



MARC
TRUJILLO
URBAN UBIQUITY



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Marc Trujillo paints subjects that are familiar to the American experience. Originally from Albuquerque, New Mexico, the artist is indebted to scenes from his self-declared “middle of nowhere” childhood. This mindset permeates his paintings of what could be Anywhere, USA—the cinderblock exterior of a Costco, the fluorescent light-soaked aisles of a Target, stacks of reflective windows constructing an urban landscape, or the neon lights illuminating a fast-food chain. His still lifes and object paintings are just as acquainted, highlighting consumer based products-fast food combos, a bag of chips, or an inflight meal. All of these objects and environments document what Trujillo has declared as “North American Purgatory,” the dichotomy of this reality is suspended between awe and disgust. Yet, the intent of the artist is not to make a statement or critique but to use painting as a dialogue to express these ubiquitous subjects and create a space that can be revisited and reexamined.

Dating back to the renaissance, artists began to understand that a successful painting was created with the illusion of a three-dimensional space on a two-dimensional surface, encouraging the viewer to get lost in a composition bursting with dynamism. Upon first glance of Trujillo’s paintings there is no doubt that they are incredibly articulate and fluent in the formal elements of painting. The manufactured, mass



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produced subjects are an obvious contradiction to the process in which the artists works. Trujillo intricately creates each space by compiling multiple photographs, direct observations, and life drawings while also paying adobe to the compositional structure, lighting and other techniques used by the 17th century Dutch and Spanish masters, such as Vermeer and Velasquez. Awareness of material, technique and the historical context of each are apparent when discussing the work with Trujillo, who explains that for him “making is thinking,” and from the beginning of each piece there is an expression that he is working to capture, not by recreating the space where it occurred but by designing anew to reconstruct that initial moment. The process of reconstruction is essential to the work and negates any categorization as photorealism.

Light and scale are strategically used to counter the somewhat contrived settings and inevitably convey to the viewer an accurate moment. *14114 Vanowen Street* (2013) depicts a mini-mart and its adjacent gas station. Overhead fluorescents illuminate the vehicles filling their tanks, the mini-mart’s interior is filled with the muddled artificiality of a lit enclosed space, and the moody sky is left with just that last moment of daylight. The visual complexity of this is an accurate depiction of a setting we frequently witness but hardly ever observe. Similarly, the scale of the nondescript figures, structures, and vehicles that make up the bustling foreground of the painting beautifully juxtapose the vast sky which dominated nearly three quarters of the composition. The scale and pictorial structure of *14114 Vanowen Street* create a masterfully balanced work.



Marc Trujillo: Urban Ubiquity highlights what the Artists calls “the middle ground of common experience.” The constructed places and direct observations lack any intentional narratives and encourage the viewer to stop and witness the familiarity of the scene, which automatically contradicts the immediacy of the world around us. Driving quickly by a fast-food chain, rarely do we actually observe our surroundings, but these paintings force the opportunity to stop and ponder from a static vantage point. Similarly, the trays of food are strategically composed from the angle one assumes before consumption, forcing the tray of fast-food into your reality. Marc Trujillo has created allegories of American society, the work is not intended to be a critique but more so an opportunity to stop and observe and realize our fascinating reality.

American painter Marc Trujillo was born in Albuquerque, New Mexico, in 1966, and currently resides in Los Angeles. He received his B.A. in 1991 from the University of Texas at Austin and his M.F.A. in 1994 from the Yale University School of Art, where he received the Ely Harwood Schless Memorial Fund Prize as well as the Ellen Battell Stoeckel Trust Fellowship. In 2001, Mr. Trujillo received the Louis Comfort Tiffany Foundation Award, and in 2008 he received the John Simon Guggenheim Fellowship and the Rosenthal Family Foundation Award in Art from the American Academy of Arts and Letters. His work can be found in multiple private and public collections throughout the United States.



Cover:

20915 Roscoe Boulevard, 2016, oil on dibond, 24 x 39 inches
Courtesy Winfield Gallery, Carmel, CA

Inside Flap:

8810 Tampa Avenue, 2015, oil on aluminum, 26 x 33 inches
Courtesy Hirschl & Adler Modern, New York, NY

Inside Panels:

13463 Washington Boulevard, 2014, oil on polyester, 22x34 inches
Courtesy Winfield Gallery, Carmel, CA

14114 Vanowen Street, 2013, oil on polyester over aluminum, 42 x 74 inches
Courtesy of the Artist, Los Angeles, CA

6333 Commerce Road, 2013, oil on polyester over panel, 24.75 x 23.5 inches
Courtesy Winfield Gallery, Carmel, CA

Back Cover:

200 East Cupress, 2009, oil on polyester over panel, 38 x 67 inches
Courtesy Hirschl & Adler Modern, New York, NY

Bakersfield Museum of Art
Urban Ubiquity: Marc Trujillo
January 26 - April 30, 2017
Reception, January 26, 7-9pm

Winfield Gallery
New Works
February 1 - 28, 2017


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