PATRICK TURK biography

Born in 1976, Galveston, Texas
Resides in Houston, Texas

SELECTION SOLO EXHIBITIONS

2018 Trip Harder, Cris Worley Fine Arts, Dallas, Texas
2017 Trip Harder...Go Further, Aparna Mackey Gallery, Houston, Texas
2016 The Demurge, The Mystic Lyon, Houston, Texas
2016 All of This From Nothing, Cris Worley Fine Arts, Dallas, Texas
2013 The Superorganism, Lawndale Artist Studio Program Exhibition, Lawndale Art Center, Houston, Texas
Round 7: DOMOHOS / FUTURE BLONDES 0.0.0.0. (two person), Lawndale Art Center, Houston, Texas
2011 The Time Travel Research Institute Presents: Contemporary Art Fair, Houston, Texas
2010 Retracular, Koelsch Gallery, Houston, Texas
The Time Travel Research Institute Presents: Art League Houston, Houston, Texas
2009 Works on Canvas, Brasil, Houston, Texas
2008 Kaleidoscopic Super Revolution!, Art Storm, Houston, Texas
2005 Works by Patrick Turk, Mod, Galveston, Texas

SELECTED GROUP EXHIBITIONS

2019 Outta Space 6, Rudolph Blume Fine Art / ArtScan Gallery, Houston, Texas
2019 Shapeshifter, Sculpture Month Houston, SITE Gallery, Houston, Texas
2018 New Edens, Galveston Art Center, Galveston, Texas
2017 Current untitled, Louise Hopkins Underwood Center for the Arts, Lubbock, Texas
2017 Dallas Art Fair, Cris Worley Fine Arts, Dallas, Texas
The Art of Found Objects: Redux, Williams Tower, Houston, Texas
2016 The Art of Found Objects, Lone Star College, Kingwood, Texas
2015 Studio Visit – 1.2, Cris Worley Fine Arts, Dallas, Texas
2014 One of a Kind- Artwork from the Collection of Stephanie Smither, Art League Houston, Houston, Texas
Draped Up and Dripped Out, Cliff Gallery, Mountain View College, Dallas, Texas
2013 Houston vs. Austin, BLUEorange, Houston, Texas
2012 Flying Solo, Art League Houston, Houston, Texas
Prelude to The Superorganism, Texas Contemporary Art Fair, Houston, Texas

SELECTED AWARDS & HONORS

2017 The Houston Arts Alliance Individual Artist Grant
2012 Artist in residency: Lawndale Artists Studio Program
Houston Arts Alliance- Individual artist grant

MULTI-MEDIUM

Beguiled (detail), 2016, hand-cut paper and mixed media on panel, 35 x 30 x 6 in.
Loan courtesy of the artist and Cris Worley Fine Arts, Dallas, Texas

SELECTED SOLO EXHIBITIONS

2011 Gambol, Art League Houston, Houston, Texas
2010 The Big Show: Lawndale Art Center, Houston, Texas
2009 Vacation, Williams Tower, Houston, Texas
College, 700 Louisiana, Houston, Texas
2010 It's a Group Thing, Koelsch Gallery, Houston, Texas
2009 Gambol, Art League Houston, Houston, Texas
2009 Revisit the Rail, Rudolph Blume Fine Art / ArtScan Gallery, Houston, Texas
2007 The Big Show, Lawndale Art Center, Houston, Texas
2006 The Big Show, Lawndale Art Center, Houston, Texas
2005 Hot Chickie: A Tribute to the Art of Jack Chick, Retropolis, Los Angeles, California

ARTIST BIOGRAPHY

Patrick Turk was born in 1976 in Galveston, Texas. He currently lives and works in Houston, Texas. Turk’s work explores the materiality of paper and the interplay of traditional and non-traditional papermaking techniques. His practice delves into the ritualistic and mediated role of paper in human interactions and culture. Turk has exhibited across the United States and internationally, including solo exhibitions at the Art League Houston, Cris Worley Fine Arts, and the Koelsch Gallery. His work has been featured in group exhibitions at the Lawndale Art Center, the Texas Contemporary Art Fair, and the Retropolis in Los Angeles. Turk has received grants and awards, including the Houston Arts Alliance Individual Artist Grant and the Artist in Residence program at Lawndale Artists Studio Program. His work is held in public and private collections, including the Mod Collection and the Retropolis Collection. Patrick Turk’s solo exhibition “Beguiled” was held at Cris Worley Fine Arts in 2016, featuring hand-cut paper and mixed media on panel in Houston, Texas. The exhibition was organized by Art Museum of Southeast Texas, Beaumont, Texas, along with the C. Homer and Edith Fuller Chambers Charitable Foundation, the C. Homer and Edith Fuller Chambers Charitable Foundation, and The Art Museum of Southeast Texas. The exhibition was part of the Houston Contemporary Art Fair, Houston, Texas, and was organized by Art Museum of Southeast Texas, Beaumont, Texas. The exhibition was part of the Houston Contemporary Art Fair, Houston, Texas, and was organized by Art Museum of Southeast Texas, Beaumont, Texas.
Over the last decade, a so-called “psychedelic renaissance” has taken hold of the developed world. Clinical research into drugs like LSD and psilocybin is booming, ayahuasca jungle tourism is mainstream, corporations are patenting psychoactive formulations, and efforts to legalize visionary plants are popping up faster than mushrooms after rain.

But renaissances are about as much as anything, and so far this one has left a crucial question unasked: “What is the relationship between psychedelics and contemporary art?” We need a frank assessment of drugs and creative expression that reaches beyond the boundaries of a self-conscious and marginal “psychedelic culture.” One thing should be clear: there is a crucial difference between psychedelic art—generally illustrative, often subcultural, and frequently generic—and the psychedelic artist: those mavericks inspired by the phenomenology of altered states to formally intervene into the problems, and possibilities, of the amplified image.

Patrick Turk is a psychedelic artist. For over two decades, he has produced installations, objects, and images that expand the range of paper collage even as they expand the minds of viewers. Some of these works, to be sure, are knowing riffs on the trashy excesses of drug culture. In his 2017-2018 installation Trip Harder…Go Farther (which is not included in Higher Planes and has appeared under different titles), a freaky figure that Turk calls “Uncle Roscoe” is melting down in his basement recliner, blowing his mind with black-light pictures hung on the walls. These images brilliantly remix the styles included in his already distorted takes on space and history.

Elsewhere, Turk steps fully into his own unique phantasmagoric domain. In The Superorganism from 2012, he presents the viewer with mandalas, strange creatures, and biological cosmograms that depict mutant metamorphoses of animal, human, plant, and god. These seething artifacts extend Turk’s earlier work with 2D collages, which jigsaw together a myriad of image fragments, sometimes in multiple dozens of copies that Turk painstakingly extracts from books and other paper sources. Turk’s sculptural turn beyond the flat page began with a breathtaking Time Travel Research Institute Presents: Patrick Turk series from 2010-2011, in which the artist shaped and bent collaged surfaces into 3D dioramas tucked behind vitrines peppered with magnifying lenses. These perceptual tools encouraged the viewer to fall into the twisted details, actively distorting their own impressions of Turk’s already distorted takes on space and history.

Without losing his connection to the primal language of collage, with its ironic juxtapositions and layers, Turk’s sculptural experiments with paper and glue have birthed complex assemblages that work, and delight, on multiple levels. While the specific images that Turk constructs still veer towards the hallucinogenic, the formal and abstract qualities of psychedelic experience are as important to his work as archetypal content. One of the key formal elements is the tension between the dense totality of the overall piece, with its psychedelic horror vacui, and the specific call of precise details, whose sharp articulations can capture and obsess the gaze. From out of a larger pattern, we are called to pay close attention to tiny elements that in turn pull the rug out from under our holistic seeing. The very search for the concrete submits to a deeper distortion.