MIGNONI

Rob Reynolds: *Icebergs and Suns*
MIGNONI | New York City
January 26 - April 15, 2023

Circulation ~ 0° (Cervino/SF0518A 65.9321°N, -38.3352°W 12:40-2:15PM), 2022
Oil alkyd and acrylic polymer paint, 24 ¾ x 30 ¾ in.

NEW YORK, NY – Mignoni is pleased to present the gallery's first exhibition with Los Angeles based American artist Rob Reynolds (b.1966). Reynolds works primarily in painting and sculpture, and this is the first public-facing presentation of his multi-layered *Icebergs* project. While his ongoing approach attempting to reframe select Conceptual, Minimalist, and Pop art strategies with the ecological are on display, this recent body of work has a new concern: an invitation to contemplation, attempting to embody the Arctic as an artistic condition.

Working with technical image data captured by a group of earth scientist[i] friends studying icebergs to understand the climatic impact of accelerated glacial melt, Reynolds' studio has worked to transform this technical imagery into detailed, high-resolution 3D digital objects - using modeling software programs, generating source imagery to create paintings, sculpture and experimental AR installations. For Reynolds, the modeling stage of the process requires speculative and interpretive leaps, making the work an artistic expression. And yet, in the view of the scientists, the resulting forms are the most accurate representation of icebergs created, veering into a conversation about likeness, provoking the question *what is an image?*

This points to a productive tension in the work: where the scientific model has implicit gaps and voids, the artist fills them in, and a kind of visual poetics ensues, gesturing towards what art historian Christopher Heuer calls *a different kind of wonder.* [ii] The work offers the viewer a direct encounter with a representation of an iceberg, pointing to an ecological issue that exists so far outside the human scale of reference as to be nearly incomprehensible.

The iceberg sculpture, **A Fragile Absolute 1.1 (Cervino/SF0518A),** 2023, was robotically carved, and hand finished in reclaimed statuary Carrara marble. Reynolds views the image capturing techniques (drone-based structure-for-motion composite imaging and sub-surface multi-beam sonar) as directly connected to a continuum of the use of optical devices. From the camera obscura forward: all were created to bring high resolution optics to the realm of the hand and render space beyond the visual capacities of the human. And on the most immediate *visual* level, the crystalline, carved statuary marble bears an uncanny resemblance to glacial ice seen at a distance. While the marble was formed from the geological compression of sea creatures 250 million years ago, and the ice sheet from which its referent calved was formed by layers of snow that accumulated over a million years, the iceberg on which the sculpture is based disappeared in only three years, (and more Ice has melted in the past twenty years than the previous 200). [iii] That we may see the world from an iceberg's perspective, Reynolds' sculpture offers a play of time and physical scale in the present: *while we see the iceberg in its complete form, it has since melted and is now seawater*.

The iceberg paintings, Circulation 0-270 (Cervino/SF0518A) are based on six still images of the iceberg created by circling the rendering in a 3D animation program. Different from every angle and constantly in flux, while each appears to be radically different – these paintings offer six distinct views of the same iceberg. In a paradoxical u-turn, the smooth painting surface becomes messy. Reynolds engages in a range of painting techniques- from wet-into-wet brush application native to a landscape painting lexicon to scraping the paint film and even using his fingerprints to create and describe the form. Perhaps even point to self-implication. The paintings are also informed by his recent trip to the Arctic, where he studied and filmed massive icebergs during what turned out to be the hottest period in recorded human history. While the work might reference or invoke the romanticist works of Frederic Edwin Church or William Bradford and the procession of technological optical devices employed in the history of landscape painting, the multi-perspective, above and below of production, extends the gaze into new territory.

Of the New Suns, 2022; Reynolds said: "the suns are in many ways the simplest paintings I make: on the most basic level, every being has their own relationship to it, and on the other - they are just circles in rectangles." The title *New Suns* refers to Octavia Butler, who wrote: *There is nothing new under the sun, but there are new suns.*[iv]

In Reynolds work, the distinctions that animate much of contemporary art debate between analog and digital, art and science, traditional, and technological image making collapse. Always changing, melting rapidly, and widely circulating in the public imagination as an embodiment of human-caused climate change, Reynolds asks whether icebergs might be readymade for the 21st century.

Through their serial logic, the economy of means, and conceptual organization in dialog with Minimalism, the paintings and sculpture privilege the agency and perception of the viewer's experience. The same distance from the address, 960 Madison Avenue as Salt Lake City, the Arctic is not some far-off, remote abyss, irrespective of geopolitical boundaries, our every move is deeply connected to its fate. For the scientists – the iceberg point-cloud data and technical iceberg imagery serve as a tool for discovery – Reynolds views it as an artifact of their multilayered process of generating knowledge and a pathway to enlightenment and possibility. The artwork in this exhibition might ultimately point to the beauty and fragility of our planet.

The artist will donate a percentage of his profits to support the Juneau Icefield Research Program. (link)

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[i] Earth scientists Dave Sutherland Ph.D. and Kristin Schild Ph.D.: their work: https://agupubs.onlinelibrary.wiley.com/doi/10.1029/2020GL089765

[ii] Christopher Heuer, Into the White, The Renaissance Arctic and the End of the Image, ZONE, 2019

[iii] https://climate.nasa.gov/vital-signs/ice-sheets/

[iv] Octavia E. Butler, in *Parable of the Trickster, 1989*

A Fragile Absolute 1.2, 2023
High resolution, 6.5 million polygon .obj/.stl file
Dimensions variable

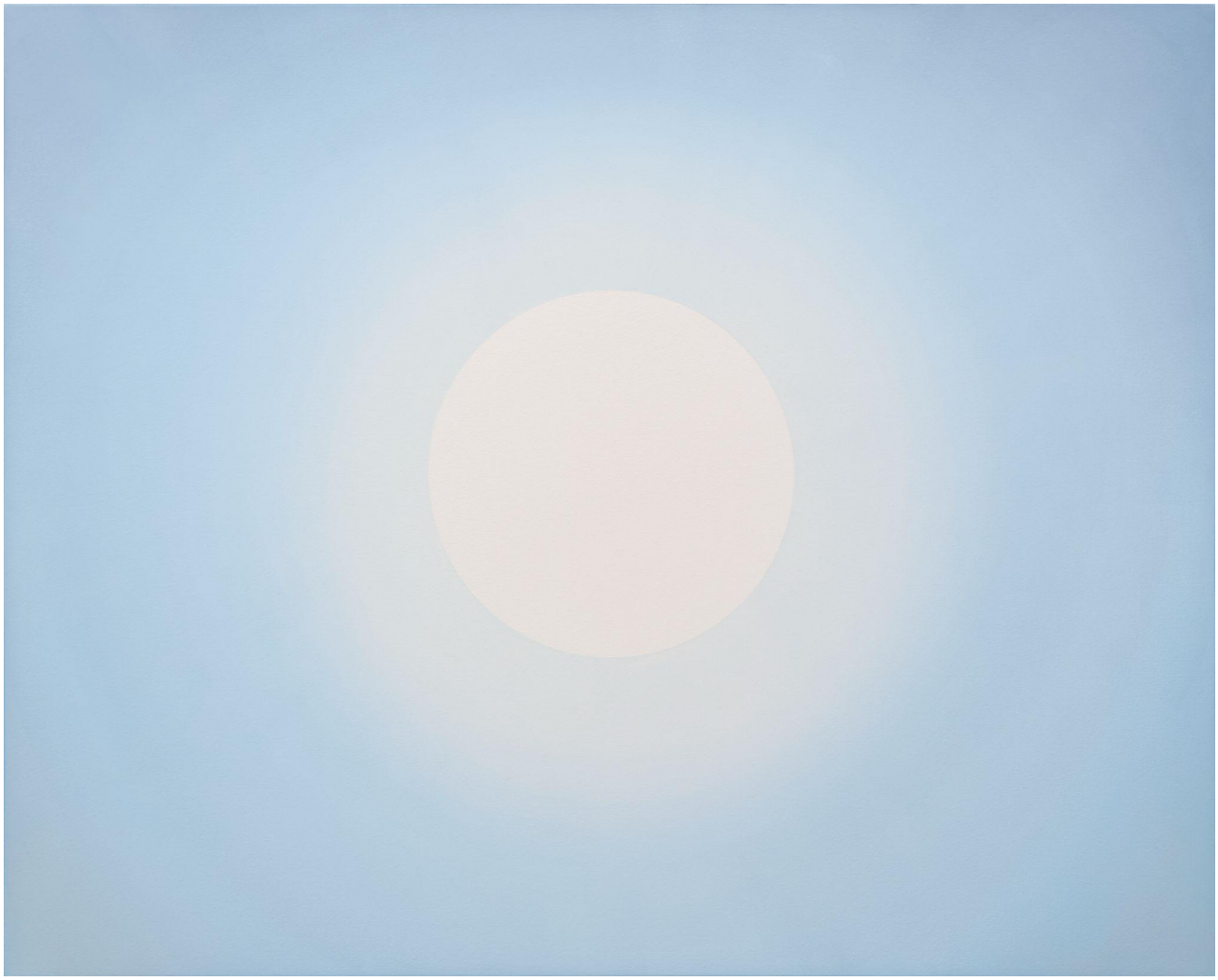
A Fragile Absolute 1.2, 2023 (Cervino/Matterhorn SF0518A) high-resolution digital master file, is based on drone-based structure- for-motion and subsurface multi-beam sonar data of what was named the Cervino/SF0518A iceberg, captured in the Sermilik Fjord, near the town of Tasilaq in Southeastern Greenland on August 5th, 2018. The digital master image file was created by Rob Reynolds Studio working with data captured by earth scientists Professor Dave Sutherland Ph.D. (oceanice.org), and Kristin Schild, Ph.D., University of Oregon Dept of Earth Sciences, and their team, with the support of the National Science Foundation Office of Polar Programs (Arctic Natural Sciences), with purpose of using iceberg geometries to understand the impact of freshwater flux on local and global ocean current circulations. At 352 meters long, 285 meters high, 70 meters above the waterline and 231 meters deep, the iceberg was about three times bigger than the New York Public Library, with an overall fresh water volume equivalent to 734 Olympic sized swimming pools at time of capture. Above water volume at the moment of capture is 1,506,660 cubic meters, assuming standard ocean water and ice densities, with a total iceberg volume of 18.356 million cubic meters. This is the total amount of fresh water added to the ocean when it ultimately mixed with ocean water. The moment the iceberg calved from the Helheim Glacier and floated freely, the sea level rose 0.00002326mm. Approximately 17,000 icebergs of this size calved from the Greenland Ice Sheet in 2018, raising the ocean approximately .5mm. Cervino/SF0518A drifted southeastward at 0.027m/s from local coordinates 65.870°N, -37.867°W. As of May 2021, when the digital file master was created, Cervino/SF0518A since drifted in a figure eight pattern, ultimately leaving Sermilik Fjord, travelling down fjord and around Cape Farewell at the southern tip of Greenland, disappearing entirely as its form changed and mixed with ocean water. It is now sea water.

Outputs for this digital master include 2d drawings and paintings, digital animations, CNC carved sculpture, 3d prints, and AR monuments.

The artist acknowledges with great appreciation Professor Dave Sutherland Ph.D. (oceanice.org), University of Oregon Dept of Earth Sciences, Eugene, Oregon; Kristin Schild, Ph.D., University of Maine, Orono; and their team of researchers. Rob Reynolds Studio team: Curime Batliner, Engineering, SciARC; Jeffrey Stuker and Nicolas Miller, 3d Modeling; Angel Alvarado, Graphics and Rendering; Constantin Gardey, Rhino modeling and outputs; Miles Driscoll, Precision Stone, NY; Nicolas Berrgruen and the Berggruen Institute; Tobias Rees, Transformations of the Human, Berkeley.

Circulation ~ 45°
(Cervino/SF0518A 65.9321°N, -38.3352°W 12:40-2:15PM), 2022,
Oil alkyd and acrylic polymer paint , 24 ¾ x 30 ¾ in.(62.9 x 78.1 cm)

Circulation ~ 270°
(Cervino/SF0518A 65.9321°N, -38.3352°W 12:40-2:15PM), 2022,
Oil alkyd and acrylic polymer paint, 24 ¾ x 30 ¾ in. (62.9 x 78.1 cm)



New Sun, (blue), 2022, Oil alkyd and acrylic polymer paint, 48 ¾ x 60 ¾ in. (123.8 x 154.3 cm)

About the Artist

Rob Reynolds has been the subject of solo exhibitions at Anthony Meier Fine Arts, San Francisco, CA; LAXART, Los Angeles, CA; Natural History Museum of Los Angeles County, Los Angeles, CA; David Winton Bell Gallery, Brown University, Providence, RI; Landau Gallery, Belmont, MA; Ochi Gallery, Ketchum, ID; ROVE/Kenny Schachter Contemporary, New York. Group shows include: Gagosian Gallery, Los Angeles: UTA Artists Space, Los Angeles; Garden LA, Los Angeles; Peter Mendenhall Gallery, Los Angeles; Friedman Benda Gallery; New York, Ochi Gallery, Los Angeles & Idaho; NYEHAUS, New York.Reynolds' work is in the permanent collections of the Los Angeles Contemporary Museum of Art, The Natural History Museum of Los Angeles County, The R.I.S.D. Museum, LAXART, Brown University, and numerous private collections. Reynolds received a B.A. in Art and Semiotics from Brown University and attended the Whitney Museum Independent Study Program. He was a Berggruen Institute Artist Fellow from 2018-21. He lives and works in Los Angeles, CA.

About Mignoni

Mignoni, based in New York, specializes in works by prominent European & American post-war artists with a focus on minimalism.

The gallery advises institutions and private clients in acquiring works by a renowned group of artists, including Alexander Calder, Donald Judd, Rudolf Stingel, Ed Ruscha, John Chamberlain, Adolph Gottlieb, Lucio Fontana, and Eduardo Chillida, among others.

The gallery presents two to three high-quality exhibitions each year. Past exhibitions include solo presentations by Donald Judd, Sol LeWitt, and Frank Stella and group shows featuring the work of Dan Flavin, Donald Judd, On Kawara, Robert Mangold, Kenneth Noland, Joel Shapiro, and Christopher Wilmarth.

Fernando Mignoni founded the gallery in January 2017. Previously at Christie’s London for nearly a decade, he left as Director of the Contemporary Art Department in 2007 to join his family’s gallery, Galeria Elvira Gonzalez, Madrid. From 2007 to 2017, he ran the secondary market program both at the gallery and art fairs. He also organized shows by Donald Judd (2009), John Chamberlain (2010), Alexander Calder (2010), Dan Flavin/Donald Judd (2013), and Robert Mangold (2017). Mignoni is an expert in the work of Donald Judd, Agnes Martin, Alexander Calder, Robert Mangold, Lucio Fontana, and Eduardo Chillida.