

Andrew Bennett

<http://www.andrewbennettartwork.com/>

Born 1956

Lives and works in San Francisco, CA

EDUCATION

1982 BFA, University of Texas, Austin, TX

SOLO EXHIBITIONS

- 2008 Chasing the dragon, Marty Walker, Dallas Tx
- 2007 Erased Paisley, artSTRAND, Provincetown, MA
- 2006 Erased Paisley, Marty Walker Gallery, Dallas, TX
- 2003 While My Neighbor Sleeps, Klien Art Works, Chicago, Ill
- 2002 New Work, Haines Gallery, San Francisco, CA
- 2000 While My Neighbor Sleeps, Finesilver Gallery, San Antonio, TX
- 1999 Selected Works, Angstrom Gallery, Dallas, TX
- 1998 Preserving the Ephemeral, Finesilver Gallery, San Antonio, TX
- 1997 Preserving the Ephemeral, Center for Research in Contemporary Art, University of Tx. Arlington, Tx.
Magnitude and Direction, The Dishman Gallery, Lamar University, Beaumont, TX
Recent Work, Inman Gallery, Houston, TX
- 1996 Marking Time, University of Texas at San Antonio, TX
- 1995 Fire Paintings, Inman Gallery, Houston, TX
- 1994 Out of the Ashes, 1933 Elm St., Dallas, TX
- 1993 Observations/Studies, Gallerie Bedoin, French Tourist Bureau, Vaucluse, France New Work,
2701 Canton, Dallas, TX
- 1992 New Work, Robert Berman Gallery, Santa Monica, CA

SELECTED GROUP EXHIBITIONS

- 2008 AMFAR, Two by Two for AIDS, Rachofsky House, Dallas, TX
- 2007 Group Exhibition by Gallery Artists, Marty Walker Gallery, Dallas, TX
- 2007 Elemental, Marty Walker Gallery, Dallas, TX
- 2006 AMFAR, Two by Two for AIDS, Rachofsky House, Dallas, TX
- 2006 Slomo Video Festival, (While My Neighbor Sleeps), The Horse Hospital, London, UK
Version fest 06, Chicago, Ill
Santa Cruz Film Festival, Santa Cruz, CA
Lobot Gallery, Oakland, CA
SONAR Cinema, Barcelona, Spain
Rooftop Films, Brooklyn, NY
Secret HQ, Denton, TX.
La Petite Mort, Czechoslovakia
Supersonic, Birmingham, UK
Waterland Kwanyin #60, Beijing, China
UCLA'S Hammer Museum, Los Angeles, CA
Monkeytown, Williamsburg, Brooklyn
Echo Park Film Center, Los Angeles, CA
Brooks Museum of Art, Memphis, TN
Around The Coyote, Chicago, Ill
Videominuto, Prado Italy, Milan, Bologna, Rome
Starbucks Salon, NY.
The Gene Siskel Film Center, Art Institute of Chicago, Chicago, Ill
Cube Microplex, Bristol, UK
SonarCinema on tour, Korea
Shifts DOTMOV Festival, Sapporo Japan, Tokyo, Sendai, London
- 2002 Cholophilia, Exploratorium, Palace Of Fine Arts, San Francisco, CA

- Burning Images: John Cage, Andrew Bennett, Paul Chojnowski, University of Arizona
Museum of Art, Tucson, AZ
- Neo Painting, Young Une Contemporary Museum Of art, Kwangju City, Kunggi-Do, Korea
- High Light, Culture Lounge/Refusalon, Goldstrom collection, Oakland, CA
- Monochrome Mostly, Boston Center for the Arts, Boston, MA.
- Contemporary arts collective, Las Vegas, NV
- Arlington Museum of Art, Arlington, TX
- UTSA satellite space / blue star art complex, San Antonio, TX
- Museum of Southeast Texas, Beaumont, TX
- San Francisco International Art Fair, Fort Mason, San Francisco CA, (Haines gallery / Finesilver)
- 2001 Last Place, Refusalon, San Francisco, CA
- Braile, Angstrom Gallery, Dallas, TX
- 2000 1:1, Refusalon, San Francisco, CA
- Substance Abuse, University Of Texas @ Dallas Gallery Dallas, TX
- Light and Video, Refusalon, San Francisco, CA
- Burn It, Arlington Museum of Art, Arlington, TX, Catalog
- Refusalon Chooses 5 Artists; San Jose Museum Of Art, San Jose, CA
- Fire Sale 2000, Angstrom Gallery, Dallas, TX
- AMFAR, Two by Two for AIDS, Rachofsky House, Dallas, TX
- Five by Seven by Ten, TFAA, Jones Center for Contemporary Art, Austin, TX
- Paint the Town Red, Arlington Museum of Art, Arlington, TX
- Chicago International Art Fair, Navy Pier, Finesilver, San Antonio, TX
- San Francisco International art Fair, Fort Mason, San Francisco, CA
- Drawn, Barry Whistler Gallery, Dallas, TX
- 1999 A Fresh look at Texas Art, McKinney Ave. Contemporary, Dallas, TX, Juror: Terri Sultan, Curator of
Contemporary Art, The Corcoran Gallery of Art, Washington, D.C.
- Recent Works, Refusalon, San Francisco, CA
- CONTEXT: Survey of Minimalism, Soma Gallery, La Jolla, CA
- Melt Down, SOMA Gallery, La Jolla, CA
- 1998 Sound Show, Refusalon, San Francisco, CA
- UN-Defining Painting, Detroit Artist Market, Detroit, MI
- Phoenix Triennial, Phoenix Art Museum, Phoenix Arizona, Curator, David S. Rubin
- Horace Cardwell Competition, Museum of East Texas, Lufkin, TX
- Gramercy International Art Fair, Spencer Brownstone Gallery, New York, NY
- TICK, Webb Gallery, Waxahachie Texas, Curator: Mike Henderson
- Mirror Mirror, Contemporary Art Center of Fort Worth, Fort Worth, TX
- Ten, Handley-Hicks Gallery, Fort Worth, TX
- Lemonade-Fresh Squeezed and Tangy, Wells Fargo Gallery, Houston, TX
- Summer Group Show, Inman Gallery, Houston, TX
- 1997 Mediation of Ornament: Seven Texas Painters, Transco Tower Gallery, Houston, TX
- New Work: Gallery Artist, Inman Gallery, Houston, TX
- 1996 Burning Issues, Galveston Arts Center, Galveston, Texas, Curator: Clint Willour
- Five Year Anniversary, Inman Gallery, Houston, TX
- Summer Group Exhibition, State Thomas Gallery, Dallas, TX
- Works on Paper: Recent Drawings, Prints, and Photographs, LSU Art Gallery, Baton Rouge,
LA, Curator: Marilyn Kushner, Brooklyn Museum 1995
- Faith in Vision, Transco Tower Gallery, Houston, TX
- Seductive Surfaces, Sally Sprout Gallery, Houston, TX
- Black and White, Arlington Museum of Art, Arlington, TX
- CONFLUENCE, Ducan-McAshan Visual Arts Center, Juror: Peter Doroshenko, Contemporary
Arts Museum, Houston, TX
- Black, White and Grey Matters, Robert Berman Gallery, Santa Monica, CA
- Fire Paintings, S.O.M.A. Gallery Projects room, San Diego, CA
- 2 x 12 x 12 x 95, San Jacinto College South, Juror: Terrie Sultan Curator of Contemporary Art,

- The Corcoran Gallery of Art, Washington, D.C.
 Critic's Choice, Dallas Visual Art Center, Dallas, Texas, Jurors: Don Bacigalupi, Curator,
 San Antonio Museum of Art, Alison Green, Curator Museum of Fine Arts, Houston, TX
 Bill Ooten, Director Art Museum of South Texas, Corpus Christi, TX
 The Red Hot Show, Texas Fine Art Association, Austin, TX
- 1994 Looking West/Glancing East: New Texas Art, The Amarillo Museum of Art, TX
 Cheekwood National Contemporary Painting Exhibition, Cheekwood Museum of Art, Nashville,
 TN, Jurors: Kenneth Noland and Jennifer Wells
 Alvan G. and Carol J. Lampke Competition, Yale University, New Haven, CT
 Beaux Arts Ball, Dallas Museum of Art, Dallas, TX
- 1993 Small Works: Bennett, Prescott, Sanders, Sime, Inman Gallery, Houston, TX
- 1992 Primarily Paint, Laguna Gloria Art Museum, Austin, Texas, Juror: Peter Doroshenko
 Presence, Center for Research in Contemporary Art, UT Arlington, TX
 Beyond Landscape, Robert Berman Gallery, Santa Monica, CA
 Forty + Views, Arlington Museum of Art, Arlington, TX
- 1991 Profiles I , the Land, Arlington Museum of Art, Arlington, TX
 Mystery and Intrigue, Peregrine Gallery, Dallas, TX
 Los Angeles International Art Fair, Los Angeles, CA
 Art in the Metroplex, Juror: Marilyn Zeitlin, Director, Washington Projects for the
 Arts, Moody Gallery, Fort Worth, TX
- 1990 Art in the Metroplex, Juror: Ned Rifkin, Moody Gallery, Fort Worth, TX. Robert
 E. Fiesler Award
- 1989 Paper Routes '88, Dallas, Texas Children's Arts and Ideas Foundatio Centrum Gallery, Dallas, TX
 Critic's Choice, Jurors: Terry Fassburg, John Jasinski, Carolyn Lowery, D'art, Dallas, TX

COLLECTIONS

Arizona Museum Of Art, Tucson, AZ
 American Airlines, Dallas, TX
 Hilton Hotel Corp
 Neiman Marcus, Dallas, TX
 Millennium Partners collection
 Ritz Carlton
 Sterling Co., Dallas, TX
 Suizua Corp, Dallas, TX
 US Trust Of Texas, Dallas, TX
 Wyndham Corp
 I2 Technologies

AWARDS / GRANTS /RESIDENCIES

2006 Ballinglen artist fellowship residency program, County Mayo Ireland 2006
 1996 Mid-American Arts Alliance/National Endowment for the Arts Fellowship Award
 Painting
 1995 Merit Award, Dishman Center for the Arts, Lamar University
 1994 Adolph and Esther Gottlieb Foundation Grant
 Change Inc., Raushenberg Foundation Grant, 1994
 1992 Merit Award, Primarily Paint, Laguna Gloria Art Museum, Austin, TX
 1991 John L. Clardy Sr. Award, Art in the Metroplex, Juror: Marilyn Zeitlin
 1990 Robert E. Feisler Award, Art in the Metroplex, Juror: Ned Rifkin

LECTURES / PRESENTATIONS

Boston Center for the Arts
 University Of Texas, San Antonio, TX
 Blue Star Art Center, San Antonio, TX
 Exploratorium, San Francisco, CA

DorkBot SF, Rx Gallery
San Francisco Media Arts Alliance (SFMOMA)
McKinney Avenue Contemporary, Dallas, TX
Jurassi artist residency program
Xerox Parc, Lab

PUBLICATIONS / CATALOGS

2007 O'Brien, Titus. "Five artist, and Mother Nature, pull together nicely", Fort Worth Star Telegram, Sunday January 14, 2007.
2006 Millennium Partners Collection Catalog
2002 Neo Painting, Exhibition catalog, Young Ume Contemporary Museum of Art, Kwangju-City, Kunggi-Do, Korea
Monochrome Mostly, Exhibition catalog
2000 Burn It, Arlington Museum of Art, Arlington, TX, Exhibition catalog
AMFAR, Two by Two for AIDS, Rachofsky House, Auction catalog,
Paint the Town Red, Arlington Museum of Art, Arlington, TX, Auction catalog
1998 Preserving the Ephemeral, Finesilver Gallery Exhibition catalog
Phoenix Triennial, Phoenix Museum of Art, Exhibition catalog
UN-Defining Painting, Detroit Artist Market, Detroit, MI, Exhibition catalog
1996 Marking Time UTSA Satellite Space, San Antonio, TX, Exhibition catalogue
Mid-America Arts Alliance/National Endowment for the Arts Fellowship Award in Painting
New American Paintings, Open Studio Press No. V, pp 24 & 25, plates Juror:
Charlotta Kotik: Curator of Contemporary Art Brooklyn Museum of Art
1995 Critic's Choice, Dallas Visual Arts Center Dallas, Texas Exhibition catalogue
1994 Cheekwood National Contemporary Painting, Cheekwood Museum of Art, Nashville, TN, Exhibition catalogue
1992 Primarily Paint, Laguna Gloria Museum of Art, Austin, TX, Exhibition Catalog
PRESENCE, Center for Research in Contemporary Art, University of Texas at Arlington Exhibition catalogue

SELECTED BIBLIOGRAPHY

2007 McQuaid, Kate, " On the surface and beneath", The Boston Globe, Arts and Review, Thursday, Aug. 30, 2007
Giuliano, Charles, "Tabitha Vevers and Andrew Bennett ", Berkshire Fine Arts , Aug 2007
O'Brian, "Five Artist and Mother nature pull together nicely" Fort Worth Star Telegram, Sunday January 14, 2007
2006 Grandberry, Michael, "Francis Bagley, Andrew Bennett at Marty Walker", Dallas Morning News, Nov 11, 2005
2004 Mailhes, Leticia, "Innovation: San Francisco,un creuset pour les experimentations en tout genre" Les Echos Fr,Nov.2004.p24
2002 Cash, Stephanie," Report From San Francisco: Surviving and Thriving", Art In America 2002
Amato, Lisa, "Mills Gallery at the Boston Center For the Arts, Monochrome Mostly", Art New England, July, 2002
UTSA Today, Monochrome, Mostly 'exhibit opens at UTSA Satellite Space, Jan. 2002
Zwartjes, Arend,"Monochrome Mostly", Glass Tire Texas visual Art Online, Feb. 2002
Watson, Brigid, "I want candy" ,South End News, June 13, 2002
Jenkins, Shirley, "Imagine That ,Dual exhibit makes use of everyday items", Fort Worth Star Telegram, Aug. 30, 2002
"Ordinary Things" Dallas Morning News, Sunday , Sept 1, 2002

Crosby, Gregory, "Art: No Off-color jokes, please", Las Vegas Mercury, Thursday, November 14, 2002

Twardy, Chuck, "SLight Expectations", Las Vegas Weekly, Art and Culture, Nov.20th, 2002

2001 Green, Mariana, "Sharing The Moment", Citilites, Summer 2001, p24 photos

2000 Baker, Kenneth, "Artist Create Show At Refusalon's,"1:1", San Francisco Chronicle, Art Reviews. Aug.19, 2000, p D1

Atwell, Wendy, "Andrew Bennett: While My Neighbor Sleeps", Canvas: Visual Life In Texas, Summer 2000, p.11 (photo)

Goddard, Dan, "Todd Brandt ,Works with paint" and Andrew Bennett "While My Neighbor Sleeps", San Antonio Express News, June 11 2000, p.7 & 16H (photo)

Daniel, Mike," Drawn" At Barry Whistler, Quick Sketch, Dallas Morning News Nov. 2000

Weinstein, Joel, " Arlington shows playing with fire in celebration " Arts Saturday, Dallas Morning News, July 22, 2000. p.5C

1999 McCabe, Bret, "State Of Things", Met Arts, The Met, Nov. 17 1999. (photo)

"Exhibit Takes A Fresh look At Texas Art" Dallas Morning News, Nov.2,1999

Akhtar, Suzanne, "If only we could see what the judges didn't like" Arlington Star Telegram, In the galleries, Sun., Nov.28, 1999

Freeman, David, Reviews, ARTLIES, Texas Art Journal, Winter 98-'99 (p.56)

Freeman, David, Voices of Art, Vol.7, No.1 Feb/March 1999 (p.4)

Kutner, Janet, "Andrew Bennett at Angstrom" Dallas Morning News, Gallery Gourmet, Friday, Feb. 26, 1999

Pincus, Robert L., "Intriguing Wax Art Fires the Imagination" The San Diego Union Tribune, Visual Arts, Jan. 28, 1999

1998

Cohen, Keri Guten, "Two shows challenge viewers and art's definition", Detroit Free Press, Gallerie, Sunday, Feb. 22, 1998.

Colby, Joy Hanakson, "A diverse Artist Market shows that painting lives" The Detroit News, Exhibits, Thursday, Feb. 8, 1998

Daniel, Mike, "Two artist at CRCA: the Gallery at UTA" Dallas Morning News, Feb. 24,1998

Akhtar, Suzanne, "Artist use delicacy, strength to reflect life's mysteries" Fort Worth Star Telegram, The Arts, March 11, 1998

Smith, Sherry D., "Artist Bennett, Breakey offer illusion, reality at CRCA showing" The Shorthorn, Feb. 20, 1998

Austin, John, "UTA exhibit features pictures, panels" Arlington Star Telegram, March 6, 1998

Summers, Angie, " Out and About" Arlington Star Telegram, March 11, 1998

Rankin, Jennifer, "Instants in Fleeting" Arlington Morning News, March 6, 1998, (pp1&2C)

"Gallery", Ticking FW Weekly, Sept. 3-10. (p19)

Daniel, Mike, "Around the clock", Dallas Morning News, Weekend Guide Art, Aug. 21, 1998. (p.53)

"What to see", Ft Worth Star Telegram, Sept. 3, 1998. (p.1)

"Gallery Night", Ft Worth Star Telegram, Sept. 11, 1998. (p.35)

Daniel, Mike, "Art and Sole", Dallas Morning News, Sept. 11,1998. (p.55)

Akhtar, Suzanne, "Discarded Windows become artistic visions" Ft Worth Star Telegram, Sept. 13,1998

1997 Johnson, Patricia C. "Galleries Driven to Abstraction", Houston Chronicles, Sept. 16, 1997. (p. 1D)

Gadsen, Ginger, "A Day in the Life" CBS Affiliate KTVT, Channel Eleven, Dallas Ft. Worth, Sept. 6,

Anspson, Catherine, "Many Voices, Many rooms" Public News, July 16, 1997. (pp. 16-19)

1995 Kalil, Susie, "Playing with Fire", Vary Magazine, May/June.)pp. 99-101)

1994 Bass Shermakaye. "Fire Tests Artist Commitment" Dallas Morning News,

Jan. 14, 1994. (pp.1 &2C)
Matthews, Quinn, "Art Matters", WRR Radio February 6, 1994
1992 TFAA News, Primarily Paint, Review with photo, Fall Issue, 1992
Bass, Shemakaye, "Artist and Remodeling", Dallas Morning News, The Arts,
Feb. 26, 1992 (p. 5C)
1991 Jennings, Diane, "Andrew Bennett: The Reluctant Artist Gives into
Obsession"
Dallas Morning News, High Profile, Oct. 13, 1991
Kutner, Janet, "Nature Not Nurtured", Dallas Morning News, Dec. 12, 1991
(p.5C)
Sime, tom, "Land futures" Dallas Observer, Arts Week, Dec. 12, 1991 (p.31)
Kutner, Janet, "Mystery Cloaks Intriguing Show", Dallas Morning News, Oct.
24, 1991 (p.3C)
1990 Lagow, Jon, "Andrew Bennett, The Big Picture", Detour Magazine, Apr.9
Moody, Tom, "Deep Ellum Collections in Contrasts", Dallas Morning News.
24.1990, (p.7C)
Kutner, Janet, "At the Edge of Local Art", Dallas Morning News, 10/10/90
(p.5C)

PRESS / REVIEWS / ESSAY EXCERPTS

Fascinated with the progress of technology, yet seduced by nature and the elements, Bennett's approach combines the organizational calm of the grid with the organic nature of smoke. The viewer is not immediately aware of the natural carbon, as the resulting image resembles more technological or scientific matter, such as computer circuitry, pixilated newsprint, or a seismographic reading. Haines gallery, excerpt, press release, 2002

"The proximity of fire to paintings and works of art on paper stirs up alarming visions of unwanted disasters, if not wholesale destruction. The three artists in *Burning Images*, Andrew Bennett, John Cage and Paul Chojnowski, find means to channel this inherently menacing situation. With exceptional finesse they coax heat into situations where its destructive capability works as a creative device.

Bennett's work, on gesso panels uses the soot, sulfur, wax, and wicks. Carbon and trace elements from wood matches and candles to fix sublime and sensuous patterns on his surfaces. These compelling patterns evoke the repetitious acts of striking a match, watching the wax melt and wick burn, or following the random curls of smoke. The fixed control of Bennett's pattern-making contrast with the chaos and unpredictability of the fire and smoke. Like the fixed fixation of campfire, Bennett's fields of pattern and consumption focus attention on the beauty and fascination of an inherently unruly medium." - Briggs, Peter, "Burning Images", catalog excerpt, chief Curator Arizona Museum of Art, 2002

<http://www.tucsonweekly.com/tw/2002-08-08/review2.html>

"Bennett's multiplicity of metaphors are fresh and innovative and the supreme irony is that at the heart of his mediums there is the implication of that which has already happened or things that will no longer exist. The work lays claim to a reading of painting that is humorous and telling, for Bennett has literally set fire to the painterly composition and his work is that substance of the argument that has been left behind. " - Hays, Christian "Preserving the Ephemeral" excerpt from catalog essay, 1998

"His Art contains a language of elaborate sensuousness and luscious danger, becoming an enticing menu of techno-pyro experiments.... Bennett's use of materials is sublime. The viewer's cognitive awareness of Bennett's materials runs parallel with their appreciation of the illusion he creates with his materials. One doesn't surpass the other." - Freeman, David, Reviews, ARTLIES, Texas Art Journal, Winter 98-'99 p.56, (photo)

“But terse, one – sentenced criticism is a vainglorious exercise, and nobody wants to be too much of a fussbudget. In fact a much more interesting and engaging take on natural phenomena interacting with the artist’s endeavor is found in Andrew Bennett’s RITUAL BURNING WITH INJ THE CONSTRUCT IF A GRID (1998), an obsessive series of burnings onto the canvass worked to a high gloss. It’s a startling effect and a process that hints at a John Cagean element of chance worked into visual media.” - McCabe, Bret, "State Of Things", Met Arts, The Met, Nov. 17 1999. (photo) "Exhibit Takes A Fresh look At Texas Art" Dallas Morning News, Nov.21, 1999

“These Hauntingly beautiful, luminous pieces capture the ephemeral and act as reminders of the fleeting nature of life.” - Cohen, Keri Guten, "Two shows challenge viewers and art's definition", Detroit Free Press, Gallerie, Sunday, Feb. 22, 1998.

“Andrew Bennett .the one exhibitor not using paint per se, has an effective technique that involves igniting such object as candles or matches and recording the smoke on a gesso surface. Organized on a grid, his four small panels are wonderfully small and luminous.” – Colby, Joy Hanakson, "A diverse Artist Market shows that painting lives" The Detroit News, Exhibits, Thursday, Feb. 8, 1998

“Although his compositions of gestural markings organized along geometric matrices recall to some extent the systemic painting and drawings of the 1960s (by Agnes Martin, Robert Ryman, or Sol LeWitt, for example), they are in reality, not paintings at all. Bennett’s markings are composed of soot and smoke, made by “painting” wooden panels with candles or matches. Expanding upon a tradition begun with 1960s process art, each work becomes a record of its own making, only now the resultant images resemble abstract calendars- but without any reference to any particular day.” - David Rubin, excerpt, catalog essay, Phoenix Triennial 1998

Andrew Bennett... emerges this decade with a fresh take on that standby of abstraction, the grid... He makes elegant designs with fire, using the flame, its soot, the burned head of a kitchen match as his brush and pigments on glass – like surfaces prepared with gesso or wax. These ghostly tools possess a unique palette of caramel, charcoal grey and black. Johnson, Patricia C. "Galleries Driven to Abstraction", Houston Chronicles, Sept. 16, 1997. (p. 1D)

“Bennett’s “Fire Paintings”, a new series of works recently exhibited at Inman gallery in Houston Texas. Privilege random occurrence at the expense of total control. In doing so they celebrate the intersection of conscious manipulation and chance. The work seems to reflect the dilemma of contemporary life – there is the desire for the sublime, but too much knowledge of our failures to completely believe in obtaining it.”- Kalil, Susie, "Playing with Fire", Vary Magazine, May/June. 1995)pp. 99-101,(photo)

“Primordial in nature, smoke evokes both history and memory, Recorded as a moment, the elemental nature of Fire is played out in a microcosm of space and time. Bennett’s incidents are simultaneously brief and perpetual, collapsing history and memory into flicker of flame, leaving persistent and perpetual mark.” - Brandt, Todd “ Marking Time”, excerpt, catalog essay, 1995

“Andrew Bennett embraces the conventions of painting only to renounce it most familiar features. Flat, wall- hung supports with emphatic picture planes. Bennett’s paintings are even organized by the grid, which situates them well within the Western Pictorial tradition. But other than those morphological characteristics, which according to Joseph Kosuth, classify “similar- looking objects...because of a similarity of visual/ experiential ‘readings’ as art (“Art After Philosophy,”1969), Bennett’s work has little in common with painting. He uses neither paint nor canvas, relying instead on fire and wood. Unlike

Yves Klein, who put torch to canvas in the 1960s, Bennett uses candles, matches and other burning implements in a constructive manner to evoke the primitive, beneficial connotations of fire. Marked with the miniature astral displays of soot, these silky, cream colored surfaces are microcosms of a well-ordered universe." - Colpitt, Francis, "Marking time" catalog introduction, 1995

**PRESS: WHILE MY NEIGHBOR SLEEPS / FALLEN CANDLE SUITE / ESSAY EXCERPT
PRESERVING THE EPHEMERAI**

"A note of urban calamity is struck in more abstract, elegiac terms in Andrew Bennett's video "While My Neighbor Sleeps"(2000). Here we see close-up a dense field of upright, unlit white birthday candles. To a soundtrack of droning electronics, they begin to collapse, melting from the bottom up, stirring whatever anxieties about collective demise may haunt us. Few other things in this widely diverting and inconsistent show are as powerful." - Kenneth Baker, *San Francisco Chronicle*

Andrew Bennett's installation transforms the nostalgic birthday candle into a poetic meditation on the invisible forces in our lives. *While My Neighbor Sleeps* is an eerily beautiful video of unlit candles buckling under from an invisible heat source set against the amplified buzzing of home appliances." - Wendy Atwell, *CANVAS Visual life in Texas - Houston, Texas*

"Even if were to try and ignore the material corporeality of the works, the power of their suggestion still serves to inform the experience. Bennett's multiplicities of metaphors are fresh and innovative and the supreme irony is that at the heart of his mediums there is the implication of that which is already happened or things that will no longer exist." - Christian Hays / The Project, catalog/exhibition essay, "Andrew Bennett / Preserving the Ephemeral"

"The wax works of Andrew Bennett appear more closely aligned to traditional handmade painting but on closer viewing appear to have formed on their own and without traces of hand. Bennett's use of birthday candles comes closer to Pop Art's impurity of modernism" - John Pomara - exhibition essay, "Substance Abuse"

"There is something strangely entrancing about the candles swooning in random waves. The suburban sounds mixed with the scenes of disaster recall the Australian movie "The Last Wave". And the resulting wall pieces of brilliantly colored candles frozen in mid-swirl are haunting and beautiful" - Dan Goddard, *San Antonio Express News*

"An economical approach to oddity" - Brett McCabe, *Dallas Morning News*

"Some works engage, Andrew Bennett's," Candle Suite" presents six rectangles of unlit birthday candles melted into a landscape of saturated color, looking like unruly shag carpet samples from the "70s. - Gregory Crosby, *Las Vegas Mercury*

"His work lies between painting as a pictorial medium and sculpture as material matter. Bennett's fallen candle series collapses the boundaries of painting and reconfigures it as a material object. In recent works, two thousand birthday candles are arranged in a panel of beeswax and then documented as they fall and intertwine in the cooling process. The result, resembling a shag carpet, is a sensual, intriguing, and confusingly beautiful painting object." - C. Sean Horton, guest curator "Mostly Monochrome" Boston Center For The Arts

"This malign bit of fun, called *While My Neighbor Sleeps*, owes something to a mass gassing, especially since it seems to take place inside an oven. It's accompanied by an exquisite soundtrack of intermittent industrial honkings, crowd screams and barking dogs, a hilarious slow burn of neighborly antipathy." - Joel Weinstein, *Dallas Morning News*

Other reviews can be seen in ART NEW ENGLAND Oct/Nov. 2002 and Las Vegas Weekly, Nov.

LINKS

<http://www.andrewbennettartwork.com/incend-idx.html>

<http://www.martywalkergallery.com/pages/artist/artist01a.htm>

<http://www.finesilver.com/Artist-Detail.cfm?ArtistID=666>

http://www.kleinart.com/html/andrew_bennett.html

<http://www.refusalon.com/AndrewBennett.html>

<http://www.tucsonweekly.com/tw/2002-08-08/review2.html>

http://glasstire.com/index.php?option=com_eventlist&Itemid=27&func=details&did=2174

<http://www.tucsonweekly.com/gbase/Arts/Content?oid=45713>

<http://www.ampersandart.com/tips/encaustics.html>

<http://www.bundinimusic.com/live.html>

http://www.artstrand.com/press_releases/07/08_24.html

<http://www.dmagazine.com/ME2/Audiences/dirmod.asp?sid=&nm=&type=MultiPublishing&mod=PublishingTitles&mid=7155F7796F354F21B1183937D847D6DF&tier=4&id=42E2DBAB25924E93A4AADE1756973995&AudID=C549A8796FDE40C0A55F1F9C6795D359>

<http://www.bcaonline.org/downloads/MonochromeMostlypr.pdf%20->