



BAYNE
PETERSON

*Mantis
Shrimp Eye*

CONTENTS

DEEP FASCINATION

by Dominic Molon

04–05

ARTWORKS

03, 06–25

CV

26–27

COLOPHON

28



Deep Fascination



by *Dominic
Molon*

The sea, once it casts its spell,
holds one in its net of wonder forever.

JACQUES COUSTEAU

Bayne Peterson invokes the sense of wonder we still possess before observable but not completely knowable natural phenomena by titling the presentation of his recent object ensemble “Mantis Shrimp Eye.” The eye of the mantis shrimp is both physically extraordinary with its large eye “bulb” attached to a protruding appendage, and even more astounding for its optical attributes, possessing twelve color receptors to our three color receptors. Peterson’s works feature a similar tension between the visceral and improbable dynamism of their material structures and the kaleidoscopic complexities and intensities of their surfaces. Their form and visual affects evoke the dazzling colors, unusual bodies, and mystifying natural architectures presented in the iconic 1970s series “The Undersea World of Jacques Cousteau.” The program not only set the standard for “Blue Planet” and other oceanic televisual explorations, but allowed the viewer the perspective not only of a diver in the deep sea, but also that of the denizens of that environment—a sensibility Peterson cultivates through connections between the mantis shrimp’s multidimensional powers of perception and sculptural form.

The sculptures’ undulating shapes suggest myriad cultural associations as well—a Brancusi or Noguchi sculpture here, a mid-century chaise longue there, and a stylized boombox from the 2000s elsewhere—only for them to collapse and dissolve into something amorphously unrecognizable and other. There’s an urge to “figure them out” that, gradually, evolves into a realization that the whole point is the straightforward and ultimately more rewarding appreciation of their sophisticated synthesis of contour, pattern, surface texture, and volume. The objects’ bases are foundations or grounds that become integral to an understanding of the whole while often exceeding their role as mere support. Stylized open rectangular structures variously suggest the kind of modern art, contemporary architecture, interior design, and furniture alluded to above and defy the logic or convention that a substrate be the more solid, dense, or compact element. Other bases resemble biomorphic, corporeal, or organic phenomena, appearing texturally soft despite their fabrication from dyed plywood. For example, Peterson’s meticulous handling of one support that resembles a cartoonish foot features the kinds of folds and creases one might expect from skin or a cushion of sorts rather than solidly compacted and shaped wood.

Complementing the complexities of the sculptures’ tactility is the play of color and pattern that charge their appearance. Various oriented horizontal, vertical, and diagonal pattern clusters interrupt—or are interrupted by—curvilinear stylizations recalling fashion fabrics of the 1960s or 70s or the distortions that frequented old TV screens of the same era. Their radical opticality, in addition to evoking the aforementioned multidimensionality of the mantis shrimp’s vision, also resembles the experiments in visual effects characteristic of the Op Art paintings of figures such as Richard Anuszkiewicz and Bridget Riley. Peterson’s painterly predecessors largely contained their optical experimentations within a conventionally rectangular

picture plane. His own explorations into similar dynamics of color, pattern, line, and form feature the heightened additional complication of transference onto undulating and contorted volumes. Where artists such as Anuszkiewicz and Riley encouraged a more detached sense of contemplation, Peterson’s objects bring the optically illusory into our lived, experiential space.

The intertwining of the corporeal and the analytical, the organic and the intellectual, and the observation and the visceral in these works makes them emblematic of a challenge that perpetually inspires and confounds artists—how to translate our relationship to the mysteries of nature through cultural means. This aesthetic task takes place against the backdrop of a “civilized” human society aligned either with nature or more catastrophically bafflingly against it, moving perilously from critical historical moment to critical historical moment. Peterson’s sculptures, while hardly presuming to address imminent environment crises, possess subtle resemblances and allusions to endangered undersea life—coral reefs and aquatic fauna of all kinds, including the mantis shrimp—to serve as a cautionary reminder of a world we risk losing. What sets them further apart from previous attempts to distill an understanding of nature into artistic form is their intimation of a “shrimp’s-eye” view as it were that presents vision and materiality not as positional—a human gaze from a bird’s higher vantage point as a common example—but as more intrinsically existential. They speculate on the kind of expansive contours and volumes and prismatic visualizations that might be available to us with the enhanced optical hardware that comes standard in other beings.

Until Mantis-Shrimp-vision becomes more widely available (a mantis shrimp-inspired camera was recently developed at the University of Illinois), Bayne Peterson’s *Mantis Shrimp Eye* sculptural suite offers an opportunity for a more expansively embodied polychromatic experience. Efforts to displace us from “real life” have more typically been the project of visually oriented formats placing us in a “virtual reality” or offering their fictive content as part of a third dimension. Peterson’s works exist within our lived space yet encourage us to see and think elsewhere—be it an oceanic wonderland, a synthesis of styles and sensibilities of the still somewhat recent past, or the inside of a crustacean’s eyeball—rather than immersing us within. The distinction is significant in underscoring sculpture’s enduring ability to engage the viewer in active rather than passive contemplation, prompting us toward wonder through our own eyes before wondering further about the more spectacular and indeed more “wonderful” visions it might be possible to behold.

Dominic Molon is the Richard Brown Baker Curator of Contemporary Art at the RISD Museum in Providence, Rhode Island.

Image: Roy Caldwell, University of California, Berkeley.

UNTITLED, 2020
Dyed Plywood
15½ × 11¼ × 5¼ inches
(39.37 × 28.58 × 13.34 cm)





UNTITLED, 2020
Dyed Plywood
10¼ × 13¼ × 6¾ inches
(26.04 × 33.66 × 17.15 cm)

UNTITLED, 2020
Dyed Plywood
11 × 10½ × 5 inches
(27.94 × 26.67 × 12.7 cm)





UNTITLED, 2020
Dyed Plywood
14½ × 13½ × 4½ inches
(36.83 × 34.29 × 11.43 cm)

UNTITLED, 2020
Dyed Plywood
14 × 13¾ × 7½ inches
(35.56 × 34.93 × 19.05 cm)





UNTITLED, 2020
Dyed Plywood
14 × 13¾ × 7½ inches
(35.56 × 34.93 × 19.05 cm)

UNTITLED, 2020
Dyed Plywood
11 × 15½ × 5½ inches
(27.94 × 39.37 × 13.97 cm)





UNTITLED, 2020
Dyed Plywood
14 × 12½ × 6 inches
(35.56 × 31.75 × 15.24 cm)

UNTITLED, 2020
Dyed Plywood
10 × 12 × 6 inches
(25.4 × 30.48 × 15.24 cm)





UNTITLED, 2020
Dyed Plywood
10½ × 8 × 5 inches
(26.67 × 20.32 × 12.7 cm)

BAYNE PETERSON
 Born 1984, Palo Alto, CA
 Lives and works in Providence, RI

EDUCATION	2013 2006	MFA, Sculpture, Rhode Island School of Design, Providence, RI BA, Art, Vassar College, Poughkeepsie, NY
-----------	--------------	--

SOLO EXHIBITIONS	2020 2017 2016 2014	Bayne Peterson: <i>Mantis Shrimp Eye</i> , Kristen Lorello, New York, NY Bayne Peterson: <i>Still Life</i> , Kristen Lorello, New York, NY Bayne Peterson: <i>Curves</i> , Kristen Lorello, New York, NY <i>Myst</i> , Proxy, Providence, RI <i>GLENELG TOYOTA</i> , This Friday or Next Friday, Brooklyn, NY
------------------	------------------------------	---

TWO-PERSON EXHIBITIONS	2019 2017 2015	<i>Circus: Samantha Bittman + Bayne Peterson</i> , Practise, Chicago, IL <i>A Dialogue on Distortion: Graham McDougal & Bayne Peterson</i> , curated by Jamilee Lacy, Providence College Galleries, Providence, RI <i>Nadia Haji Omar Bayne Peterson</i> , Kristen Lorello, New York, NY <i>Accidental Translation</i> , Bayne Peterson and Hao Ni, Fjord Gallery, Philadelphia, PA
------------------------	----------------------	--

SELECTED GROUP EXHIBITIONS	2020 2019 2018 2017 2016 2015 2014 2013 2013 2012 2011	Rachel Beach, Dan Gunn, Bayne Peterson, curated by Laura Bickford, John Michael Kohler Arts Center, Sheboygan, WI (forthcoming) <i>Psychedelic Healing Center</i> , organized by Lydia McCarthy and Sarah Anne Johnson, Essex Flowers, New York, NY <i>Small Sculptures / Big Impact</i> , curated by Judy Barie, Galleries at Chautauqua Institution, Chautauqua, NY <i>Jungle</i> , curated by Hao Ni, Taipei Artist Village Main Gallery, Taipei, Taiwan <i>The Future of Craft Part 1: MAD Collects</i> , Museum of Arts and Design, New York, NY <i>The International Hokuriku Kogei Summit</i> , Toyama Prefectural Museum of Art and Design, Toyama, Japan, Nominated by Shannon R. Stratton, William and Mildred Lasdon Chief Curator, Museum of Arts and Design, NY <i>Blazing on the Pinnacles and Minarets and Balanced Rocks</i> , curated by Layet Johnson, Central Connecticut State University Galleries, New Britain, CT <i>Underlying System is Not Known</i> , Western Exhibitions, Chicago, IL <i>Psychedelic Providence</i> , curated by Jamilee Lacy and sponsored by Providence College Galleries, Tiger Strikes Asteroid, Chicago, IL <i>Abstraction in Art Since 1950: Modern and Contemporary Selections from the Collection</i> , RISD Museum, Providence, RI <i>Future, Past, Perfect</i> , curated by Lauren Comito, Ms. Barbers, Los Angeles, CA <i>Future, Past, Perfect</i> , curated by Lauren Comito, Projekt722, Brooklyn, NY <i>Chew, Screw, Glue</i> , Grin Gallery, Providence, RI <i>Post-Net. Pre-Cyborg?</i> , Seton Gallery, New Haven, CT <i>International Friendship Exhibition</i> , Primary Projects, Miami, FL <i>Gravity</i> , Projekt722, Brooklyn, NY <i>Lover, Bird of Prey</i> , Fjord Gallery, Philadelphia, PA <i>Periphery</i> , Keeseh Studios, Providence, RI Project Space, Primary Projects, Miami, FL <i>Boston Young Contemporaries</i> , 808 Gallery, Boston, MA <i>RISD Graduate Thesis Show</i> , Rhode Island Convention Center, Providence, RI <i>Object Painting Object</i> , RISD Exposé, Providence, RI <i>HEAVY: RISD Sculpture Biennial</i> , Sol Koffler Gallery, Providence, RI <i>More and More, More is More</i> , Gelman Gallery, Providence, RI <i>Do You Think I Care?</i> , Gelman Gallery, Providence, RI RISD Exposé, Providence, RI <i>From This Point Forward</i> , Gelman Gallery, Providence, RI <i>RISD Sculpture Triennial</i> , Woods-Gerry Gallery, Providence, RI <i>Art In Nature</i> , Fruitlands Museum, Harvard, MA <i>A Taste of Boston</i> , 808 Gallery, Boston, MA
----------------------------	--	--

PRESS	2018 2017 2016 2015 2014 2013	Rees, Lucy, "Discover the Buzzworthy Artists at NADA Miami 2018 in Pictures," <i>Galerie Magazine</i> , December 8, galeriemagazine.com/nada-miami-art-fair-2018 Martinez, Nicole, "11 Artworks You Can Acquire for Under \$7,000 at NADA," <i>Cultured Magazine</i> , December 5, culturedmag.com/nada-2018-highlights Benson, Eben, "Stranger and More Interesting: Bayne Peterson's Layered Abstractions," <i>Juxtapoz</i> , April 23, juxtapoz.com/news/sculpture/bayne-peterson-s-layered-abstractions "Bayne Peterson," <i>RISD XYZ</i> , Moving Forward: Graduate Class Notes, winter, p. 94, issu.com/risd/docs/risdxyz_winter2018_final_1-3-18_web Rogers, Jessica and Bayne Peterson, "Bayne Peterson's Voice in the 'Dialogue on Distortion,'" <i>Providence College Galleries Blog</i> , January 21, pcgalleries.providence.edu/2018/01/21/jessica-rogers-in-conversation-with-artistbayne-peterson Bellau, Raina, "A Dialogue on Distortion: Graham McDougal and Bayne Peterson," <i>Big Red & Shiny</i> , January 22, bigredandshiny.org/38241/a-dialogue-on-distortion-graham-mcdougal-and-bayne-peterson Kerr, Merrily, "Bayne Peterson at Kristen Lorello," <i>Merrily Kerr New York Art Tours</i> , September 19, newyorkarttours.com/blog/?p=6883 Kerr, Merrily, "Bayne Peterson at Kristen Lorello," <i>Merrily Kerr New York Art Tours</i> , October 3, newyorkarttours.com/blog/?p=5747 Simmons, William J., "Labor Day Shout Outs: Selected Shows Opening in New York: Nadia Haji Omar/Bayne Peterson at Kristen Lorello," <i>Artcritical</i> , September 7, artcritical.com/2015/09/07/labor-day-shout-outs Kerr, Merrily, "Bayne Peterson at Kristen Lorello," <i>Merrily Kerr New York Art Tours</i> , September 27, newyorkarttours.com/blog/?p=4611 Shipps, Rachel, "Bayne Peterson: The art of being the Stranger," <i>Big Red & Shiny</i> , December 1, bigredandshiny.org/16335/bayne-peterson-the-art-of-being-the-stranger Frey, David Andrew, "New Artist Feature," Summer 2013, <i>CULTUREHALL</i> , September 4
-------	--	--

PUBLICATIONS	2020 2018	Lorello, Kristen, Dominic Molon, and Bayne Peterson, <i>Bayne Peterson: Mantis Shrimp Eye</i> , exhibition catalogue, Kristen Lorello, New York, NY, March 6 – April 4 (New York, NY: Kristen Lorello) Lacy, Jamilee, Graham McDougal, Bayne Peterson, and Lauren Ross, <i>A Dialogue on Distortion: Graham McDougal and Bayne Peterson</i> , exhibition catalogue, Providence College Galleries, Providence, RI, November 30, 2017 – February 24, 2018 (Jersey City, NJ: Conveyor Editions)
--------------	--------------	---

AWARDS & GRANTS	2013 2011–13 2006	Graduate Studies Grant Recipient, "In Search of the Primus Stove Carver," Jurors Alyson Baker and João Ribas, Rhode Island School of Design S.L.Y. Herman Scholarship, Rhode Island School of Design Lewis Rubenstein Award, Vassar College
-----------------	-------------------------	---

COLLECTIONS	Museum of Arts and Design, New York, NY RISD Museum, Providence, RI
-------------	--

Published on the occasion of the exhibition
BAYNE PETERSON: Mantis Shrimp Eye
March 6 – April 4, 2020

Essay by Dominic Molon, Richard Brown Baker Curator
of Contemporary Art, RISD Museum, Providence, RI

Designed by Mona Studio (Inva Çota and Kellie Konapelsky)
Edited by Kristen Lorello, Bayne Peterson
All artworks by Bayne Peterson
Artwork photography by Jeffrey Sturges

With thanks to:
Nadia Haji Omar, Victoria Haynes, The Kelley/Peterson family,
Dominic Molon, Mona Studio, Rena Rong, Jeffrey Sturges,
Ian Williams

Kristen Lorello
195 Chrystie Street, Lobby
New York, NY 10002
646 504 7892
info@kristenlorello.com
www.kristenlorello.com

© Kristen Lorello, New York, NY, 2020
All artworks © Bayne Peterson, 2020
Essay © Dominic Molon, 2020

ISBN: 978-1-7346007-0-4

