

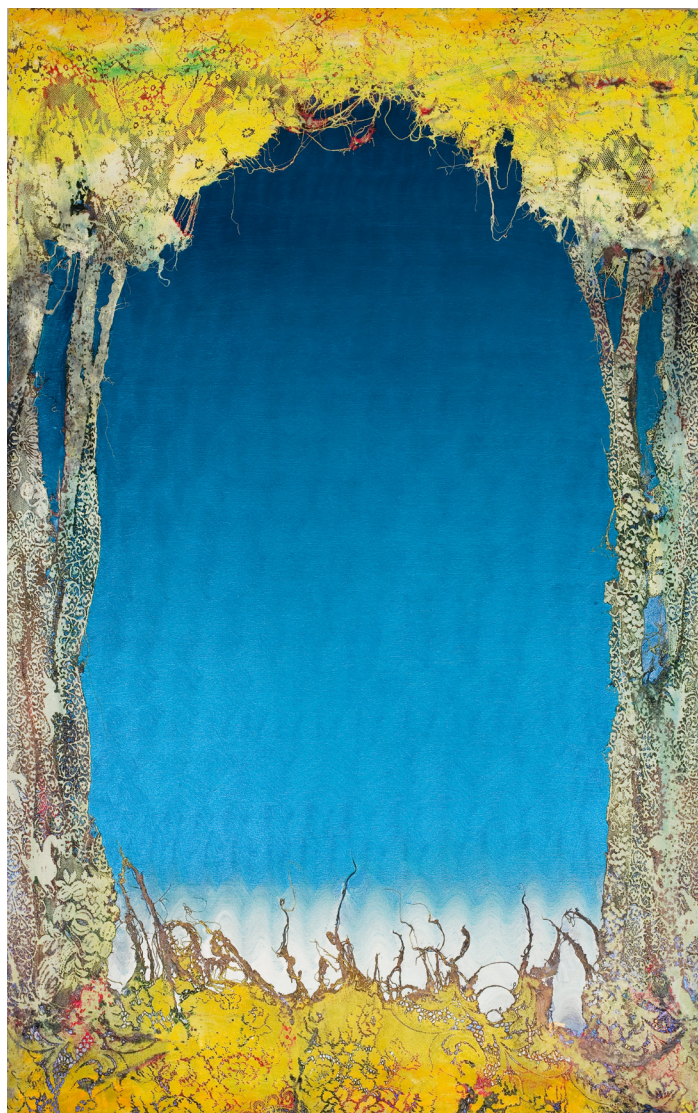


# Mark Flood

## Another Painting

With a deadpan and confrontational tone, Mark Flood interrogates the verbal and visual languages of social media, advertising, the government, and Wall Street. Using the vernacular of these establishments, Flood reveals what he believes to be their inherent absurdity and antagonistic relationship with society-at-large.

Flood's text paintings leverage irony to explore rhetorical violence. The artist stencils imperatives onto various materials, including cardboard, canvas, and vintage metal signs. Acerbic wordplay and satirical phrases—such as "OCCUPY MURDER" and "VOTE DEMON REPLICANT"—incite viewers to reconsider the messages that pervade our consumer culture. Formatted in all-caps and laid flatly against a fluorescent ground, these works blur the colloquial with the commercial, deliberately appropriating the compositional tactics of the advertising industry. Similarly, Flood's logo paintings overlay corporate emblems and seals of government agencies onto crackled, disintegrating surfaces. This faux aging technique, traditionally used in interior design, literally and metaphorically depicts the fracturing of a capitalist veneer.



*Cottonwoods*, 2010. Acrylic on canvas, 78 × 48 inches.  
Collection of Irene and Irving Barr.



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In his repurposed World War II training missile, Flood's language-based artworks move from painting into the sculptural realm. Stenciled with spray paint and suspended in mid-flight, the bomb curtly reads "KILL PEOPLE." Appropriating the controversial World War II practice of naming and painting missiles (e.g. "Fat Man," "Little Boy"), Flood also labels his poignant sculpture. Although physically stationary, Flood's sculpture allows viewers the opportunity to encounter the object as if it were deployed to a target.

Also on view, Flood's lace paintings provide a conceptual window into his larger aesthetic practice. These heavily impastoed works—constructed through layered impressions of paint-soaked, torn lace—act as cultural critique. Lace, a textile historically linked to the decorative arts, is transformed into a charged presence. The paintings mar and memorialize the tattered fabric, recording the aftermath of trauma and conflating the beautiful and the abject.

**Mark Flood** (b. 1957, Houston) lives and works in Houston. Recent solo exhibitions have been held at Zach Feuer Gallery, New York; Peres Projects, Berlin; Galerie Rüdiger Schöttle, Munich; and Stuart Shave Modern Art, London. His work has been featured in numerous national and international exhibitions, including shows at Galerie Perrotin, Paris; Utah Museum of Contemporary Art; and Marlborough Gallery, New York. In 2009 Flood's work was featured at REMAP2, Athens, Greece, during the Athens Biennale. Flood received the Engelhard Award in 1991 and is represented in the permanent collections of the Dallas Museum of Art; the Menil Collection, Houston; the Modern Art Museum of Fort Worth; and the Museum of Fine Arts, Houston.

*Mark Flood: Another Painting* is organized for the Contemporary Art Museum St. Louis by Jeffrey Uslip, Chief Curator.

This exhibition is generously supported by Zach Feuer Gallery, New York, and Peres Projects, Berlin.



*FEEL NOTHING*, 2013. Acrylic on canvas, 93 × 64 inches.  
Courtesy the artist and Zach Feuer Gallery, New York.



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