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Jeff Zilm's "A Social Acid (leaked), A Terminal Edit (4), the Saps at Sea and Additional Research (Bernadine Dohrn)" at Marty Walker's through February 12

June Mattingly, January 26, 2011



"I EAT A SOCIAL ACID," 2010, acrylic on canvas, 120 x 4 inches

This is Jeff's second solo exhibition in this gallery for which he entered seven film paintings and new work from the Password Series and Arrow Heads. Jeff's full-time occupation is in the Rights and Reproductions department of the Dallas Museum of Art.

Jeff's canvas paintings exude a sort of ghostly, mysterious and curious presence. It so interesting to learn he makes on first glance these minimalist sophisticated and successful paintings by actually transferring completely cut up films from reel to canvas. His method to do this is a complicated and personal invention through chemical destabilization. First he extracts sound and image data from the celluloid base of a reel of film and binds it with an acrylic emulsion. Then he finalizes the process by literally re-projecting the film onto a canvas with an industrial paint sprayer. In each painting he keeps a strict 1:1 ratio – one film equals one painting. The particular photographer is not of consequence except to the artist.



The Errand Boy, 2009, dye, acrylic emulsion and optical sound on canvas, 78 x 96 inches

The striking painted Password wall works purposefully to fill-in an inordinate amount of wall space in extreme horizontality measuring 10 feet by four inches in height. The text symbolizes "passwords" imagined by the artist like "I EAT A SOCIAL ACID," a once valid password for Jeff's email account. Arrow Heads is a series of small iron-on transfer paintings of Neolithic arrowheads to be documented in a book about to be published this year, his first book.

A 2008 Chinati Foundation artist-in-residence, quite an honor, Jeff graduated with a BA from the University of North Texas and has shown in group shows including Texas Nexus at the Contemporary Arts Museum, Houston, the Dallas Museum of Art and the Jewish Museum, New York.



Untitled (The Bellboy), dye, acrylic emulsion and optical sound on canvas, 78 1/4 x 96 inches