

Emblems



Michael Corris

November 21 - December 23



Emblems (installation view) at Liliانا Bloch Gallery



Emblems (installation view) at Liliana Bloch Gallery



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Emblem: A Conversation. Conviction and persuasion are not called for in a dialogue. This discord may be fatal but it is not serious. The fingers point, the coffee is strong and hot, the skull session continues.

2015

Acrylic on paper
29 3/8 x 21 1/4 inches



Emblem: Aldeburgh, Suffolk, England. A row of houses, early morning, a stone's throw from the North Sea.

2015

Oil on paper
29 3/8 x 21 1/4 inches



Emblem: America: a Mosaic of Cultures, Languages, and Hairstyles.

These new people are a modern invention: we all live in a country lost in the Dream.

2015

Acrylic and carbon on paper

31 15/16 x 21 3/4 inches



Emblem: "Between the World and Me" and Me, 1.

People who believe they are white marching in solidarity with people of color. There is no evidence that there are distinct human races constituted by hereditary traits of any kind.

2015

Acrylic on paper

31 1/2 x 21 9/16 inches



Emblem: "Between the World and Me" and Me, 2. I can participate and I can join. Race is to be counted only where it signals class exploitation and exclusion — past, present, and predictably future. Where race indicates a class that is socially, politically, and economically marginalized, there is a need — if justice is to be served — to identify members, not to ensure their social distance but to promote programs to facilitate their self-defined self-development.

2015

Acrylic and carbon on paper
29 3/8 x 21 1/4 inches



Emblem: Is Art a Reflection of Reality? This is the question posed by Ad Reinhardt in an unpublished cartoon of 1946. Are those Van Gogh's shoes in the lower right hand corner?

2015

Acrylic and carbon on paper
39 3/4 x 29 inches



Emblem: Lesson in Estrangement. The poet and playwright Bertolt Brecht as a Chinese Opera character. Exercising your critical faculties isn't a purely intellectual business.

2015

Oil on paper

29 3/8 x 21 1/4 inches



Emblem: Now About This Storefront. For the artist today there is no such thing as an "alternative space" because all spaces are necessary

2015

Acrylic on paper

29 3/8 x 21 1/4 inches



Emblem: Red-Herring: New Clues Found in Realm of Cultural Politics.

Many artists are, for many reasons, organizing themselves into groups, unions, communalities, or perhaps just talking possibilities.

2015

Acrylic on paper

31 5/16 x 24 inches



Emblem: The Dallas Museum of Art, Inside and Out. Queen Semiramus of Assyria and Museum Tower at rest

2015

Acrylic and carbon on paper

29 3/8 x 21 1/4 inches



Emblem: The Space between Punishment and Decoration.

2015

Acrylic on paper

21 1/2 x 28 8/10 inches



Emblem: To the Abattoir. What's the difference to the hapless lamb between a meaningless pattern and a meaningful detail?

2015

Acrylic on paper
29 $\frac{3}{8}$ x 21 $\frac{1}{4}$ inches



Emblem: Trip to Norway 1. View across the Sognefjord. Bypassing the risky sea, refugees reach Europe through the Arctic.

2015

Woodblock printing ink on paper
39 $\frac{3}{4}$ x 26 $\frac{3}{4}$ inches



Emblem: Trip to Norway 2. Descent from the Jostedal glacier.
2015
Woodblock printing ink on paper
39 ³/₄ x 26 ³/₄ inches



Emblem: Widows and Orphans 1 (Black Square).
A couple separated; a sign on its own.
2015
Acrylic on paper
21 ³/₄ x 25 inches



Emblem: Widows and Orphans 2 (Black Circle).

A couple separated; a sign on its own.

2015

Acrylic on paper
21 3/4 x 25 inches



Emblem: Widows and Orphans 3 (Gray Square).

A couple separated; a sign on its own.

2015

Acrylic on paper
21 3/4 x 25 inches



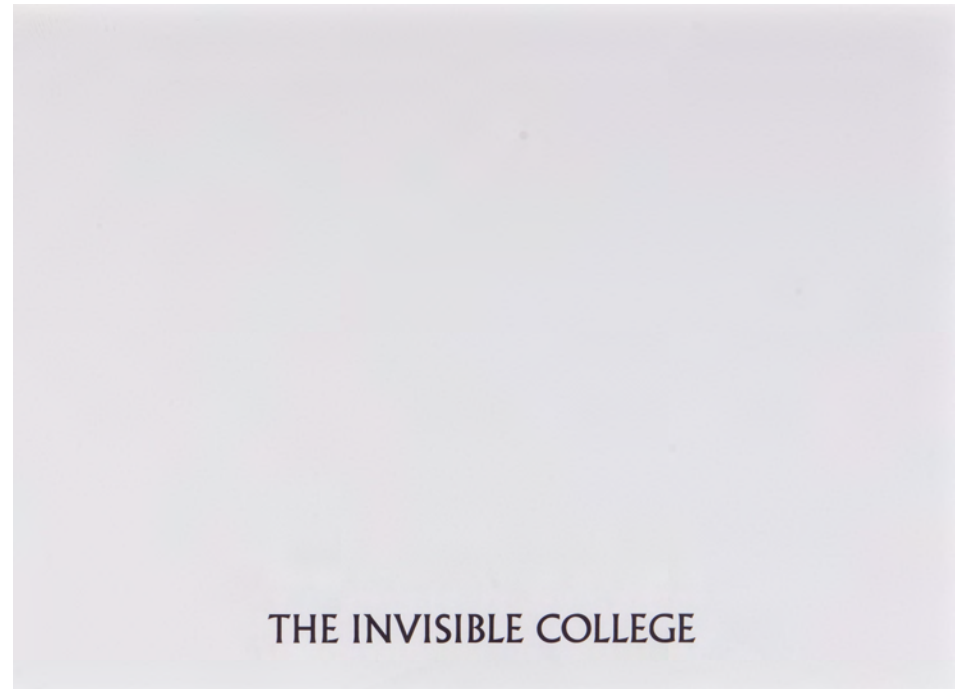
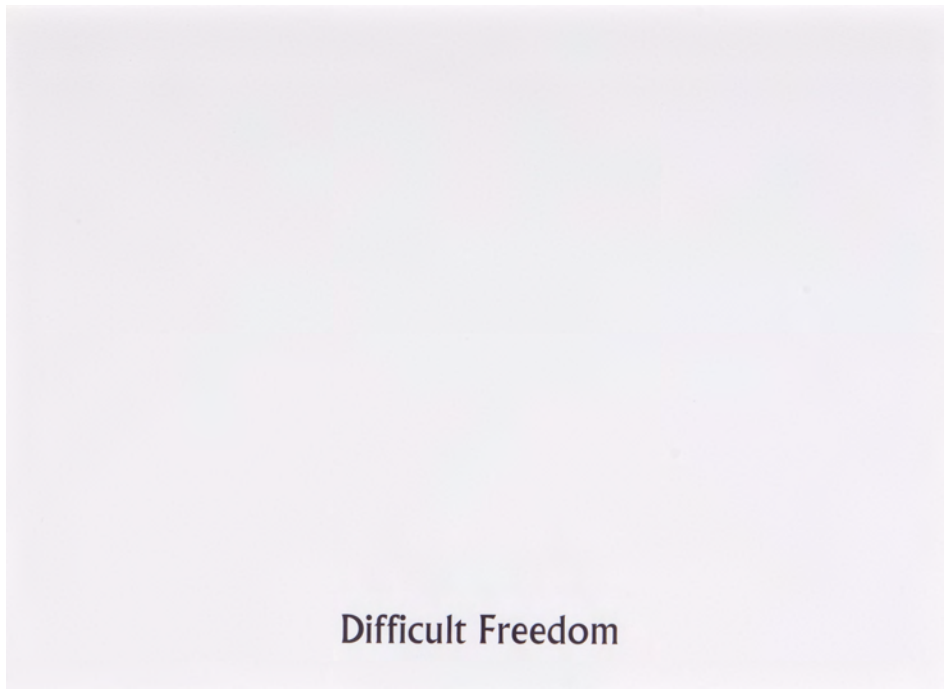
Emblem: Widows and Orphans 4 (Gray Circle).

A couple separated; a sign on its own.

2015

Acrylic on paper

21 ¾ x 25 inches



Naked Emblem: Difficult Freedom. To commit to versatility in any profession today might mean to refuse to play a supporting role to entrepreneurship. Or not!
2015
Letterpress on paper
21 5/8 x 29 1/4 inches

Naked Emblem: Invisible College. A network of correspondents, freely devising the terms of their engagement. Bricks and mortar need not apply.
2015
Letterpress on paper
21 5/8 x 29 1/4 inches



Naked Emblem: Main Campus. Philistine administrators plaster the campus with mindless logos and issue their edicts in barbarous, semiliterate prose known as the elevator pitch. Education should indeed be responsive to the needs of society. But this is not the same as regarding yourself as a service station for neo-capitalism. In fact, you would tackle society's needs a great deal more effectively were you to challenge this whole alienated model of learning.

2015

Letterpress on paper
21 5/8 x 29 1/4 inches

Naked Emblem: My Frankenstein. The most vital art today is the consequence of a détente between art and life.

2015

Letterpress on paper
21 5/8 x 29 1/4 inches



Naked Emblem: The Ad Reinhardt Museum. A virtual institution so long as the concept of “fair use” remains in theory a good idea and the Courts uphold the right of the Estate of the Artist to control intellectual property.

2015

Letterpress on paper
21 5/8 x 29 1/4 inches



Naked Emblem: The Approach.

Keep your distance! Watch your step! You can't say or do that!

2015

Letterpress on paper
21 5/8 x 29 1/4 inches

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