

Telephonebooth® Gallery

art - editions - projects in Kansas City since 1995
3319 Troost Ave, Kansas City, MO 64109 - 816.582.9812
telephoneboothgallery.com

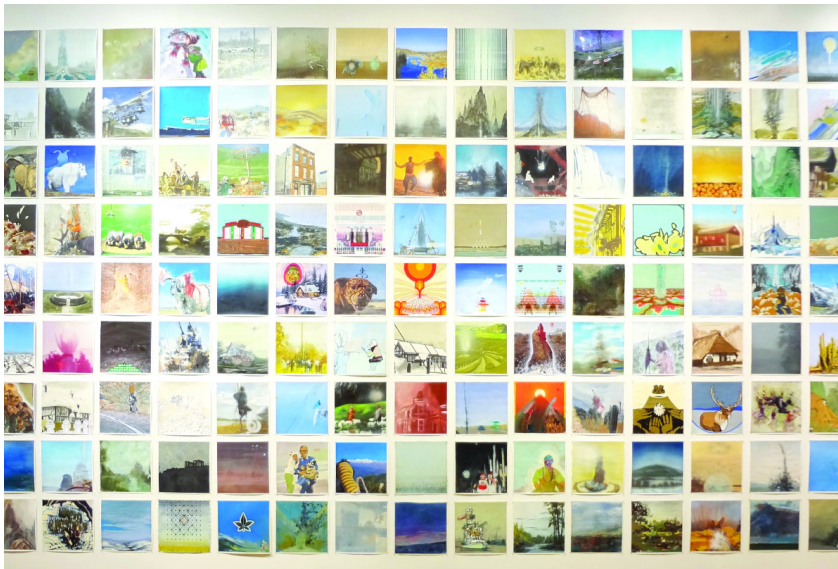
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***** For immediate release *****

**Telephonebooth Gallery premiering in Kansas City a solo show
of paintings by Andy Messerschmidt, titled *Agroccult***

**Opening Reception Saturday October 3rd 2pm – 6pm
Showing thru November**



Agroccult Statement, Andy Messerschmidt,

AGROCCULT SERIES

This series of over 600 10 x 10" oil, acrylic and mixed media paintings on paper revolves around the landscape acting as a stage for the playing out of occult phenomena. Recurring and archetypal mysticisms occur throughout many of my paintings. Notions of the traditional landscape being breathtaking and scenic become marred by an aberration resulting from some skewed form of mysticism. Referencing the occult's fascination with utopian/dystopian scenarios is tantamount. My focus running throughout all of these paintings is an examination of how utopian occult philosophies and beliefs came to be and how they are continuing to evolve or morph into more subliminal and progressively esoteric obfuscations.

Agroccult Statement, Andy Messerschmidt, (page 2, cont.)

Occult phenomena and sites such as burning bushes, holy mountains, axis mundi, temples, prehistoric shaman lairs, eschatological architecture, lingams, Ka'aba squares, totem poles, may poles, sweat lodges, shaking tents, sacred trees, burial mounds, supernatural crop circles, steeples, henges, runes, megaliths, apparitions, holy cows, bodies at Jonestown, halos, cemeteries, tombstones, orbs, spontaneous combustions or spontaneous births, transportals, ley lines, geomancy, divining rods, mystics, witches, squatters, gypsy caravans, monastic sanctuaries, sheafs and stalks of foliage, the Manson clan, geodesic domes, hippie architecture and vagrant shelters, yurts, quinzees, crystalline fountains, cosmic trees, labyrinths, pyramids, feng shui or qi deflection in Eastern architecture, buttresses, spires, finials, nomad religious rites, seances, auratic evaporation, aghoripanthi shanties, stylites perches, majestic and mysterious animal totems and **lycanthropy** are a central recurring theme spread throughout my work.

Sometimes other more obscure objects will stand in and act as metaphors for the aforementioned list of occult subjects. Beaver dams resemble sweat lodges, ice fishing shelters mimic the Ka-aba, vertical plumes of smoke (fire, explosions) or cascading waterfalls take on the forms of columns and pillars of worship. At times the human frame acts as a deified temple or idol pillar; human verticality = Pascal's "Roseau Pensant" - lit. thinking reed. A tilt-a-whirl can double as a shaking tent or hangings point to levitation. More: The New Museum as church, barn as cosmogram, piles of tater tots as strewn mass burial, nuclear generator as temple or mystic pyre, a hailing parade wave as esoteric command or benevolent bestowing of boons from the papal hierarchy, rain, incense and smoke as a conduit or message to the celestial aethers, a lone cowboy tipping back a dram of whiskey as the scoundrel vagrant in nature imbibing in some arcane, dark and cabalistic potion.

These utopian subjects that I gravitate towards tend to mimic the utopian visions of the art world itself. The bygone whirring Modernist juggernaut pinnacle-probing has made way for another ideal found in the Postmodern: the curio cabinet, a showcasing of the remnants of an archaeological dig and evolving into a new sphere bent on various forms of fragmentation and then gathering up again: The Age of **Multiphrenia**. (Sustained Engagement)(The inability to know who we really are) - multiple personalities - weremen - anthropomorphism - pluralization of personality within one person - complexity is overwhelming anti-modern - leading double lives - multiplicity of mediated messages

Andy Messerschmidt Background

Minnesota artist, BFA, MFA, makes art about a variety of human activities. Working with Telephonebooth since 2004. Solo and group shows at galleries in New York, Duseeldorf, LA, Chicago, St. Louis, Minneapolis. New York show reviewed by Roberta Smith. 2013 Installation at the Walker Museum, Minneapolis

Telephophonebooth Background

Director Tim S. Brown is a native of Kansas City, studied art at Carnegie Mellon with Sam Gilliam, Conrad Atkinson, Richard Schoenwald and Ronald Judy. He returned to Kansas City in 1994 and 1995 started showing art in the back hallway of a warehouse. The space was very small and the gallery name explains that. Telephonebooth gallery has always had a program and that is to work with good artists, period. The demonstration of the program can be seen in the track record of premiers by quality artists.