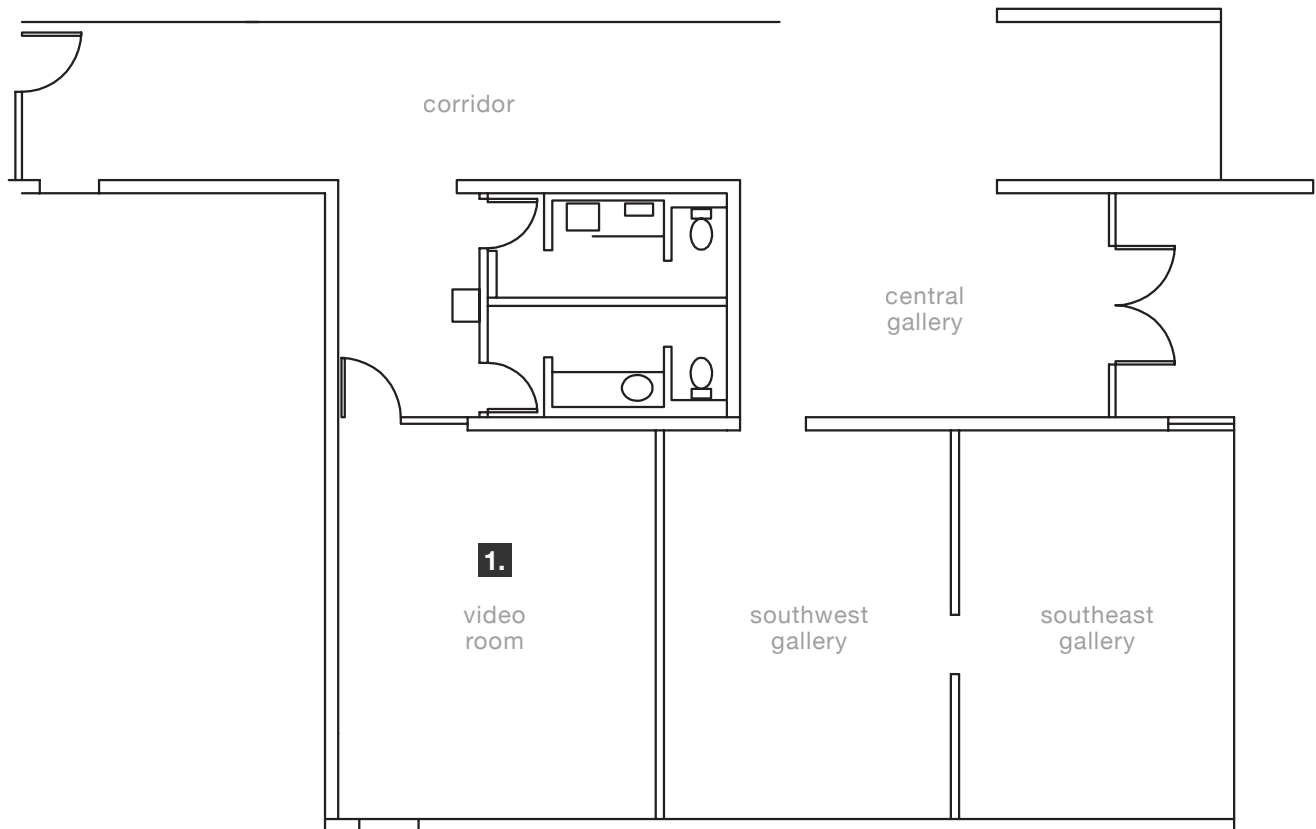


## VIDEO ROOM

Andy Steinbrink *How to Make and Mend Cast Nets*



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**1. *How to Make and Mend Cast Nets*, 2017** Mixed media. Dimensions variable.

**Andy Steinbrink** was born 1986, in Tucson, AZ, and lives and works in Tallahassee, FL. He attended the University of Arizona until 2009, and in 2011 moved to Brooklyn where he spent his time relic hunting before moving to Florida. His work was included in “Made in Tucson/Born in Tucson/Live in Tucson” at MOCA Tucson in 2010, and “Sonoran Hot Dog Stand” at Fleisher/Ollman in Philadelphia, PA, in 2016.

# Curator's Essay

## VIDEO ROOM

Andy Steinbrink *How to Make and Mend Cast Nets*

18 February—28 May 2017

Groupings of art and articles connected to Tucson, New York, and Tallahassee revolve around the artist's personal adventures. The sculptures represent things that can't or shouldn't be taken and drawings portray habitats where they're found. A heartfelt attempt to preserve the adventure of the hunt through illustrations, sculptures, and mementos arranged on handmade multicolored shelves is a symbolic undertaking that strives to show what Steinbrink thinks is beautiful in this world, a compelling brew of votive-like personal reliquaries gathered to create a powerful evocation of crucial memories, times, and sites in his life.

Watered down acrylic, marker, house, and spray paint pictures have a fairytale-like quality: a cabin in the mountains, the inside of a homey kitchen, a barbecue, and fine black lines in a sketchbook detailing picaresque escapades. "Ditches, washes, canals, and tunnels—Arizona's most wonderful man-made creations, where skateboarding, graffiti and general bummery flow together to create an oasis in the Sonoran Desert." The artist's statement perfectly captures the allure of these locales, of time spent lurking and creating, summarized by an "articulated" skate shoe sculpture composed of many well-used shoes. Retrieved from wastelands and the trash, bottles and firecrackers, a pair of altered sunglasses, dice, painted skulls, life-like matchbooks, a slingshot and a half-sized eight ball now adorn the museum walls. Butthead makes an appearance; so do Rambo and OJ, and the 6th Street Tunnels. Black and white snapshots of downtown back when it was dirty and deserted aggregate into a pictorial and spatial social, political, and cultural history of Tucson.

In New York, live rat, squashed rat, Gotham reality. Corner store vista, snow tableau, objects from Tucson appear in lovingly colorful and vibrant paintings, remembered, brought along, keeping company. Ceramic lighters, nail clippers, paintbrushes, and the priceless, squished Kama Sutra VHS tape. Dream of Florida leads to moving to Tallahassee where Popeyes Spicy Chicken and Biscuits and a weathered can of PB "Fabulous Blaster" penetrating agent join the titular book, worn and still useful and inspiring. Reels and film canisters, hammers and FSU Seminoles pencils, a fish partially made out of nails, and a painting of his favorite fishing spot, replete with lures, pink and orange sky, rough, and raw, adroitly colloquial.

The Balloon Trilogy has 1960s bathing suit girls, balloons, the Zouave from Zig-Zag Papers, green and blue shades, all covered in a resin coating that accentuates flatness without diminishing multiple layers. Look inside the Mirror Box (the A of "Abracadabra" comes back around to A, an infinity loop) that merges an old timey sideshow attraction with a Joseph Cornell boxed assemblage. Keepsakes and talismans, some real and some simulated, re-create the real world as art. Urban pageants and nature, cactus and Budweiser cans, combine into a holistic setting enveloping the onlooker in Steinbrink's point of view. A genuine outsider coming out of skateboarding and the YPN ("Your Property Next") graffiti crew, Steinbrink has evolved into a folkloric anthropologist and extraordinary storyteller. Imbued with verisimilitude, the interplay between two- and three-dimensional is key to the potency of these environments, be they of home, wherever that may be, where the heart is, or of being at home on the planet. Rustic but not self-conscious, aesthetically accomplished, with an accumulation of items resulting in a Gesamtkunstwerk ("All-over artwork") of almost stupefying complexity. Unabashedly autobiographical and sincere, with every important detail carefully picked or made, this is a valiant effort to get the viewer to experience the enchanting wonder in the intricacy of his, or our, surroundings.