art Press, 2000 Publisher's catalog of artists books monographs catalogues and other art ephemera an eclectic and eccentric mix of works by and about artists as well as related literary endeavors that seek to vitalize the scene and expand the understanding of contemporary art and culture [Http www smartartpress com aboutus lasso](http://www.smartartpress.com/aboutus/lasso)

Annual Bibliography of Modern Art Museum of Modern Art (New York, N.Y.). Library, 1997 **In the Land of Retinal Delights**, 2008 **Aratland** Renée Fox, Art Now Gallery Guide, 1988 *C Magazine*, 1998 **Vanity Fair**, 1986 *Art Index* Alice Maria Dougan, Margaret Furlong, 2000 **Double Trouble**, 1998 *Art Nexus*, 1998 *The Great American Pop Art Store* Constance White Glenn, 1997 Published to accompany exhibition held at the University Art Museum California State University 26 8 26 10 1997 National Art Museum and Gallery Guide, 1988 **Art Reviews and Commentaries by Robert L. Pincus, Art Critic, Snipped from the San Diego Union: 1985-1987** Robert L. Pincus, 1993

High Performance, 1986 *Art Now/U.S.A.*, 1988 *Les Chiens Andalous* Manuel Ocampo, 2001 This is the catalogue of an exhibition of paintings and works on paper curated by artist Manuel Ocampo and featuring work by Ocampo and three of Spain's most dynamic contemporary artists Patricio Cabrera Chema Cobo and Curro Gonz lez Of the many brilliant artists that the Philippine born Ocampo met during his sojourn in Seville the three he has included in this exhibition Cabrera Cobo and Gonz lez inspired his deepest admiration Ocampo writes in his introduction All three painters have established careers in

their native country so I am by no means trying to organize a show featuring a new trend in Spanish art or a survey of Andalusian artists I have noticed however that only a very small number of Spanish artists are widely known in the U S and internationally This exhibition is my attempt to broaden an appreciation of Spanish painters with a focus on the province I love most Les Chiens Andalous combines four outstanding artists whose visions are fortified with historical and political awareness yet tinged with what Ocampo calls Spanish surrealism s twisted logic Citing the Luis Bu uel film from which the exhibition takes its name he points out What the movie is notorious for is the scene depicting what some consider the most violent act committed against the eye in film history I hope the works included in this show attack the visual senses in a similarly positive and liberating way

Texts Introduction by Manuel Ocampo Essay by Kevin Power Kevin Power interviews the artists

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