



Janie Phillips

Selected Works

| Portfolio Artbook. Winter 2019 |



The Process of Chaos

by Parker Daley

Geographic. Metamorphic. Layered. Decayed. Mountainous. Built up. Deconstructed. Abstract. Conceptual. The work of Renée Phillips is embodied by not one but each of the aforementioned descriptors. Layers are built up in monochromatic schemes or multiple pools of color poured one atop another highlighting an extensive understanding of the properties of paint and a skillful use of color. Paint, both oil and acrylic, is tested and pushed beyond perceived limitations. The medium is often met on the surface with a range of enamel, spray paint, or what Phillips has termed “wild posters.” These materials are then combined with a critical component and process-orienting act: the addition of fire, wind, or water using alchemical techniques. What results is a metamorphosis of paint; the creation of rough yet capricious compositions filled with mountainous ranges and geographical forms often harnessed by calm pools of softly rippled and smooth valleys. The uniqueness of Phillips’ process arrests movement and allows paint to visually dazzle viewers in refreshing and visceral ways that feel like new ground is being broken.

What is perhaps most intriguing about Phillips’ work is that it can be appreciated in two ways: visually, for its abstracted and formal qualities, and conceptually, for its process and conception. Visually, Phillips expertly navigates the line between painting and sculpture. Her surfaces are never truly flat. While earlier works, like those from the *Controlled Chaos* series (2014 – 2017), lack the large enamel pools we grow accustomed to in her more recent works, their surfaces are still wrought with plaster, polymer and found objects such as poster and altered ink paper. Some even include ‘burnings’ and other alchemical alterations, a radical and performative addition which is no doubt a reference to the artist’s fascination with the Gutai group, a Japanese avant-garde collective who encouraged a freedom of experimentation and interactive approach to art making. This is exemplified in works like *Creationism* (2014), a seminal work and striking example of Phillips’ ability to master performative acts through painting and enchanting her surfaces in the memory of that process. Also showcased, is Phillips’ knowledge of color theory and her fine skills as a colorist. Hues of warm reds and oranges are subdued at the top of the piece, expertly flushed with a milk-white haze that whirls and explodes, leading the eye to the focal point of the piece, a cavernous depth of perfect reds met with navy blue, orange, and an army of green tones, which are altered through an explorative manipulation of Phillips’ signature amalgamation of humidity, wind, water, polymer, and paper. A sense of chaotic movement is undeniable but so too is the raw emotion that Phillips has captured and frozen in time.

While *Creationism* (2014) marks the moment when Phillips takes her work beyond abstraction and in to concept-driven process art, it is in the artist’s more recent works from the *Meditations* (2016-2018), *Liminality* (2016-2018), and *Shape of Color* (2018) series that these skills of action, painting, and experimentation are sharpened and explored. Phillips has mastered composition and her medium to create works that are essentially flat, but looking at them one could swear they are peering into an endless canyon of depth while witnessing the exact journey of the process that bore it. It’s exciting.



Renee Phillips

2015 - 2019

Exploring the relationship between matter and physical action acts as a conduit for connecting me to the natural world - Renee Phillips.

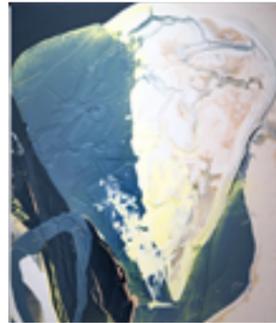
As a process-based artist, Renee explores the scientific manipulation of paint and material to achieve sculptural like results that droop, ripple, crack and pool on the surface of each canvas, creating moments frozen in time. Utilizing the natural elements of heat, wind, water, humidity and gravity introduces the language of chance, which reveals a natural rhythm to the composition that can only be dictated by her environment.

The daughter of a scientist and a lover of nature, Renee grew up between the South Florida beaches and the Colorado mountains and, at a young age, learned through hands on exploration of her environment. She received her BA in Fine Art from the University of Miami, FL, and continued her art education at the University of Paris, France, and the School of Visual Arts in NYC.

Renee Phillips has presented her work in numerous group and solo shows. Most recently at the Soho House West Hollywood, CA, Art & Cultural Center of South Florida, Aqua Art Miami, Pen & Brush NYC, Muriel Guepin Gallery NYC and Art Market San Francisco. Her works have been acquired for private and corporate collections around the world. She is based in Delray Beach, FL and maintains a studio in Chelsea, NYC.

Renee Phillips

2015 - 2018



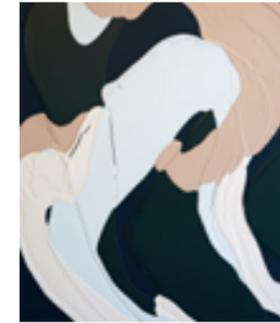
Otherside
50 x 36 inch. / 38.5 x 52.5 inch.
Framed \$5700



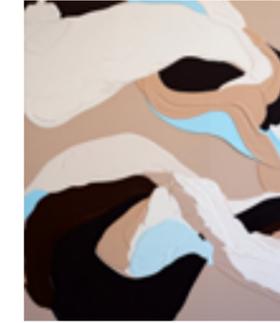
Earth Body
72 x 60 inch.
\$11000



Convection
40 x 40 inch. / 42.5 x 42.5 inch.
Framed \$4400



Meditation XXXIII, 2017
48 x36 inch. / 38.5 x 50.5 inch.
Framed \$5200



Meditation XXXIV, 2017
48 x36 inch. / 38.5 x 50.5 inch.
Framed \$5200



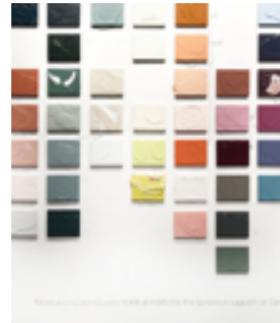
Meditation XXXVI
36 x 48 inch. / 38.5 x 50.5 inch.
Framed \$5200



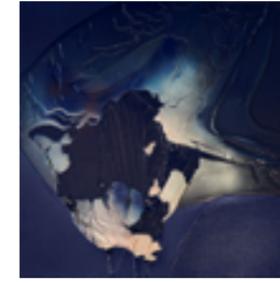
Harmony
40 x 40 inch. / 42.5 x 42.5 inch
Framed \$4750



Anthropocene
48 x 72 inch. (diptych)
\$9500



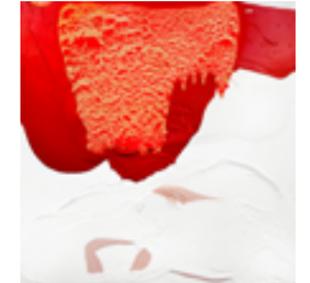
Meditation Studies Color Installation
Installation 96 x 130inch. / 8 x 10 inch. each
\$550 each.



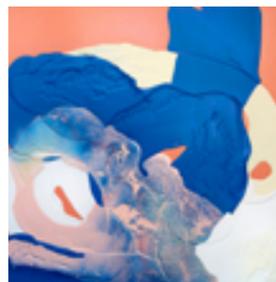
Dissolution
30 x 30 inch. / 32 x 32 inch.
Framed \$3800



Meditation XXX
40 x 56 inch.
\$5400



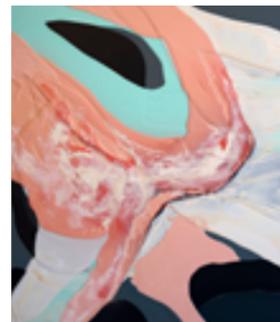
Meditation IX
36 x 36 inch.
\$3600



Meditation VII
36 x 36 inch. / 38.5 x 38.5 inch
Framed \$3850



Meditation XII
48 x36 inch. / 38.5 x 50.5 inch
Framed \$5200



Meditation XXXII
48 x36 inch.
\$4800



Meditation iii
48 x36 inch.
\$3800



Corporeal Landscape IV
24 x 30 inch.
\$3000



Corporeal Landscape II
24 x 30 inch.
\$3000

Renee Phillips

2015 - 2018

Renee Phillips

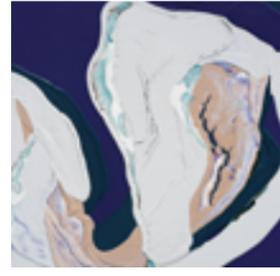
2015 - 2018



Vision II
30 x 30 inch.
\$3000



Vision IV
30 x 30 inch. / 32.5 x 32.5 inch.
Framed \$3200



Vision V
30 x 30 inch.
\$3000



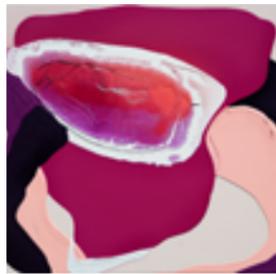
Zion II
47 x 47 inch.
\$4900



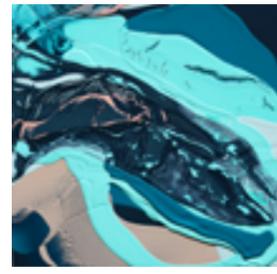
Primordial
53 x 53 inch.
\$5500



Decoding the Deep
36 x 48 inch.
\$3800



Vision VII
30 x 30 inch.
\$3000



Vision VIII
30 x 30 inch.
\$3000



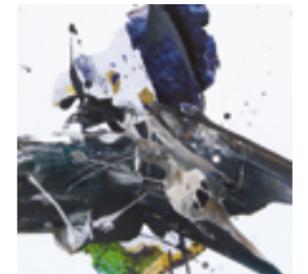
Vision IX
30 x 30 inch. / 32.5 x 32.5 inch.
Framed \$3200



Westside Highway
46 x 46 inch.
\$4800



E3+P2+A2+SP
16 x 20 inch. (will need to be framed)
\$1000



Experiment #18
20 x 16 inch. / Framed 20x24 inch.
\$1600



Forces of Nature
60 x 48 inch.
\$6500



Creationism
48 x 36 inch.
\$3800



Surrender
60 x 48 inch.
\$6500

Renee Phillips

2015 - 2018



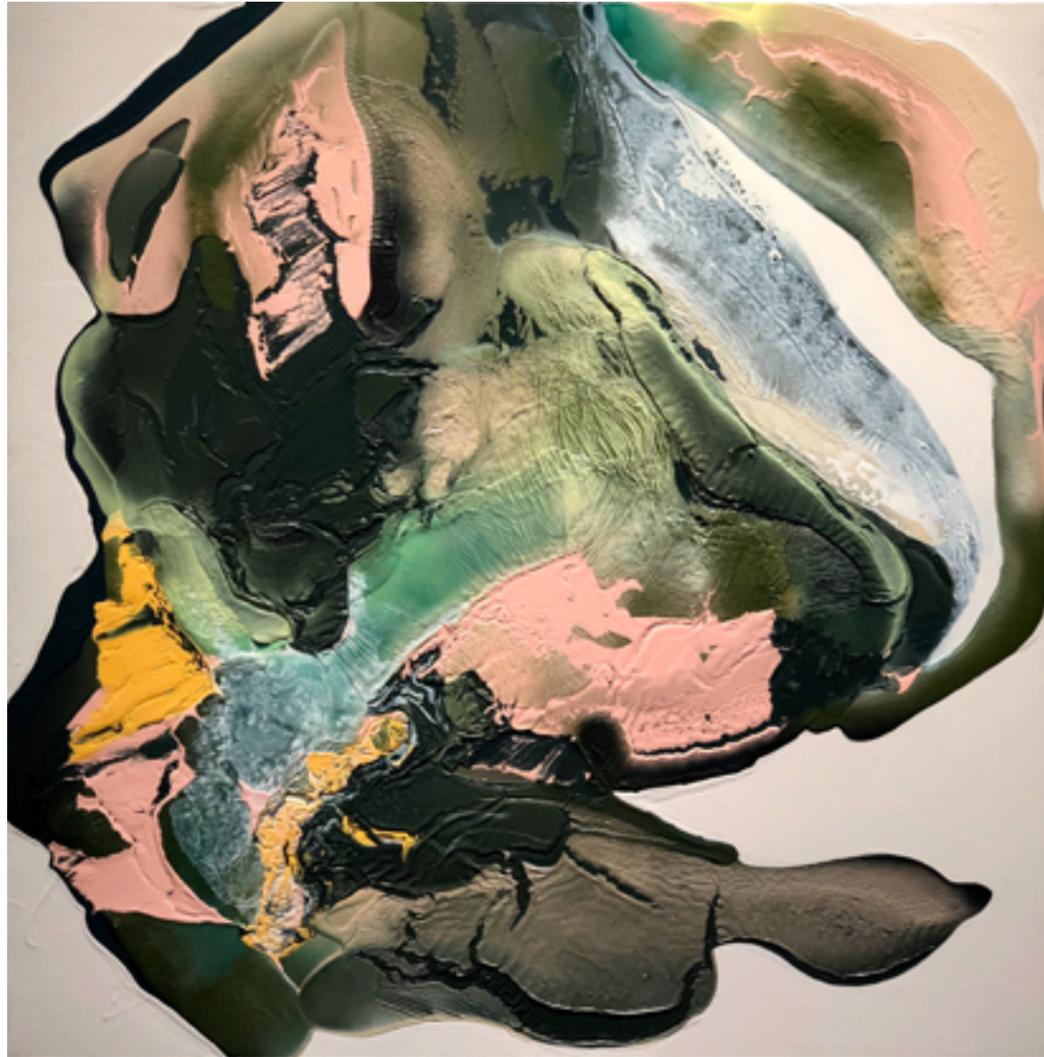
Otherside

Enamel, spray paint, acrylic on wood panel
50 x 36 inch.



Earth Body

Enamel, acrylic, spray paint on canvas
72 x 60 inch.



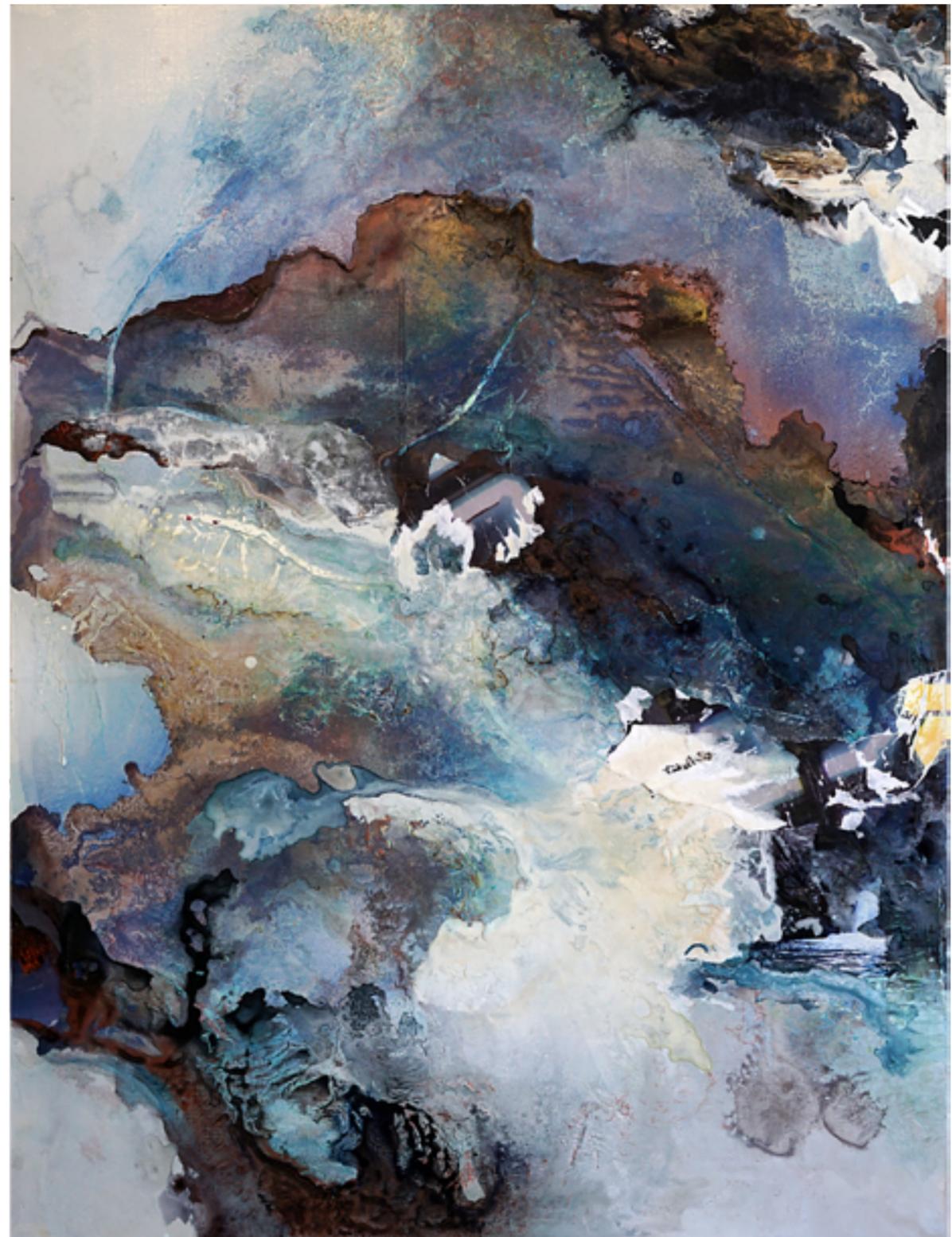
Convection

Enamel, spray paint and gesso on canvas
40 x 40 inch.



Harmony

Enamel and spray paint on canvas
40 x 40 inch.



Anthropocene

Enamel, spray paint, acrylic, photography, street billboards, burnings on canvas
40 x 72 inch. (diptych)



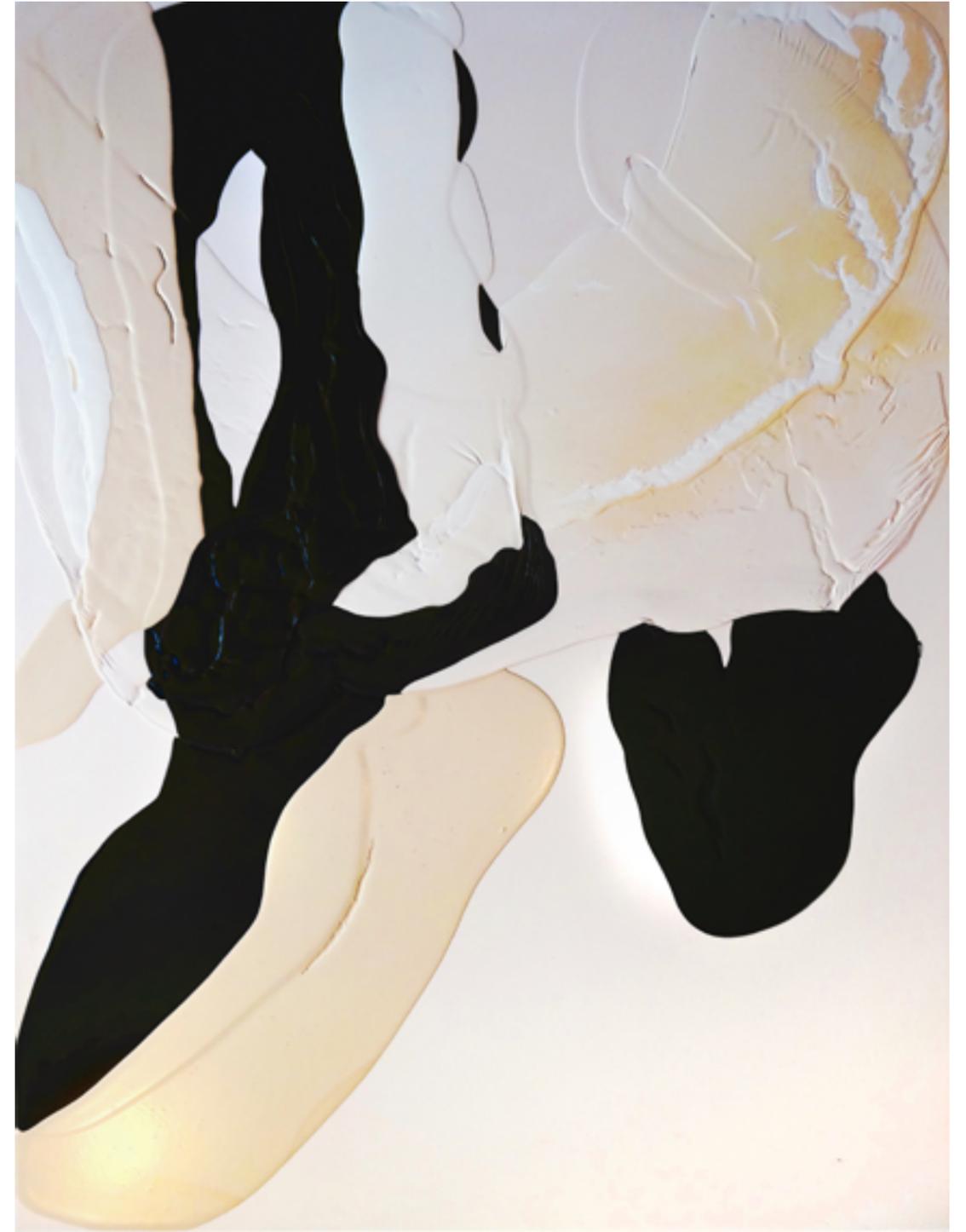
Meditation Studies Color Installation

Enamel on wood
 Installation 96 x 130 inch. / 8x10 inch. each



Meditation VII

Enamel, spray paint on wood
36 x 36 inch.



Meditation XII

Enamel and oil on wood
48 x 36 inch.



Meditation XXXII

Enamel, gesso and acrylic on wood panel
48 x 36 inch.



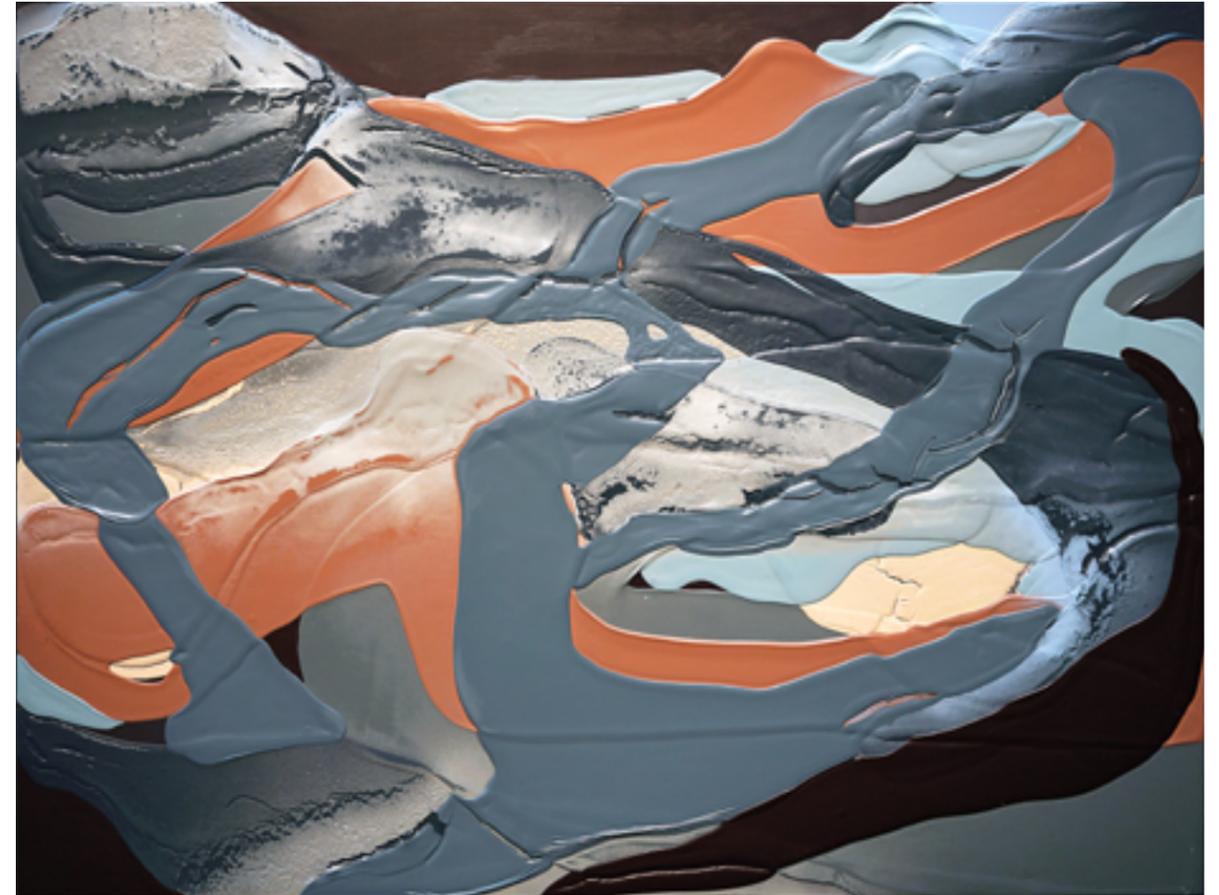
Meditation XXXIII

Enamel on wood
48 x 36 inch.



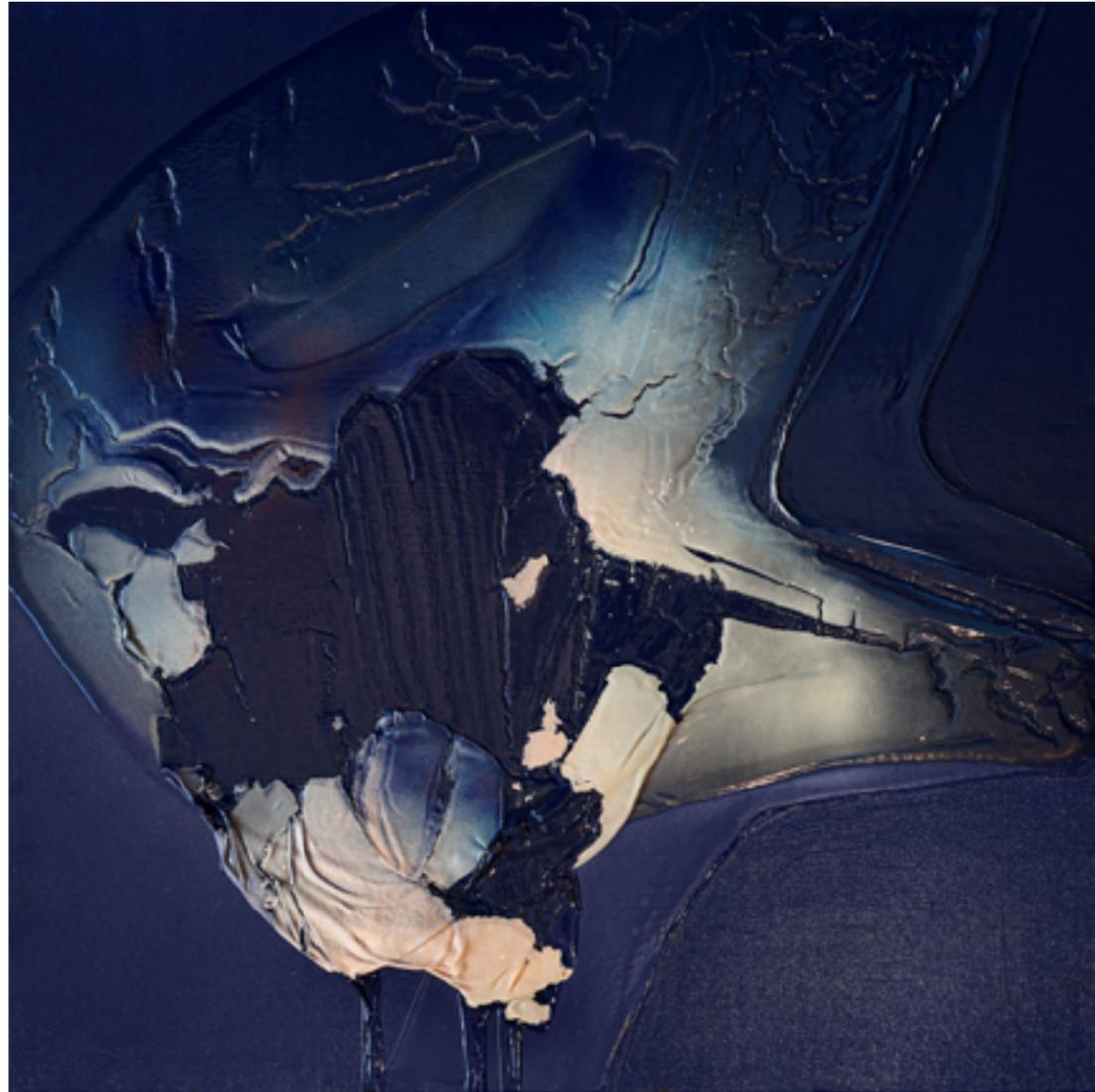
Meditation XXXIV

Enamel on wood
48 x 36 inch.



Meditation XXXVI

Enamel and spray paint on wood panel
48 x 36 inch.



Dissolution

Enamel and spray paint on canvas
30 x 30 inch.



Meditation IX

Enamel, gesso and spray paint on wood panel
36 x 36 inch.



Meditation XXX

Enamel on wood panel
40 x 56 inch.



Meditation iii

Enamel and spray paint on wood panel
48 x 36 inch.



Corporeal Landscape IV

Enamel and spray paint on wood panel
24 x 30 inch.



Corporeal Landscape II

Enamel and spray paint on wood panel
24 x 30 inch.



Vision II

Enamel and spray paint on panel
30 x 30 inch.



Vision V

Enamel, spray paint, acrylic and
ink on panel
30 x 30 inch.



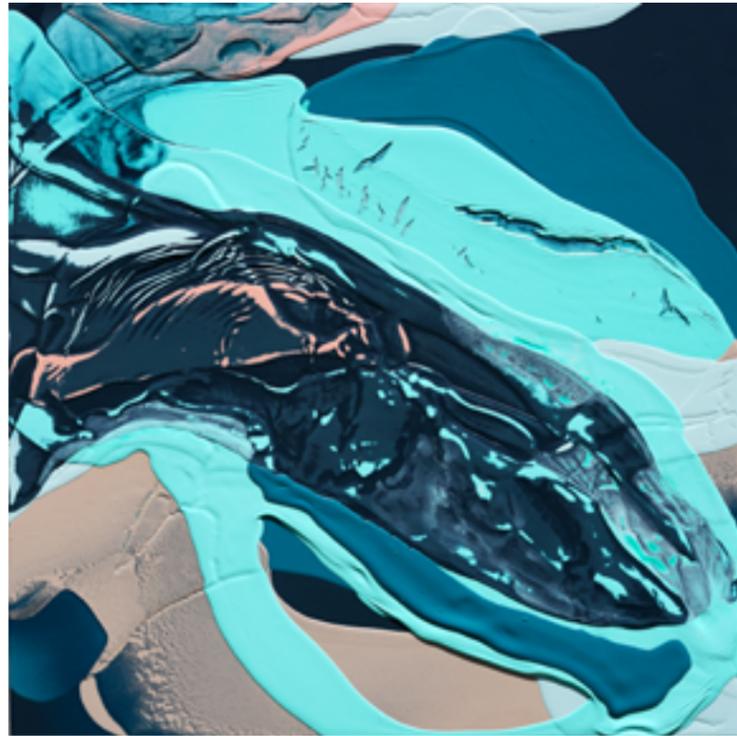
Vision IV

Enamel, spray paint and
acrylic on canvas
30 x 30 inch.



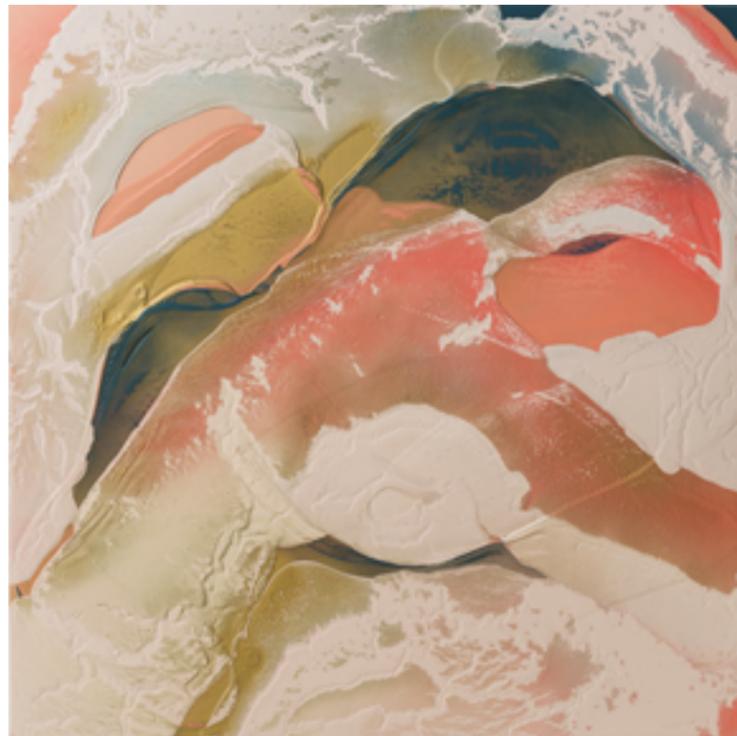
Vision VII

Enamel, spray paint, acrylic and
ink on panel
30 x 30 inch.



Vision VIII

Enamel, spray paint and ink on canvas
30 x 30 inch.



Vision IX

Enamel, spray paint and ink on canvas
30 x 30 inch.



Forces of Nature

60 x 48 inch.



Creationism

Acrylic, enamel, polymer, photography on wood
48 x 36 inch.



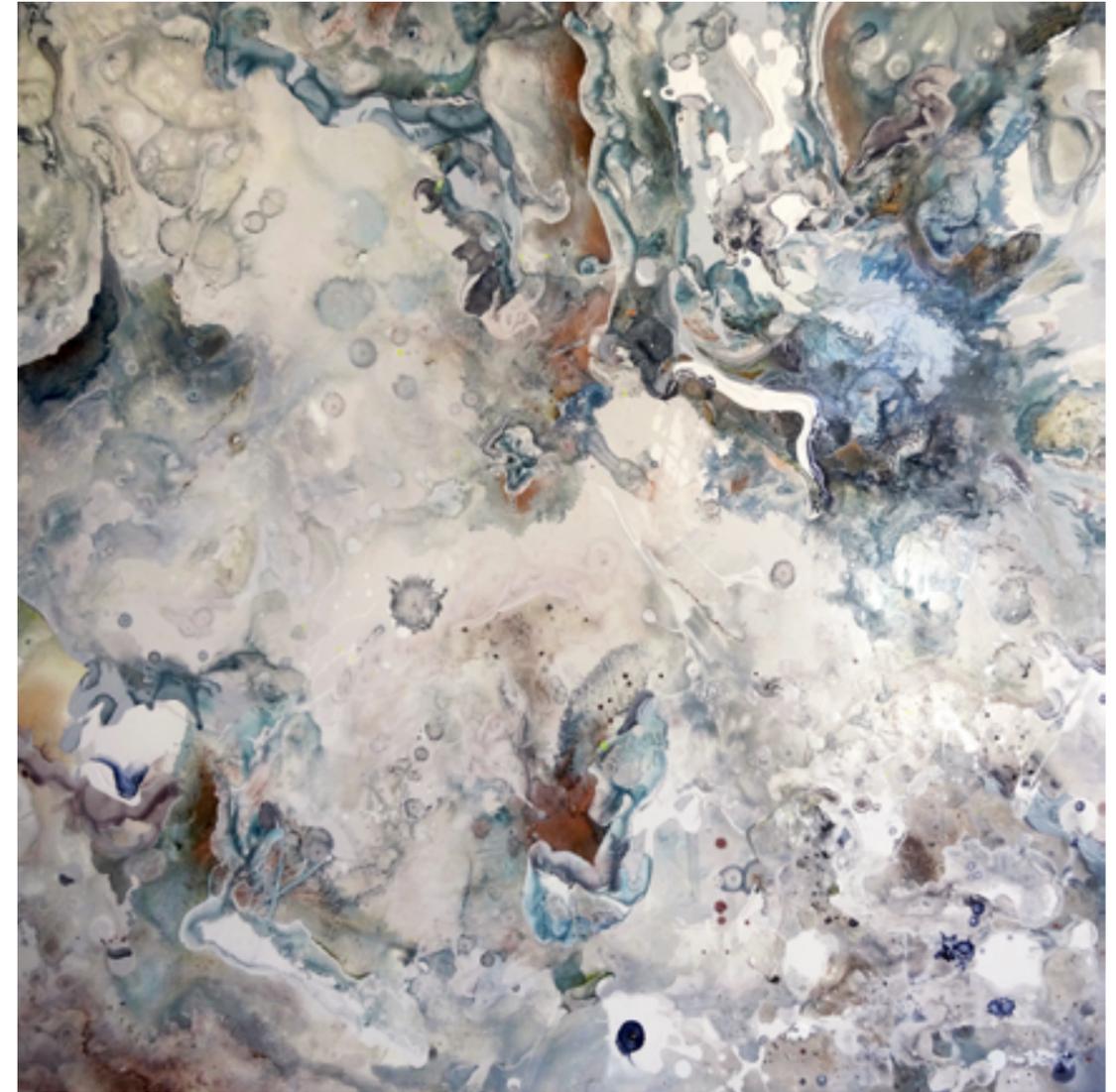
Surrender

Acrylic, burnings, fish net and gesso on canvas
48 x 36 inch.



Zion II

Acrylic, photography, gesso on canvas
47 x 47 inch.



Primordial

Acrylic, gesso, quartz crystal on canvas
53 x 53 inch.



Decoding the Deep

Acrylic, spray paint and gesso on wood panel
36 x 48 inch.



Westside Highway

Acrylic, enamel, street billboards, construction materials on canvas
46 x 46 inch.



E3+P2+A2+SP

Enamel, spray paint, paper, acrylic on paper
16 x 20 inch.



Experiment #18

Acrylic, paper, photography, gesso on paper
20 x 16 inch.