

Adam Parker Smith

Arcata, United States, 1978

CURRO

Semblanza

Las estructuras totémicas de Adam Parker Smith se asemejan a un lenguaje simbólico formado por globos metálicos. Como falsos jeroglíficos, sus esculturas parecen tener un significado literal, pero el artista emplea estos objetos que crea él mismo como pinceladas: forma, color y líneas en movimiento. Sus obras resultan ser una concisa lección de historia del arte, desde lo antiguo a lo contemporáneo, con referencias que incluyen escultura grecolatina hasta body art de los años setenta; además de un énfasis y exaltación similar al trompe l'oeil en torno a la idea de la autenticidad y la transmutación material. De apariencia livianas y flotantes, pero realmente sólidas, sus esculturas imitan el dinamismo de la escultura clásica a la vez que establecen vínculos con la cultura pop. Subyacente a cada pieza existe una alusión lúdica a la impermanencia y a lo eterno, una aguda exploración sobre la naturaleza tragicómica y perversa de la producción artística y el consumo contemporáneo.

Smith vive y trabaja en Brooklyn. Obtuvo una BA en Pintura de la Universidad de California en Santa Cruz y un máster en la Tyler School of Art, Temple University; también estudió en la Skowhegan School of Painting and Sculpture. Ha expuesto en el Boulder Museum of Contemporary Art, Colorado; Maraya Art Centre, Sharjah; Delaware Center for the Contemporary Arts; y el Times Museum, Guangzhou. Residencias artísticas pasadas incluyen: Triangle Arts, LMCC Swing Space, Sculpture Space, EFA Studio Program, Djerassi Residency, y el Atlantic Center for the Arts.

Statement

Adam Parker Smith's totemic structures resemble a symbolic language of metallic balloons. Like false hieroglyphics, his sculptures appear to have literal meaning, but the artist employs these self-created objects as brushstrokes; shapes, color and line in motion. His works turn out to be a concise lesson in art history, from the ancient to the contemporary; references including Greek and Roman statuary to seventies' body art, and a trompe l'oeil-like emphasis and exaltation around the idea of authenticity and material transmutation. Weightless looking, but quite solid, the sculptures' illusion of buoyancy mimics the dynamism of classical sculpture while making a link to pop culture. Underlying each piece is a playful allusion to impermanence and the eternal, a keen exploration into the tragicomic and perverse nature of artistic production and contemporary consumption.

Smith lives and works in Brooklyn. He received a BA in Painting from the University of California at Santa Cruz and an MFA from the Tyler School of Art, Temple University, Philadelphia; he also studied at Skowhegan School of Painting and Sculpture. He has exhibited at the Boulder Museum of Contemporary Art, Colorado; Maraya Art Centre, Sharjah; Delaware Center for the Contemporary Arts; and Times Museum, Guangzhou. Past artist residencies include Triangle Arts, LMCC Swing Space, Sculpture Space, EFA Studio Program, Djerassi Residency, and Atlantic Center for the Arts.

Estudios | Education

2008

Skowhegan School of Painting and Sculpture

2001-2003

Tyler School of Art, Temple University, M.F.A. Painting

1996-2000

University of California at Santa Cruz, B.A. Painting

Adam Parker Smith

Arcata, United States, 1978

CURRO

Exposiciones individuales | Solo shows

2023

1.2.3, Hans Alf Gallery, Copenhagen
Cupid Triumphant, Foreland, Catskill

2022

Standing on the Moon, The Watermill Center, New York
Crush, The Hole Gallery, New York

2021

Standing on the Moon, The Hole Gallery, New York
Flight of Fancy, Hans Alf Gallery, Copenhagen

2020

Oneiroi, McEvoy Ranch, hosted by Evergold Projects and The Hole Gallery, Petaluma

2019

Let's Celebrate, The Hole Gallery, New York
Meanwhile, CURRO, Guadalajara

2017

Kidnapping Incites Years of Murderous Doom, The Hole Gallery, New York

2016

The Cut (with Eric Shaw), Ever Gold Projects, San Francisco
Oblivious the Greek, The Hole Gallery, New York

2014

Indefinite Free Time (with Robert Chase Heishman), LVL3
Chicago Seriously, Ever Gold Gallery, San Francisco

2013

Angelyne, La Montagne Gallery, Boston

2012

Forever 21, Ever Gold Gallery, San Francisco
Funny Business, Nordine ZIDOUN, Luxembourg

2011

Crush, Ever Gold Gallery, San Francisco

Selección de exposiciones colectivas | Selected group shows

2023

Storage Wars, The Hole, Los Angeles
Head Games, Piermarq, Sydney
Into the Vortex, The Pit Palm Springs

2022

Facial Recognition, Alserkal, Dubai
Certeza, Colección SOLO, Madrid

Adam Parker Smith

Arcata, United States, 1978

CURRO

2021

Movement Toward the Other, Black Cube, Denver
Balloon Dropping Fram a Ceiling Fan, Left Field Gallery, Los Osos
Nature Morte, The Hole Gallery, New York
Can't Wait to Meet You, Primary Projects, Miami

2020

Vortex, Kravets Wehby Gallery, New York
From New York to Brussels; Los Angeles to Shanghai, Spurs Gallery, Beijing
Second Smile, The Hole Gallery, New York
Un Negocio de Afecto y Adversión (Inebriate of Air Am I), CURRO, Guadalajara

2019

The Smiths, Marlborough, London
Carry On, The Hole Gallery, Basel Switzerland
Post Analog Studio, The Hole Gallery, New York

2018

Gold Standard, Ever Gold Projects, San Francisco
Coping Mechanisms, Library Street Collective, Detroit
Comic Form and Coming From, Galerie Odile Ouizeman, Paris, France
Uncanny Memories, Sophia Contemporary Gallery, London

2016

Social Structures, Art in Buildings - 125 Maiden Lane, New York
A Round About, Present Company, Brooklyn
MirrorMirror, Eric Firestone Gallery, East Hampton
Default, Honor Fraser, Los Angeles
Bargain Basement, Spring/Break Art Show, New York (Curated)
Sugar Talk, LVL3, Chicago
Objects and Everyday Goods, Mike Weiss Gallery, New York

2015

Not a Photo, The Hole, New York
A Rare Earth Magnet, Derek Eller Gallery, New York
Making an Entrance, Robert Blumenthal Gallery/ LVL3, New York
Colors, Louis B. James, New York
Soft Core, Invisible Exports, New York
Not a Painting, The Hole, New York
What it Was (curated), Nurture Art, New York
Makers Mark, Regina Rex, New York
Green, Spring Break, New York

2014

Share This! Appropriation After Cynicism, Denny Gallery, New York
Cemeterium, Emerson Dorsch Gallery, Miami
Alpenliebe, Kaiser-Franz-Josefs-höhe, Austria
Grey Area, Bergdorf Goodman window, New York

2013

AB, Nomas Foundation, Rome
Cut and Paste, Boulder Museum of Contemporary Art, Colorado
Thanks (curated), Lu Magnus, New York

2012

Young Curators, New Ideas IV, Meulenstein Gallery, New York
This Side of Paradise, Andrew Freedman House, New York

2011

Shift Mindsets, Times Museum, Guangzhou, China

Adam Parker Smith

Arcata, United States, 1978

CURRO

Al Ghaib, Aesthetics of the Disappearance, Maraya Art Centre, Sharjah, UAE, and STUX, New York

2010

*Growing Pains, Charles de Jonghe, Brussels, Belgium The West at Sunset, Abrons Art Center, New York
Skowhegan at 92YTribeCa, 92YTribeCa, New York Unveil, Tiger Strikes Asteroid, Philadelphia
Armed and Dangerous: The Art of the Arsenal, Berkshire Museum, Pittsfield*

Publicaciones | Publications

2023

September 8, Amy Campbell, Esquire, "6 Artists to Watch at Sydney Contemporary 2023"

2022

*September 18, Urvi Kothari, STIR WORLD, "Crushing Classical Forms into Minimalist Cubes"
July 29, Ryan Waddoups, SURFACE, "An Artist Giving Historic Statues the Trash Compactor Treatment"
June 13, Came Home, WIDEWALLS, "Adam Parker Smith's New Sculptures at Hole L.A. Condone the Classical Canon into a Cube"*

2021

*September 17, Carol Besler, Forbes, "Bucherer Revives New York's 57th Street Tourneau Time Emporium"
July 12, Willa Beck, Office, "Adam Parker Smith's "Standing on the Moon"
June 21, Adam Fitzgerald, Interview Magazine, "Adam Parker Smith's Upcoming Show Puts the Fun in Funeral"*

2020

*April 15, Taylor Dafoe, artnetnews, "With All Art Fairs Postponed, One New York Dealer Decided to Erect a Fair Booth Inside Her Gallery to Lure Buyers- and, So Far, It's Working!"
January 16, Amy Verner, VOUGE, "Botter"*

2019

*October 25, Juxtapoz Magazine, "Let's Celebrate: Adam Parker Smith Returns to the Hole NYC"
July 19, Jessica Klingelfuss, Wallpaper, "Keeping Up With The Smiths: A London Gallery Unites Artists With The Same Surname"
July 3, Time Out London, "The Smiths"*

2018

*September 27, SURFACE, "The Best of EXPO CHICAGO 2018"
September 28, Devon Van Houten Maldonado, OBSERVER, "All the Art You Need to See at This Year's Massive EXPO CHICAGO"
May 15, Giulia Trojano, FAD Magazine, "My Week in the Art World- Mayfair Treats"
May 1, BLOUIN ARTINFO, "'Uncanny Memories' at Sophia Contemporary, London"
April/May, Interview Magazine, "Andy's Candy"*

2017

*October 18, Alexandra Pauly, Untitled Magazine, "Sculptor Adam Parker Smith On 'Kidnapping Incites Years of Murderous Doom"
October 19, Gary Pini, Paper Magazine, "10 Must-See Art Shows Opening This Week"
October 23, 2017, Chelsey Forbes, Office Magazine, "Kidnapping Incites Years of Murderous Doom"*

2016

*December 2, Melanie Gerlis, Financial Times, "The Art Market: Miami sales and a 'shopping channel' for art"
November 17, Paul D'agostina, Brooklyn Magazine, "About & Around: A Round About"
June 23, Adam Lehrer, AUTRE, "That's a Damn Fine Painting: An Interview With Artist Adam Parker Smith"
June 22, Picks, NYAQ, "Oblivious the Greek, Adam Parker Smith at The Hole, NYC"*

June 7, Adam Lehrer, Forbes, "5 Can't Miss Art Shows Of The Week Of June 6"

March 2, John Chiaverina, Art News, "Rodents, Sitcoms, and Seven Minutes In Heaven: At The Spring/Break Art Show"

January 29, Scott IndRisek, BLOUIN ARTINFO, "Death Metal, Cocaine, Mouse Strippers: Inside Art Los Angeles Contemporary"

2015

August 13, Roberta Smith, The New York Times, "In 'A Rare Earth Magnet' at Derek Eller, a Focus on Repurposed Materials"

August 10, The New Yorker, "A Rare Earth Magnet"

August 4, Matthew Sedacca, VICE, The Creators Project, "How Thomas Barrow's 'Millennial Notes' Predicted Material Decline"

July 27, The New Yorker, "Soft Core"

July 6, Cait Munro, ARTnetNews, "14 of the Best Summer Gallery Group Shows in New York"

March 11, Purple, "Highlights From Spring/Break Show at Skylight at Moynihan Station, New York"

March 6, Glen Roven, The Huffington Post, "Eating Art"

March 4, Allison Meier, Hyperallergic, "Jam-Packed Spring/Break Art Show Pulls into Moynihan Station"

March 4, Kate Messinger, Paper, "20 Art Shows to See This Spring in NYC"

February 3, Brian Boucher, ARTnetNEWS, "When Is Artist-on-Artist Theft Okay?"

2014

August 26, Eviana Hartman, Dwell, "The Art of Compromise"

May 8, Laura Jaye Cramer, SF Weekly, "Seriously: Works by Adam Parker Smith at Ever Gold Gallery"

May 7, Kimberly Chun, San Francisco Chronicle, "Adam Parker Smith: High and low cultural mix at Ever Gold"

April 29, Nathalie Danilovich, 7X7SF, "Superheroes, Stars, and Strange New Installations at SF's Art Galleries"

April 2nd, Allyson Shiffman, Bedford and Bowery, "Adam Parker Smith at Brooklyn Artists Ball"

February 21, Rebecca Bates, Architectural Digest, "Art and Fashion Intersect In Bergdorf Goodman's Windows"

2013

May 28, Cate McQuaid, The Boston Globe, "A Much Larger Gambit"

May 8, Mateo Finale, The Boston Globe, "Critics' Picks"

May 7, Lauren Scott Miller, The Huffington Post, "Theft and Building Community"

April 22, Jenni Crain, Whitewall Magazine, "Adam Parker Smith Stole 77 Artworks and Lived to Tell About It"

March 29, W. Mark Dendy, The Examiner, "Thievery is Part of The Process in Putting Together One Artist's Exhibit"

March 28, Melena Ryzik, The New York Times, "Sticky Fingers Make the Show"

March 28, Paul D'agostino, The L Magazine, "Art Picks From Print"

March 13, Brian Boucher, Art in America, "Steal This Artwork: Adam Parker Smith Filches a Show"

March 8, Kristin Iversen, Brooklyn Magazine, "Storefront Bushwick: Art, Open to the Street"

February 11, New York Magazine, "The Approval Matrix"

January 2, Paul D'Agostino, The L Magazine, "Brooklyn Art in 2013: What to Watch"

December 1, Alexander Bigman, SFAQ, "Forever 21"

2012

November 14, Kimberly Chun, San Francisco Chronicle, "Adam Parker Smith at Ever Gold"

November 14, Ben Valentine, Hyperallergic.com, "Ferris Bueller, Vodkamellons, and Other Youthful Follies"

September, Modern Painters, "Hot Picks"

July 10, Chloe Wyma, ARTINFO, "Bright Young Things"

June 12, Hrag Vartanian, Hyperallergic.com, "9 Artist to Watch from the 2012 Bushwick Open Studios"

May 5, Tina Orlandini, The Huffington Post, "Reinventing the Pop-up Gallery With Sights on Community"

May 31, NY Arts Magazine, "Four Shows To See During Bushwick Open Studios"

March 27, Jaime Rojo and Steven Harrington, The Huffington Post, "Poor House for the Rich Revitalized by the Arts"

March 21, Paul D' Agostino, The L Magazine, "Phantasmagoria and Phalli at Ghost Face"

Adam Parker Smith

Arcata, United States, 1978

CURRO

2011

September 21, Benjamin Sutton, *The L Magazine*, "Ten Must-Sees at This Weekend's DUMBO Arts Festival"

August, Nie Yiting, *Artforum.com*, "Critics pick, Guangdong Times Museum"

March, David Everitt Howe, *Art Review*, "The West at Sunset"

2010

June 23, Deirdre Hering, *The L Magazine*, "See Something Among Works That Say Nothing"

May, Manya Scheps, *Philadelphia Weekly*, "Value City"

Spring, Rachel Wolff, *Whitewall Magazine*, "New Artist Profile", Issue 17

January 19, Jonathan Wallis, *City Paper Philadelphia*, "'Unveil' at Tiger Strikes Asteroid"

2009

September/ October, Ian Bourland, *Artforum.com*, "Critics pick, *The Austerity Cookbook*"

June/July, Stacey Dewolfe, *Montreal Mirror*, "Guns N' Antlers"

April / May, *Art World*, "Urbis Delivers Hot Stuff From New York"

April 30, Roberta Smith, *The New York Times*, "Humble Fabric Takes Center Stage"

March 7, Karen Rosenberg, *The New York Times*, "Toplessness and Taxidermy in Art Fairs Surrounding Armory"

2008

September 26, Benjamin Genocchio, *The New York Times*, "In Peekskill, 2 Shows of Raw Works"

May, Michael Harvey, *Art in America*, "Review of Exhibitions"

March 29, Sarah Schmerler, *New York Post*, "Change of Art"

2007

December 18, R.C. Baker, *Village Voice*, "Recommendations by R.C. Baker"

Premios| Awards

New York Foundation for the Arts Fellowship in Painting