



John Chervinsky

Richard Levy Gallery
info@levygallery.com
505.766.9888
www.levygallery.com
@levygallery  

□ **John Chervinsky** (b. 1961 - 2015)
Balloon, Rock on Table with Painting 2015
archival inkjet print

30 x 24 inches: image
76.2 x 61 cm
31 x 24.5 inches: frame
78.7 x 62.2 cm
Edition 3/15
\$2,725



Available framed at the gallery

 **John Chervinsky** (b. 1961 - 2015)
Hourglass, Painting on Door, 2015
archival inkjet print

30 x 24 inches: image

76.2 x 61 cm

31 x 24.5 inches: frame

78.7 x 62.2 cm

Edition 3/15

\$2,725

38 x 30 inches: image

96.5 x 76.2 cm

47 x 39.25 inches: frame

119.4 x 99.7 cm

Edition 1/3

\$7,500



Available framed at the gallery



John Chervinsky

Clock, Outlet and Painting on Wall, 2011

archival ink jet print

30 x 24 inches: image

76.2 x 61 cm

32 x 26 inches: frame

81.3 x 66 cm

Edition 2/15

\$2,725



Available framed at the gallery



John Chervinsky

Hope, 2006

archival ink jet print

6 x 5.75 inches: image

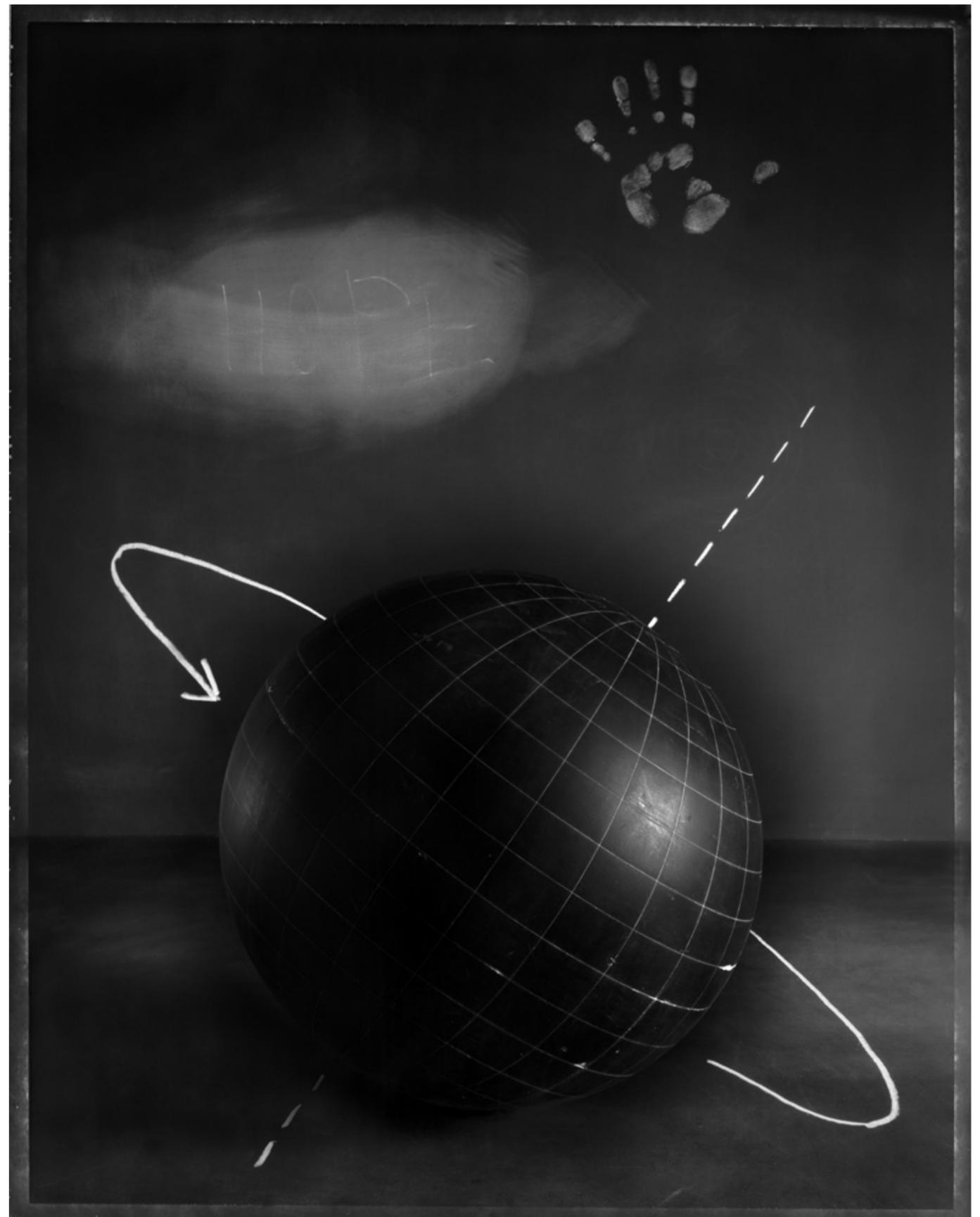
15.2 x 14.6 cm

16 x 14.375 inches: frame

40.6 x 36.5 cm

Edition of AP

\$600





□ **John Chervinsky**, *Oranges, Box and Painting on Door*, 2011, archival inkjet print, 24 x 30 inches/
61 x 76.2 cm: image, Edition 11/15, Price on Request



□ **John Chervinsky**, *Apples, Painting on Door*, 2011, archival inkjet print, 24 x 30 inches/61 x 76.2 cm : image, Edition 7/15, Price on Request

Studio Physics Artist Statement

I am fascinated by the concept of time. I can measure it, account for it in an experiment in the lab, and live my life in it, but I still don't know what it is, exactly. We are all aware of the great pioneering time and motion studies done by practitioners such as Eadweard Muybridge, Harold "Doc" Edgerton and even the experimental work of Bernice Abbott done during the late 1950's at MIT. That work investigate motion with image capture intervals ranging from 100 nanoseconds (the time of the pulse of a fast strobe) to several seconds it takes for a horse to trot in front of a reference grid. In fact most contemporary photographs work somewhere within that range. What would happen then, if we decided to work outside that range? What would happen if we picked an image capture interval of not seconds, but weeks?

This conceptual work in progress is an investigation of the physical phenomena of still and moving objects in space over time.

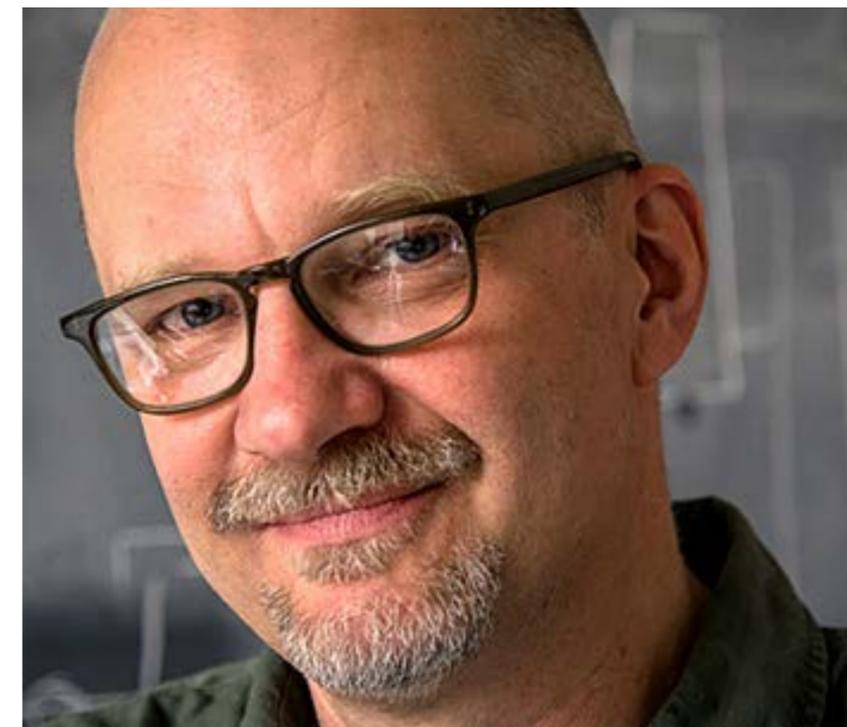
My process is as follows:

- 1. Compose and photograph a still life.*
- 2. Crop a subset of the image and send it to a painting factory in China.*
- 3. Wait for an anonymous artist in China to complete an actual oil painting of the cropped section, and send it to me in the mail.*
- 4. Reinsert the painting into the original setup and re-photograph.*

As with previous work, I'm interested in issues relating to perspective. I'm interested in tensions expressed in the comparison between reality vs. representation. I'm interested what happens when I collaborate with another artist that has no idea they are involved in a collaboration, and I'm interested in seeing and expressing subtle changes over time that we might otherwise take for granted.



John Chervinsky (1961 - 2015) worked at an applied physics lab at Harvard University. His work is found in numerous public and private collections including the Museum of Fine Arts, Houston; the Museum of Art, Portland, OR; and the Fidelity Investments Collection.



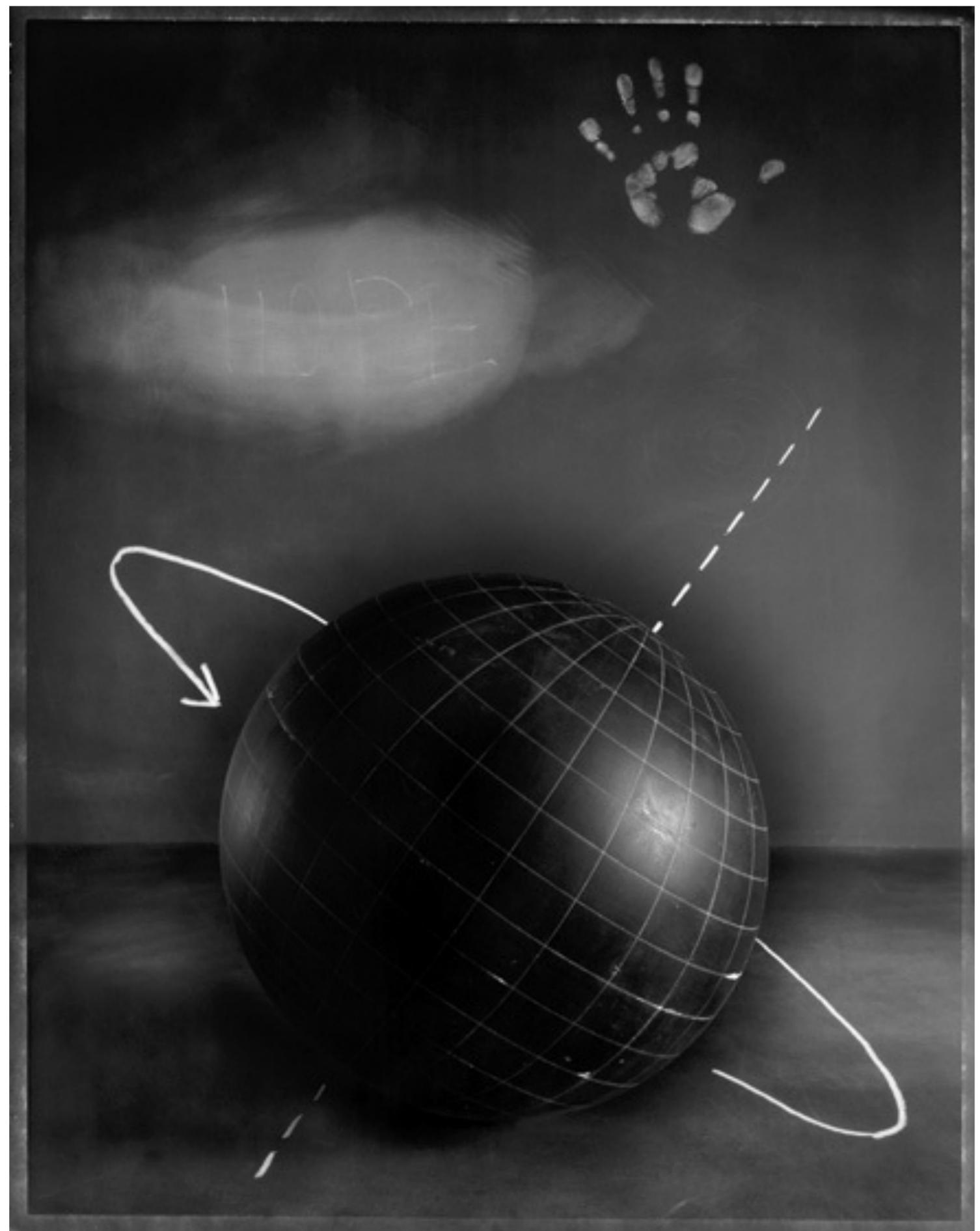
"A point of view can be a dangerous luxury when substituted for insight and understanding." Marshal McLuhan

Lenses and cameras are the tools of the trade for a working photographer, but it is the field of optics, as it relates to human vision, that can carry with it a multivalent symbolic possibilities for the artist. It can stand as a testament to our expansion of human knowledge and perception. It can also symbolize aspects of our weaknesses, thus leading to a greater understanding of the human condition. Are we prone to the same limitations as our trusty camera on a tripod, held to the earth, seeing the universe from a fixed and single point?

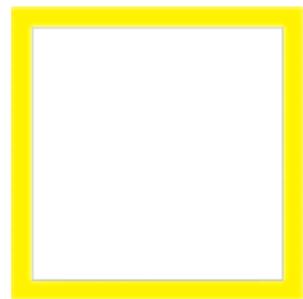
My exploration begins in my attic studio. In it are a pair of slate blackboards; they are illuminated with a single window aided by reflecting panels. One of the boards is places in the vertical plane, the other in the horizontal. A large-format view camera points toward their line of intersection and records chalk markings combined with real objects. I employ a mixed media approach with found and constructed objects as sculptural elements, while using chalk drawing as a spatial tool. I use Polaroid Te 55 film because it produces it produces and instant positive (for proofing) and a high quality negative for scanning and printing.

I intend for these open-ended images to appear as imaginary, or even whimsical science demonstrations or physics experiments, complete with diagrammatic embellishment. They are not intended to be scientifically factual, but more that they are reflective of the ongoing philosophical debates that have read for centuries. While it is my intent that work's institutional learning motif places it into the world of ideas, it is not intended to be instructional. Rather, I see An Experiment in Perspective as posing questions without easy answers. My intent is to not to express a single narrow perspective, but to, among others expose the pitfalls of doing so.

 -John Chervinsky



John Chervinsky (b. 1961 - 2015)
Hope, 2006, archival inkjet print, 6 x 5.75 inches: image, 15.2 x 14.6 cm
11 x 8.5 inches: paper, 27.9 x 21.6 cm, **\$500** (unframed)



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