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FATAL LINKS

WORKS BY JUAN LOGAN
MARCH 11 - APRIL 16, 2017

LIST OF WORKS

Elegy I

Acrylic paint and glitter on canvas
48 x 60 inches
23,000

Elegy II

Acrylic paint, olefin, glitter on canvas
48 x 60 inches
23,000

Elegy III

Acrylic paint, glitter, puzzle pieces, olefin on canvas
48 x 60 inches
23,000

Casta?

Handmade paper made from cotton
confederate flags
14,000

7

glitter and fabric on wood
12,000

The Imaginary Other

Acrylic paint and wallpaper on panel
42 x 60 inches
20,000

The Margins

Acrylic paint and wallpaper on panel
42 x 60 inches
20,000

The Help

Acrylic paint and wallpaper on panel
36 x 48 inches
18,000

Unintended Relations (small wallpaper pieces) 1,800 - 2,000

Paravent, 2,800 (3 pieces)

Processional, 2,800

Larger wallpaper pieces 3,500

About the Artist

Born in Nashville, Tennessee, Juan Logan's artworks address subjects relevant to the American experience. At once abstract and representational, his paintings, drawings, sculptures, installations, and videos address the interconnections of race, place, and power. They make visible how hierarchical relations and social stereotypes shape individuals, institutions, and the material and mental landscapes of contemporary life.

Juan Logan has exhibited extensively nationally and internationally. His works are in private, corporate, and public collections, including the Whitney Museum of American Art, the Philadelphia Museum of Art, the Gibbes Museum of Art. Most recently, his piece "Some Clouds are Darker" became a part of the Smithsonian's National Museum of African American History and Culture.

Juan Logan resides in Belmont, North Carolina and is currently the conservation manager at the Vollis Simpson Whirligig Project, actively restoring thirty-one large-scale sculptures by Vollis Simpson for the City of Wilson, North Carolina.

Casta? Series

The Casta? series explore ideas of purity, lineage and breed, and the value placed on these concepts in American traditions of defining identity. Created from shredded Confederate flags, this work considers the ever-changing demographic of America. Simulating varying skin tones, the piece reflects the difficulty that exists when talking about an uncontaminated race. People are not truly white or black or red or yellow. Considering the extended history of the mixing of people from all over Europe and Africa before they came to America, one has to ask, "What does that pure race of people really look like?"