

12 MIDNITE



The Future of the Past



The Drawers - Headbones Gallery

Contemporary Drawing, Sculpture and Works on Paper

12 MIDNITE

The Future of the Past

June 30 - July 28, 2012

HEADBONES GALLERY

Artist Catalog, 12 Midnite - The Future of the Past
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This catalog was created for the exhibition titled "12 Midnite - The Future of the Past"
at Headbones Drawers Gallery, Vernon, BC Canada, June 30 - July 28, 2012

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12 Midnite - Low Brow Panache, Commentary by Julie Oakes
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RICH FOG



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The Future of the Past

Commentary by Julie Oakes

12 MIDNITE - *Low Brow Panache*



The primary definition of “lowbrow” is “one who is unconcerned, uninvolved or uneducated in intellectual pursuits” 12 Midnite has attached “Low brow” as a descriptive to his work with insistence. Yet insisting that his repertoire of imagery - much of it automobile related - should be deemed worthy of the high echelon of Fine Arts is in itself an “intellectual” stance.

12 Midnite is gifted. His prodigious, technically adept output of slickly rendered art pieces derived from the culture of cars, tattoos, comics and love songs takes place

in the neighbourhood where the Tramp hailed from when he met Lady. It's a common narrative. Examined in great literature (Lady Chatterly's Lover) and children's tales (Cinderella), in theatre, opera and dance, depicted in classical art (Breughel's paintings of peasant life) and even veering close to voyeurism (David's Peasants Merry Making); the interest of all arts have been grabbed at one time or another by the diversities between the classes and focused on the “taste” that defines the differences.

Since the automobile and the motorcycle were first individualised, the artists of the working man who have achieved a high degree of technical achievement have been the car/bike painter and the tattoo artist. The imagery chosen to decorate the car or human body shared common sources—hearts, flames, skulls and bones, cartoon characters and stylised symbols. Simple graphic hits - outlined, brightly coloured and embellished with ribbons of text - laud the dark side and consort with the glitzy. The women are big breasted, eye batting, high heeled, short skirted, lip-sticked tarts. The men have muscles, boots and sunglasses. They're all angry, young, free and sexy. Liquor flows and ciggies glow in the dark for love hurts. The gamut of visuals lays claim to the pride of the working man, his girl and their neon romance.

In 1994, 12 Midnite showed his neon

enhanced paintings in the exhibition *Gunland* at Headbones Gallery. The pulse of blue light through the upper window “TRY DRUGS” proclaimed something hip and nebulous as the message distorted to reality with the screaming skull behind the didactic neon.

Fifteen years later, in *Future of the Past*, aptly named, 12 Midnite uses pop imagery often taken from retro visuals and brings them forward into a more futuristic technological format. With a paint style as attractively shiny as a souped-up hot rod, Midnite's technical expertise lends class to his power pieces (literally for many have neon attachments). He throws the switch up a notch.

Back in the 60's, Clement Greenburg proclaimed his high handed opinion of a new brand of art that became the voice of a generation—Pop Art. He called it fatuous and shallow. In the following years, Pop grazed on the verbal fodder and won the critical canon's approval. Pop Art prices out performed the tried-and-trues of an intellectual generation built on the angst combed through by Freud and a generation of staunch individualists. With Pop, low brow gained eminence. Slumming was no longer entertainment for the aristocrat but ethnographic research for the academic.

The authenticity of the Pop movement, embraced by the rich and powerful, stays true to itself through artists like 12 Midnite because Midnite *lives the life*. He has spent years with his attention commandeered by the automobile



industry and his pin stripes are thinner, his sparkly surfaces as slick as manufactured and his hand as sure as ever. He moved on to work in the movie industry, another discipline that draws from the full scope of status and influence.

For 12 Midnite, the subject matter is consistent but the tone has changed. This latest body of work *chills* with the effortless panache of experience. Listening to the lyrics of 12 Midnites' rock-a billy songs, it becomes as clear as a good laugh. The tarts are older, sweeter and like a good wine they've aged well. The guys are wiry and resilient with a thing or two to say. The work?—more covetable. *Future of the Past* is an elixir of vibrancy, potent, polished and electric.

Julie Oakes - 2102

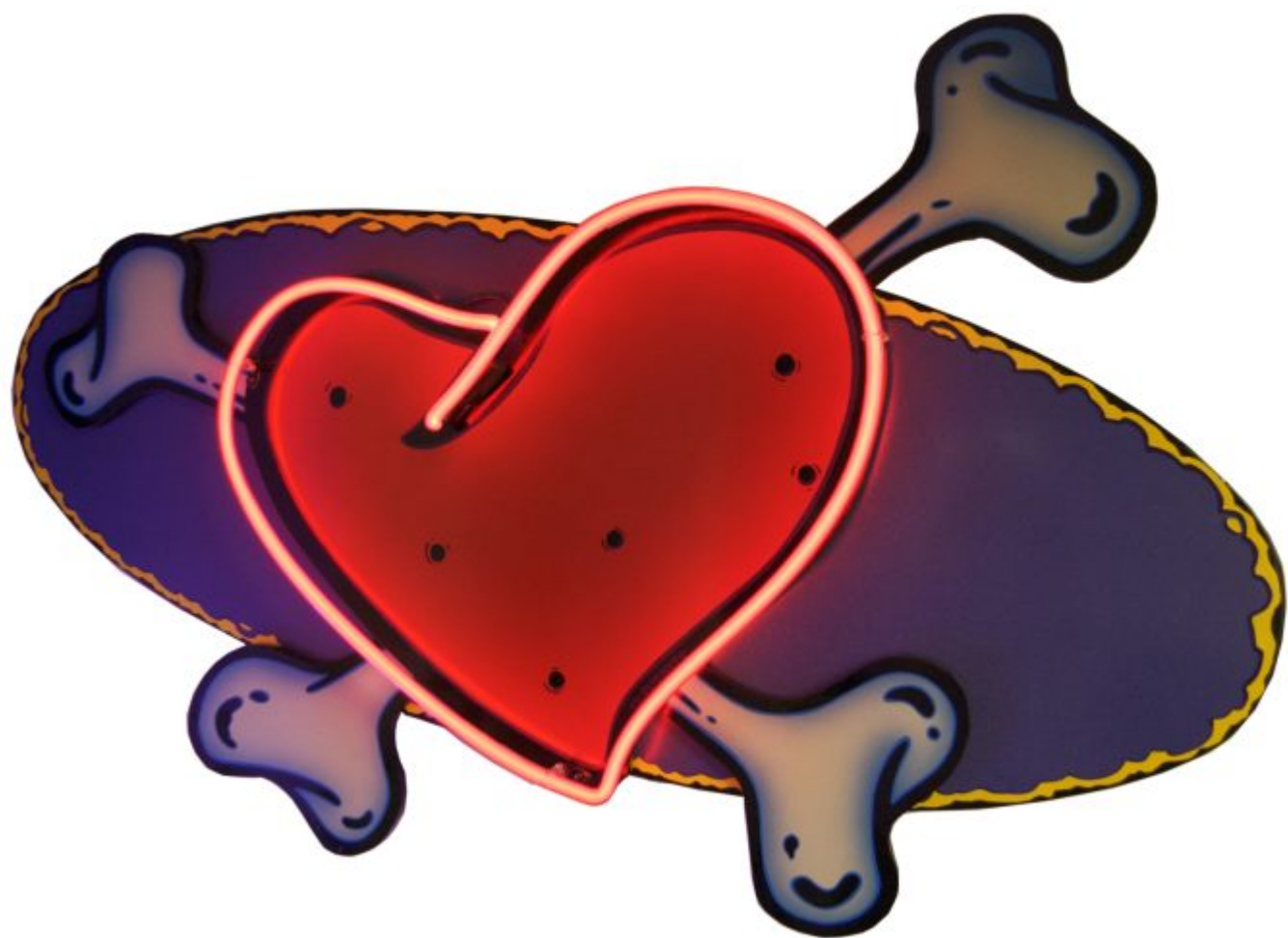


Headbones Gallery, 2012



12 Midnite - Performance at Headbones Gallery, 2012

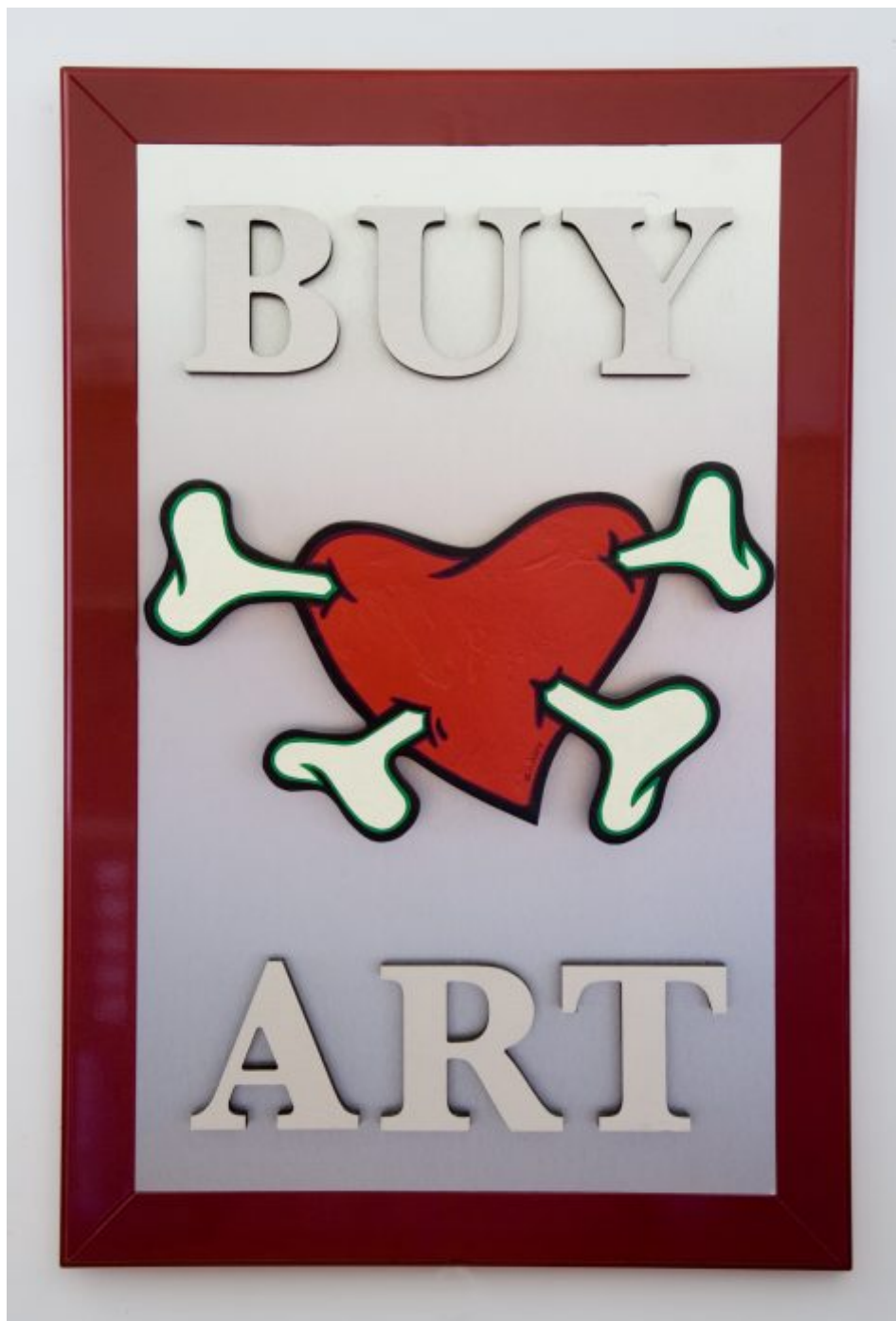
Shot Full of Holes - 2012, Enamel, neon, space-age plastic, wood, 34x56"



Smash - 2012, Enamel on board, 42" across



CLAVITE



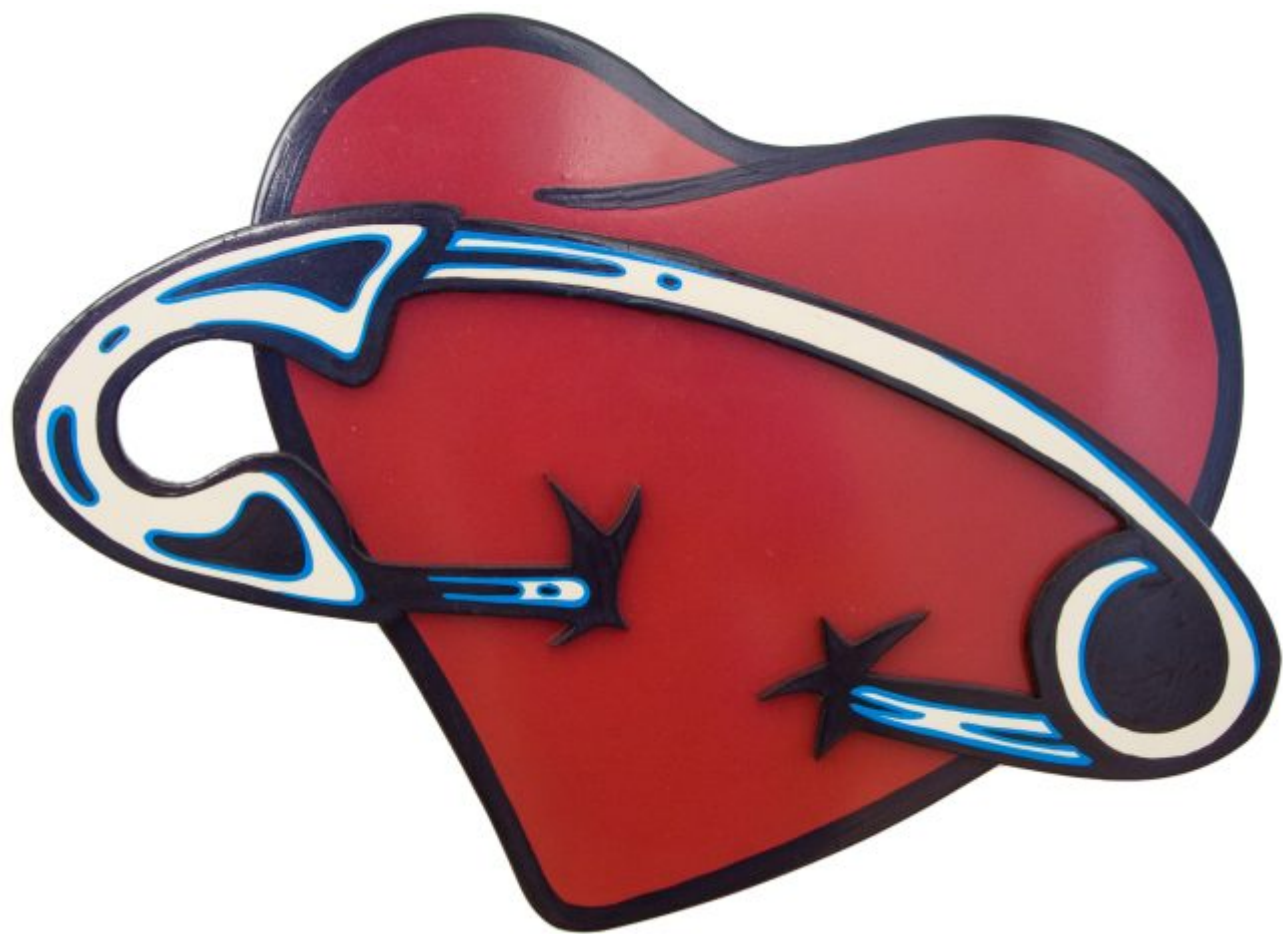
Billboard for a Good Idea - 2012, Enamel, neon, space-age plastic, alum., 46x31"

BUY



ART

Pinned (small) - 2012, Enamel on space-age plastic, 12x16"





Honk Horn for Service - 2011, Enamel and neon on board, 53x32"

HONK
HORN



For
Service

I'll M.I.C. You in Hell - 2011, Enamel on board with aluminum, 36x49"





Mindbender - 2011, Enamel and neon on board, 36x24"







Zapped - 2012, Enamel, neon, space-age plastic, alum., 60x39"



Puzzle of the 12 Midnite Universe - 2011, 16 square panel canvases on board, 37.5x37.5"





Immaculate Conception of Our Lady of Internal Combustion - 2011, Enamel, space-age plastic, wood, 53x40"



Screwed - 2012, Enamel on board, 42' across



Pinned - 2012, Enamel on board, 42' across





Together - 2012, Enamel on board, 38x34"



Forever - 2012, Enamel on board, 38x34"



Buckaneer - 2012, Enamel on space-age plastic, 24x30"



Flaming Woody - 2011, Enamel on board, 12x61"



Taking Liberties - 2011, Enamel on board, 36x36"





Nitemare World - 2011, Enamel on board, 20x16"



WHAAAM - 1993-94, Serigraph, Ed. #/49, 30"x 22"



Kill the Cat in the Hat - 1993-94, Serigraph, Ed. #/49, 22"x 30"



American Fun - 1993-94, Serigraph, Ed. #/49, 30"x 22"



Hell of Guilt - 1993-94, Serigraph, Ed. #/49, 22"x 30"

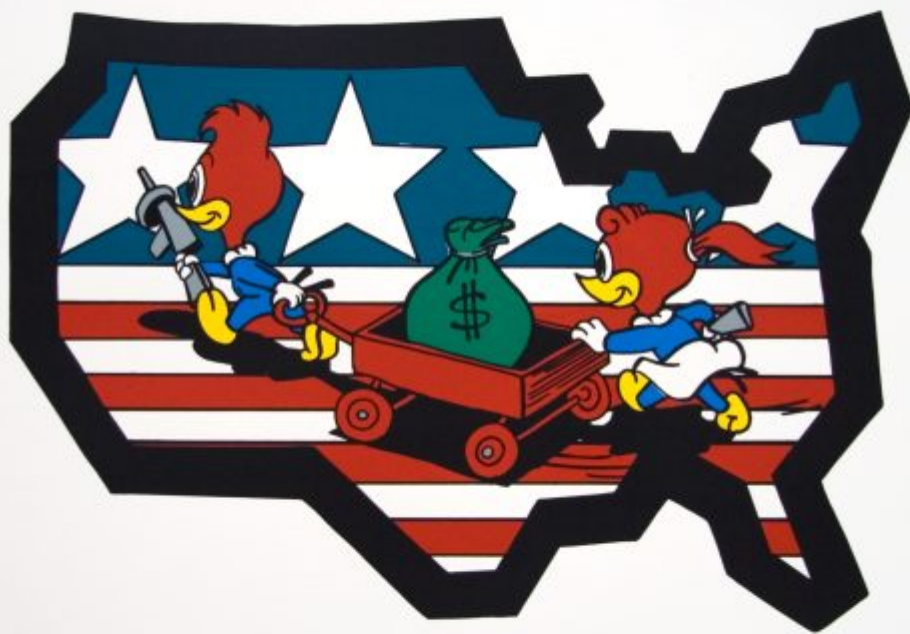






Trouble In Godville - 1993-94, Serigraph, Ed. #49, 22"x 30"





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"by 2018"

12. 10. 1994





12 Midnite - Headbones Gallery, 2012

12 MIDNITE

Education

- 1981- 1983 University of Victoria, Fine Arts and Creative Writing
1997 ECCAD Fine Arts

Selected Solo Exhibitions

- 2012 The Future of the Past, Headbones Gallery, Vernon
2012 The Future of the Past, SMASH Gallery of Modern Art, Vancouver
2011 Taking Liberties, Elliott Louis Gallery, Vancouver
2009 Big Bang, The Chapel, Vancouver
2008 Loud Lowbrow, The Chapel, Vancouver
2007 Lowest of the Low, Looks Could Kill Gallery, Calgary
2005 Americanada (Traveling show), The Space, Austen TX
La Luz de Jesus, Los Angeles, CA
The Sugar Factory, Fresno, CA
2004 Midnite Madness: 20 Year Retrospective, Lowbrow Garage, Vancouver
2004 My Scary World (Traveling show), Perihelion Gallery, Phoenix AZ
The Plastic Factory, Los Angeles CA
2004 New Tiny Drawings, New Tiny, Vancouver
2000 Pure Evil, Lowbrow Garage, Vancouver
1999 I'll M-I-See You in Hell, Brickyard, Vancouver
1998 Road to Ruin, Helen Pitt Gallery, Vancouver
1997 Fireworks, Grunt Gallery, Vancouver
1992 Gunland, Smash Gallery, Vancouver
1991 Nightmare World, Smash Gallery, Vancouver
1990 Mean Young Art, Smash Gallery, Vancouver
1989 Art Mad, Macewan Arts, Vancouver
1989 Television Cannibal, Arts Club, Vancouver
1988 Neon, Pitt Gallery, Vancouver
1988 Manhattan Without Money, Arts Club, Vancouver
1987 Pop Poison, Pitt Gallery, Vancouver
1986 Big Kill-O-Rama Art, Douglas College Gallery, New Westminster
1986 My Scary World, Concourse Gallery, Vancouver

Headbones Gallery presents

12 Midnite



**HEADBONES
GALLERY**

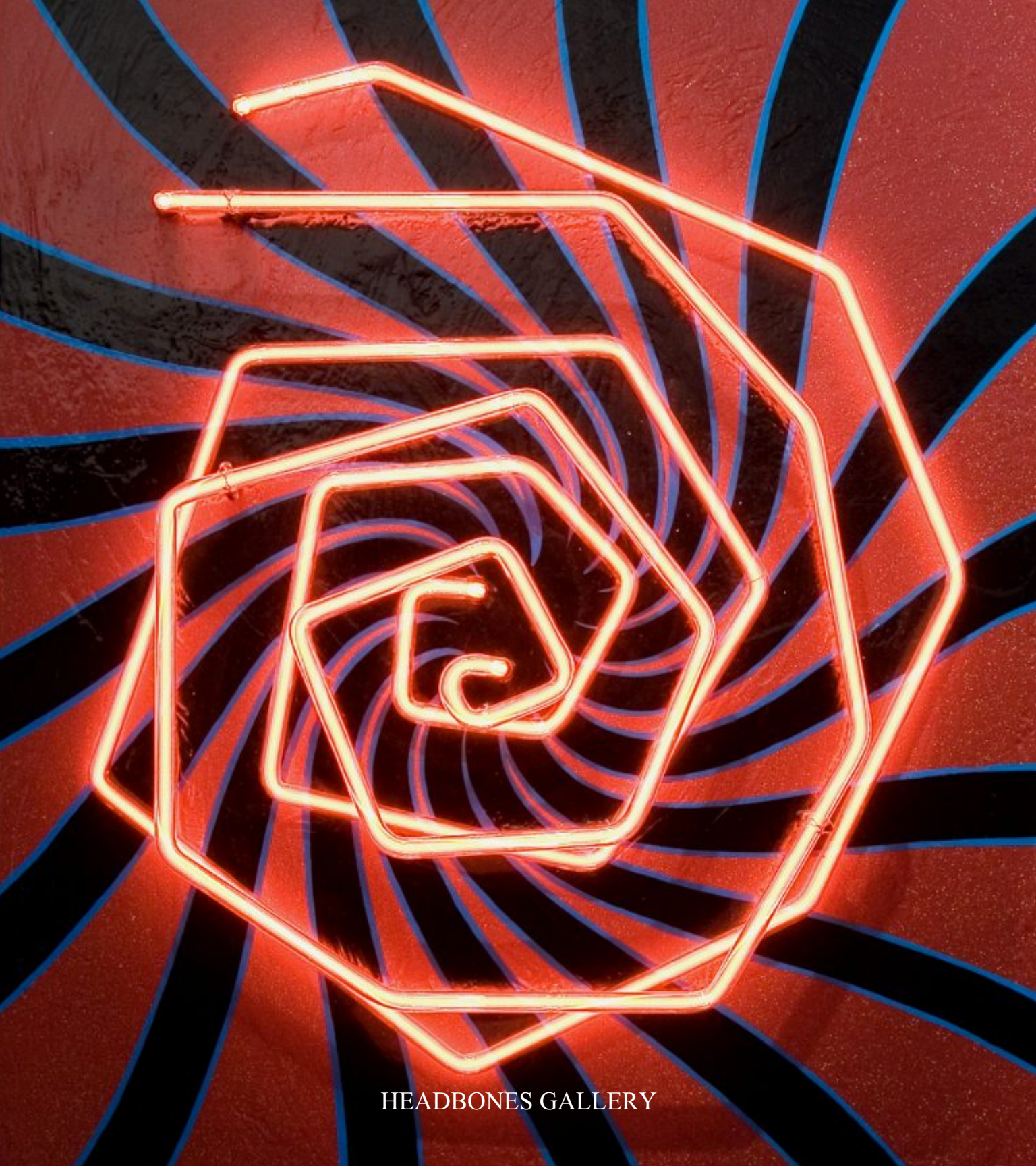
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Hours: Tue-Sat 12-6pm

June 30 – July 28, 2012
Opening Reception
Saturday, June 30 @ 6-9pm

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