

JACK FISCHER GALLERY



(l) Travis Somerville, *Gutted*, 2020, acrylic, collage on found US Army tarp, 66 x 54”
(r) Keris Salmon, *City Quarters, Savannah*, 2019, cyanotype, 8 x 10”

We are pleased to announce the exhibition of *ONE-TWO PUNCH*, a twining of the work of Keris Salmon and Travis Somerville. The show opens October 24th and will run through to December 12th. Due to Covid restrictions we will be open by appointment only. Please call 415-725-0308 or email us : jackfischer@sbcglobal.net
Unfortunately Keris Salmon will not be at the “opening” on the 24th. Travis Somerville will be at the gallery on the 24th from 3-5 p.m.

For a quick virtual tour :

<https://my.matterport.com/show/?m=5HfzDh68eHB&brand=0>

Travis Somerville takes on social injustice and the endemic political and educational structures in this country that have perpetuated oppression and racism for hundreds of years . Having grown up in the South, Somerville is keenly aware of the contradictions and hypocrisies inherent in that milieu, and of the racism so apparent and yet subsumed by Southern niceties and gentility.

His paintings are filled with powerful imagery that strive to expose the structures that seek to perpetuate the rampant and systemic oppression. But the latest piece, *1965*, is the most powerful and brutal of all . It consists of a simple and humble vintage ballot box on

fire with a recording of Lyndon Baynes Johnson announcing the Voting Rights Act of 1965.

Keris Salmon's cyanotypes serve in a way as silent witness, in direct and quiet contrast to the Somerville works. The conversation that is demanded/forced by dint of these works being in the same room is a marvelous opportunity to examine, as Salmon so eloquently put it in the title, *The Architecture of Slavery*, with the resulting effects on our current society as examined by the Somerville work.

The quiet beauty of the mostly interior shots rendered in that blue twilight of the cyanotype gives us a dreamy enigmatic narrative that is laden with the feelings of the lives lived in those rooms.

Also on view is *To Have And To Hold*, a series of color photographs taken in a number of plantations. The almost sweetly commonplace photos are accompanied by text that comes from Salmon's reading of books about slavery, diary entries by owners, among other material. The pairing of text with the photographs gives us entree into the lives and moments of the absent human figure that we imagine .

Travis Somerville was born in Atlanta , GA and now lives and works in San Francisco . He graduated from San Francisco Art Institute. He has had numerous museum exhibitions from the Walker Art Center, Centro de Arte Contemporaneo de Malaga , Spain , to the Smithsonian Institution and LACMA.

Keris Salmon was born in NYC and graduated from Stanford University, Completed graduate her graduate work at UC Berkeley Graduate School of Journalism. She was an award winning broadcast journalist before turning to a full lifetime of art making. Her work has been exhibited widely in the US and is also in numerous private collections, as well as institutions such as the Addison Gallery of American Art, Smith College Museum of Art, and the Tennessee State Museum.

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