

## Works by Vernon Fisher and Debbie Long at Mark Moore Gallery

MARCH 22, 2013 by MEGAN KOESTER

Mark Moore Gallery proudly presents *The Long Road to Nowhere*, a solo exhibition of blackboard paintings by **Vernon Fisher**. Concurrently, the gallery also presents *Tow Package*, the first Los Angeles solo exhibition by sculpture and installation artist **Debbie Long**. An opening reception for both exhibitions, which run through April 27th, will take place from 6PM to 8PM on Saturday, March 23rd.



VERNON FISHER, UNDER THE DEEP, DEEP SEA, 2011



DEBBIE LONG, BULLET CITIES 1, 2007

*The Long Road to Nowhere* marks the tenth solo presentation of **Vernon Fisher's** work with Mark Moore, and this new body of work showcases some of the artist's most iconic techniques from his nearly forty five-year career. Reckoning with disjointed streams of consciousness and the non-sequiturs of modern psychology, Fisher investigates the fluidity of the mind at work with endless fascination and a comic's sensibility. Fisher's preoccupation with archive, information transmission, memory, and taxonomy stems from an early interest in how people make sense of the world. His hallmark blackboard paintings recall pedagogical lessons or speculative renderings, oftentimes replacing sequential logic with "disordered notations" analogous to excerpts from an unrepressed mindscape. Often weaving literary references, pop cultural imagery, and cartography with his own symbolic lexicon, Fisher renounces the convention of a singular, autonomous narrative in favor of an seemingly endless metonymic chain. Often contextualized within a postmodern lineage, Fisher's work shares affinities with Cy Twombly and Robert Rauschenberg, as expounded in Frances Colpitt's monograph essay for Vernon Fisher (University of Texas Press, 2010) – which was produced in tandem with Vernon Fisher: *K-Mart Conceptualism*, his career retrospective at the Modern Art Museum of Fort Worth.

Each sculptural work created by **Debbie Long** begins as a collection of found objects the artist amasses from her immediate environment. For this exhibition, these include car radios, trailer hitches, and hood ornaments the artist gathers from the New Mexico desert, where she currently lives and works. Once a stockpile is accumulated, Long then recasts and reanimates the debris through translucent glass and meticulous lighting – a presentation that allows each piece to seemingly illuminate from within. The results are seemingly organic formations reminiscent of geodes, petrified amber, or stalagmites, but are instead relics of consumer culture due to their contemporary imagery.

Source: <http://fabrik.la/works-by-vernon-fisher-and-debbie-long-at-mark-moore-gallery/>