



John Guthrie at **FP3.**

Announcing the inaugural exhibit in a dramatic new exhibition space in Fort Point.

**The Gallery at FP3**

346 Congress Street, Boston, Lobby level

On view October 17, 2008 - January 10, 2009

**Fort Point Open Studios**

October 17-19, 2008

Friday: 4-7PM

Saturday & Sunday: 11AM-6PM

**Gallery Hours:**

Thursday & Friday: 4-7PM

Saturday: 12-4 PM

**info:** 857.222.0333

[www.jameshull.com/fp3.html](http://www.jameshull.com/fp3.html)

[www.fp3boston.com](http://www.fp3boston.com)

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John Guthrie uses a methodical approach to art-making that draws upon his background in aerospace engineering. Each work in this “mini-retrospective” has never been exhibited before. The selection of works produced between 2003 - 2008 represents only a fraction of the paintings, drawings or prints created to explore each idea or concept. This exhibit features investigations into gravity, movement and the crystalline structure of minerals.

John Guthrie studied painting under Rob Moore at MassArt in the early 1990’s and has lived in Boston for twenty years. He maintains a studio in the South End. His strong color sense is evident in the vibrating edges and the shifting relationships of neutral and complementary colors which adds up to a tapestry of effects that fills the viewer’s field of vision.

The two large “striped” paintings Hercules (2003) and Emperor (2003) each over six by five feet, are actually drip paintings - an important distinction since the imperfections and lack of control over the exact path of the dripping paint on the surface subtly demonstrates the process used to make them. Running carefully diluted acrylic paint down the length of these smooth, intensively prepared surfaces is a collaboration between the artist, gravity and color. Line after line is built up and the resulting tonal composition can be dramatically changed by a single additional dripped line.

Alternately, the large horizontal painting Serpentine Fire (2003) is created by carefully taping off hundreds of shapes and directly brushing paint onto the canvas. The repeated cells create a crystalline structure of high key colors. Op Art spatial effects and complex line work result in a surface that seems to fold and hinge along buzzing borders. The way winding geometric paths lead the eye across the surface of this vibrant, oversized work relates to the most recent works in the exhibition: a set of prints created this year using just a few tones against a flat, neutral background.

In Fallout (2008) the restrained color and composition allow the artist to direct our eye movement in a more deliberate way: slowing us down as we follow a single line along the surface. The smaller scale engages the viewer in a quieter, more intimate way. The resulting elegance and subtlety of this interaction contrasts with the power and intensity of the large scale works in the exhibit.

– James Hull, Curator FP3