

Shotgun Review

JOHH DWYER: SUPER POOR FRIENDS at Queens Nails Annex

by Chris Sollars



OHHH did you SEEE IT?

I did, and if you didn't you missed out on supporting one SF's finest local Artists' spaces Queen's Nails Annex and one of SF's finest musicians John Dwyer. John arrived in town roughly 9 years ago, had nothing and made something happen, and is continuing to make it happen with THEE OH SEES. Simultaneously while developing new vibrant Visions and Fuckin Rockin Hip Swaayin Music, John has been simultaneously developing these visions on paper and in variety of media, as previously seen on record sleeves.

The installation didn't stop on the end of the paper. Drawings hung all over the walls. Painted orifice on the Bathroom floor, painted log on the floor next to a large red dot with Wolverine Rug on top, Cobra dressing screen in the corner, and flat Black paint blotches that came out of the drawings went all over the wall, door, and back into the paintings.

Rhode Island born and bred you can see John's roots in Providence but they mix with the San Francisco signage and imagery into his own visual language and style. The images are graphic and PoPPy, not like recent Pop Images but a throw back to early 20th century images of Victorian buildings and child toy graphics, Japanese drawings, and patterns that all morph into each other. Text is utilized like lyrics and signage which are often overlaid or written on top of previous thoughts and text. There are also enough orifices to wonder where he is going to stick his thumb next.

Images and text all have dual uses, multiple meanings and suggestions. The visions are a mix of images that morph back from abstractions and patterns to faces. Butt cracks turn into faces. Orifices turn into eyes. The background shapes become foreground, the foreground recedes the background. The positive and negative shapes, dark and light marks are in constant flux and continuously in conflict, which adds a physical richness to the viewings experiences, and new discoveries are always abundant.

There is some strange shit goin on, its weird, and seductive. The humor is there, the playfulness is there. and John's hand and intention is getting stronger. *Super Poor Friends*

gives us a broader scope of John's thinking. And like his music the art has a physical reaction on and in the viewer. I am excited to the future when John jumps out of the paper and into our space. John shouldn't be workin a job just makin art and music period.

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