

Exhibition: Darryl Pottorf. *Experiments in Consequence*
IVAM Institut Valencià d'Art Modern
13 March 2008 – 18 May 2008

Organised by: Institut Valencià d'Art Modern

Curated by: Barbara Rose & Consuelo Císcar

The IVAM presents an exhibition of the American artist Darryl Pottorf, who uses innovating techniques between painting, drawing and photography to create compositions that combine the historical, architectural and cultural imagery he picks up on his travels around the world. The exhibition comprises 55 works, mostly from the 2007 series *Experiments in Consequence*, and includes images of the city of Valencia. The catalogue published for the exhibition contains reproductions of the works displayed and includes texts by the director of the IVAM, Consuelo Císcar, and the art critic Barbara Rose, curators of the show.

Darryl Pottorf was born in Cincinnati (Ohio, USA) in 1952. While studying art at Florida University, he visited Florence and travelled to other European cities, gathering cultural experience and a repertory of forms that were the basis of his personal iconography. In 1978, back in Florida, he started to work designing stage sets. In 1980 he studied engraving and printing at the Edison Community College, where Robert Rauschenberg had a studio. Pottorf began to work as his assistant.

During the eighties, Rauschenberg directed an organisation to promote world peace and further understanding through art. As assistant to Rauschenberg in this project, known as ROCI (Rauschenberg Overseas Culture Interchange), Pottorf travelled a good deal, taking pictures with his camera, exploring new media and increasing his cultural equipment thanks to his contact with other societies.

In the mid nineties, his artistic career began. At this period he made his series *Eclipse*, which comprised minimalist pieces made with mariner's enamel or ship's paint that glistened on a metal surface. Later, Pottorf experimented with black and white photographs, which he started to print on Lexan, a heavy transparent plastic similar to Plexiglas, on which he had previously applied polished aluminium with large areas painted with white acrylic, in strong contrast with the black images he superimposed. But this process was so toxic that he was obliged to stop making these monumental paintings and change the direction of his research. Thus he started to use vegetable pigments and

transfer his photographs and coloured prints to paper. The series he produced, dating from 1998, was called *Sirens*, called after Ulysses' mythical voyage. Two years later he commenced the series he called *Foresights* with works consisting of four wooden panels in different shapes, put together like giant jigsaw puzzles.

Using the idea of movement, of forward motion, Pottorf has recently produced a series called *Experiments in Consequence*, which refers to the artist's intention of creating a sequence of related pieces that he conceives as a single work based on the concept of movement as portrayed in Étienne-Jules Marey's photographs. The idea that every action sets into motion a series of subsequent acts appealed to him because it reminded him of his own constant activity and the fact that actions inevitably have consequences.

Pottorf uses his day-to-day experiences in his work. Recently he has been in Spain, first in Valencia and later in Madrid, and these cities have been added to his vocabulary of signs and become part of the series used as the title to his exhibition at the IVAM.