

INSIDE OUTSIDER GALLERY

113 N. KANSAS AVE. FRANKFORT, KANSAS

Rollin Beamish *Still Shadows*

December 2015

Inside Outsider Gallery, Frankfort, KS

all artwork

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Where is she?



...lost h-



It seems to me that the totality of what is (the universe) swallows me (physically), and if it swallows me, or since it swallows me, I can't distinguish myself from it; nothing remains, except this or that, which are less meaningful than this nothing. In a sense it is unbearable and I seem to be dying. It is at this cost, no doubt, that I am no longer myself, but an infinity in which I am lost....

No doubt this is not entirely true; in fact, on the contrary, never have I been closer to the one who...but it's like an aspiration followed by an expiration: suddenly the intensity of her desire, which destroys her, terrifies me; she succumbs to it, and then, as if she were returning from the underworld, I find her again, I embrace her....

This too is quite strange: she is no longer the one who prepared meals, washed herself, or bought small articles. She is vast, she is distant like that darkness in which she has trouble breathing, and she is so truly the vastness of the universe in her cries, her silences are so truly the emptiness of death, that I embrace her inasmuch as anguish and fever throw me into a place of death, which is the absence of bounds to the universe. But between her and me there is a kind of appeasement which, denoting rebellion and apathy at the same time, eliminates the distance that separated us from each other, and the one that separated us both from the universe.



postcard, front

INSIDE OUTSIDER GALLERY
113 N. KANSAS AVE. FRANKFORT, KANSAS

Rollin Beamish

still shadows

December 6th, 2015 - February 28th, 2016

Opening Reception: 12-6 pm, Sunday, December 6th, 2015

Inside Outsider Gallery is pleased to present recent work by international artist Rollin Beamish. Rollin is an Associate Professor of Painting and Drawing at Montana State University, Bozeman as well as a PhD Candidate in Media and Communications at the European Graduate school in Saas-Fee, Switzerland.

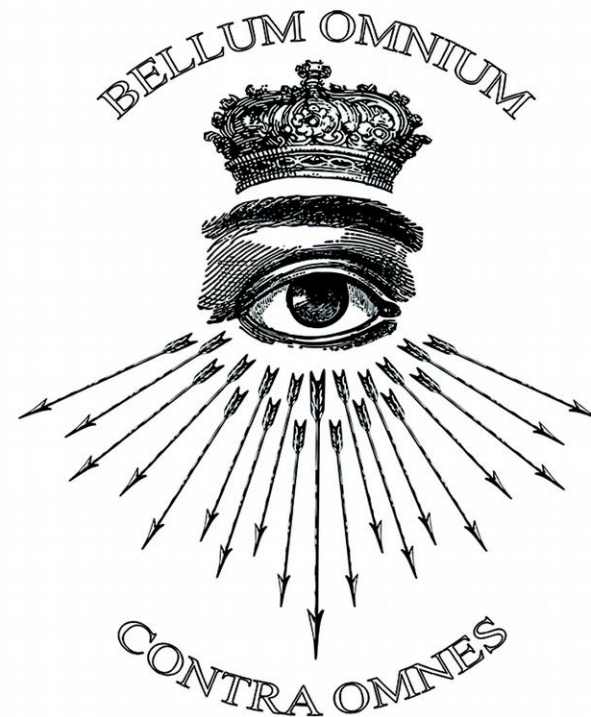
Rollin's thought provoking installations exist somewhere between the ferocious conceptual depth of a philosopher and the surgical draftsmanship of a master craftsman. His virtuosic use of simple materials transform spaces into a "a well arranged, highly complex network of syntactical and semantic references..."* In these immersive installations, "there are 'holes', voids in terms of form, space and content, which the viewer notices very quickly and tries to fill with interpretation--suspecting even in the process that this will never be possible."* These vigorous works pose questions about contemporary media and culture, as well as the construction of identity and the roles we play in a constantly "plugged in" social sphere.

*from *Rollin Beamish, Deadly Equilibrium - Gorgon* by Peter Lodermeier.

Artist's websites: www.rollinbeamish.com and <https://greusslich-contemporary.de>

Front image: Rollin Beamish, "post-human (invisible, ominpresent - Luke, The Operative, Okwe)" graphite on paper and wall and vinyl, dimensions variable, 2014. Image credit: Christian Rose.

For more information: Visit www.insideoutsidergallery.com or Contact insideoutsidergallery@gmail.com



postcard, back

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About Inside Outsider Gallery:

The mission of Inside Outsider Gallery is to showcase contemporary art and programming without the high pressure of sales or the limitations associated with a typical commercial gallery. The gallery will be a space that engages, challenges, and promotes discourse and conversation in the community. By showing inventive cutting-edge work, the gallery will become a dynamic part of the Kansas art scene, educating and exposing the community to contemporary trends and concerns.

Inside Outsider Gallery will be a fluid space that meets the needs of artists of many disciplines and allows the installation and presentation to become an integral part of the creative process. Inside Outsider Gallery will provide the art viewing public with a variety of art experiences and community outreach. The gallery will have a modest 25% commission rate to keep as much profit in the hands of the artists involved with the projects.

By working closely with local individuals, organizations, universities, and institutions, Inside Outsider Gallery will support continued professional growth of artists and help build a community and culture that supports and sustains contemporary art in Kansas.

For more information: Visit www.insideoutsidergallery.com or Contact insideoutsidergallery@gmail.com

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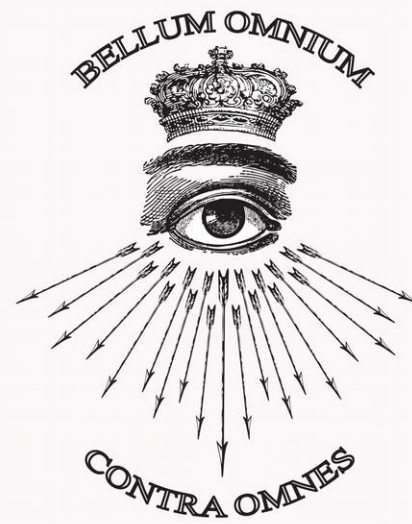
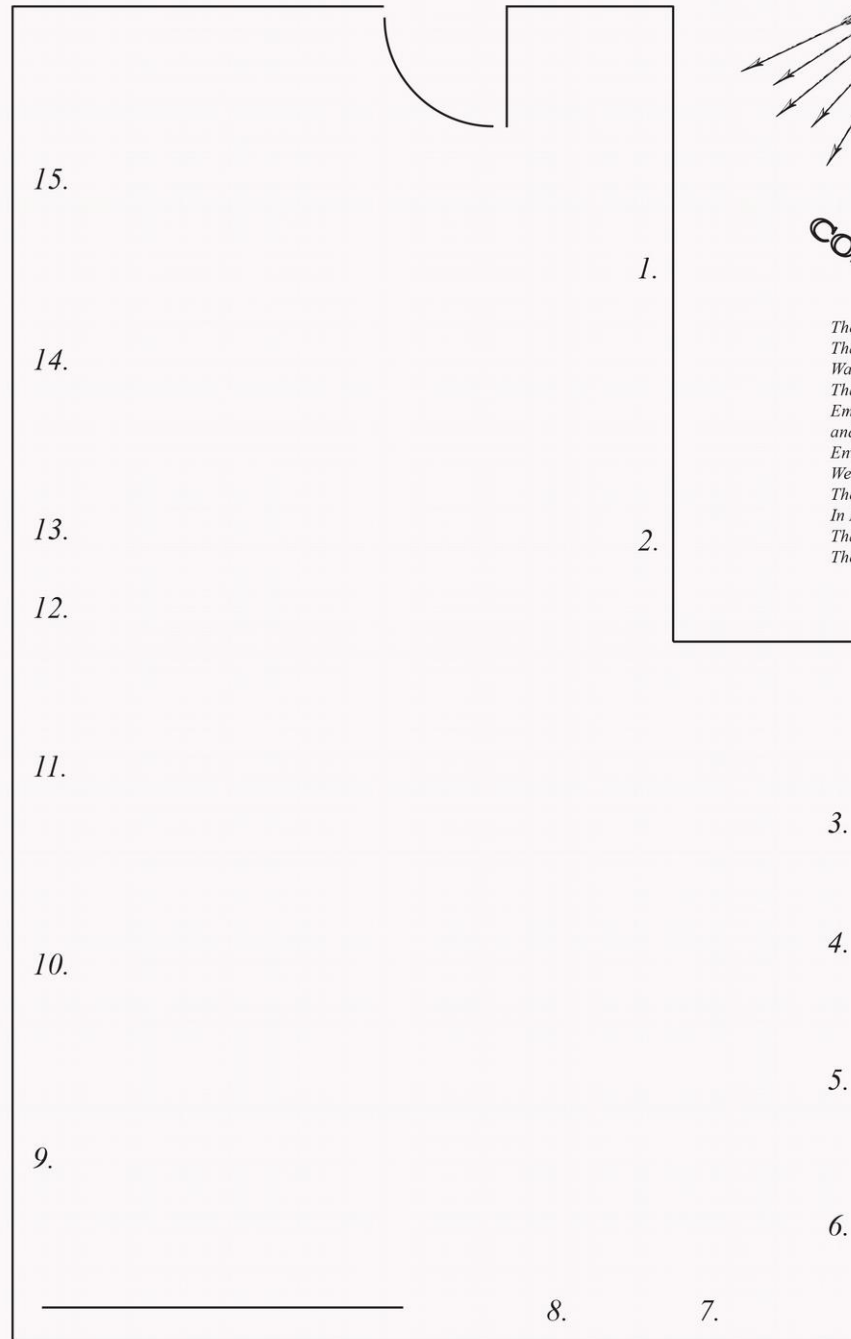
Rollin Beamish *still shadows*



**Opening Reception:
12-6 pm,
Sunday, December 6th**

INSIDE OUTSIDER GALLERY
113 N. KANSAS AVE. FRANKFORT, KANSAS

still shadows
/ gallery plan



*The Root of evil Avarice,
That damn'd ill-natur'd baneful Vice
Was Slave to Prodigality,
That Noble Sin; whilst Luxury
Employ'd a Million of the Poor,
and odious Pride a Million more
Envy it self and Vanity
Were Ministers of Industry;
Their darling Folly, Fickleness
In Diet Furniture and Dress
That strange, ridic'ulous Vice was made
The very Wheel that turn'd the Trade.*

still shadows / list of works

1. "portrait (Don Blankenship)" graphite and gesso on canvas, graphite on wall, variable, 2011.
2. "portrait (Doug Coe)" graphite and gesso on canvas, graphite on wall, variable, 2009/15.
3. "portrait (Robert Hillary King)" graphite and gesso on canvas, 62 x 102 x 5 cm, 2012.
4. "once was no more (Albert Woodfox)" graphite on wall, variable, 2015.
5. "portrait (eternal return)" graphite and gesso on canvas, vinyl, 62 x 102 x 5 cm, 2014.
6. "portrait (arise)" graphite and gesso on canvas, 62 x 102 x 5 cm, 2010.
7. "portrait (release)" graphite and gesso on canvas, 62 x 102 x 5 cm, 2009.
8. "Wiederholungszwang (Oppenheimer)" digital video, graphite on wall, variable, edition of 5, 2013.
9. "post-human (invisible, omnipresent – Luke, The Operative, Okwe)" graphite on paper and wall, variable, 2014.
10. "portrait (Julie Burkhart)" graphite and gesso on canvas, 62 x 102 x 5 cm, 2013.
11. "portrait (Naomi Klein)" graphite and gesso on canvas, 62 x 102 x 5 cm, 2010.
12. "post-human (Daniel Plainview)" graphite on paper, 56 x 76 cm, 2015.
13. "post-human (unidentified, Nuevo Laredo, 2010)" graphite on paper, 56 x 76 cm, 2012.
14. "portrait (desire)" graphite and gesso on canvas, 62 x 102 x 5 cm, 2011.
15. "post-human (love part 2: agape)" graphite on paper, 56 x 76 cm, 2012.

Installation Photos

by E. G. Schempf



W1
FREIGHT
TRUCKS

WIDE OUTDOOR GALLERY
113 N. KENNEDY AVE.

DEUS EX FIGMENTUM ET CARCERI





Mortal Entropy



Alpha Omega



...it would be easier, where property was well secured, to live without money than without poor; for who would do the work? For this reason the quantity of circulating coin in a country ought always to be proportioned to the number of hands that are employed; and the wages of labourers to the price of provisions. From whence it is demonstrable, that whatever procures plenty makes labourers cheap, and where the poor are well managed; who as they ought to be kept from starving, so they should receive nothing worth saving. If here and there one of the lowest class by uncommon industry, and pinching his belly, lifts himself above the condition he was brought up in, nobody ought to hinder him; nay, it is undeniably the wisest course for every person in the society, and for every private family to be frugal; but it is the interest of all rich nations, that the greatest part of the poor should almost never be idle, and yet continually spend what they get.

All men, as Sir William Temple observes very well, are more prone to ease and pleasure than they are to labour, when they are not prevented by pride or avarice, and those that get their living by their daily labour, are seldom powerfully influenced by either; so that they have nothing to stir them up to be servicable but their wants, which it is prudence to relieve.

$$J' + \{0\} \vdash \infty$$

for the successful navigation of

SOCIO - POLITICAL ONTOLOGY

Volume 1 of 10



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 cured, to live without
 without poor; for who
 work? For this reason the
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 be proportioned to the
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$J + \{0\} \vdash \infty$
for the successful navigation of
 SOCIO - POLITICAL ONTOLOGY
 "Author: J. W. Doe"



Small text block on a pedestal, likely a title or description for the artwork above it.





I understand what you
are attempting to do.
You are trying
to find out why I walk
like this - not here. I
accept your being
but look around and
see if it's worth ex-
plaining. Ask your
cousin - with my
explaining this to you!



It seems to me that the totality of what is (the universe) swallows me (physically), and if it swallows me, or since it swallows me, I can't distinguish myself from it; nothing remains, except this or that, which are less meaningful than this nothing. In a sense it is unbearable and I seem to be dying. It is at this cost, no doubt, that I am no longer myself, but an infinity in which I am lost....

No doubt this is not entirely true, in fact, on the contrary, never have I been closer to the one

who, but for the ~~unbearable~~ aspiration followed by the ~~rejection~~ rejection suddenly the intensity of her desire, which destroys her, terrifies me; she succumbs to it, and then, as if she were returning from the underworld, I find her again, I embrace her....

This too is quite strange: she is no longer the one who prepared meals, washed herself, or bought small articles. She is vast, she is distant like that darkness in which she has trouble breathing, and she is so truly the vastness of the universe in her cries, her silences are so truly the emptiness of death, that I embrace her inasmuch as anguish and fever throw me into a place of death, which is the absence of bounds to the universe. But between her and me there is a kind of appeasement which, denoting rebellion and apathy at the same time, eliminates the distance that separated us from each other, and the one that separated us both from the universe.



What is your "what is it worth?" worth?







I understand what you
are attempting to do
here. This is a very
good idea. I think
you have a
strong, good feeling
for the world and
that it's worth
trying to do
something. I'm
impressed. I'm
impressed. I'm
impressed.



Installation Photos

by Jacob Banholzer



I understand what you
are attempting to do
because You are trying
to find out why I walk
like this - and how I
manage your thing.
But look around and
see if it's worth ex-
plaining. And yes,
you can't teach me
explaining this to you!



Why should there be
these generations?
When aging and death are
attendant, why continue
to reproduce?
Why should we care what
happens when we're
dead?
Why should we care that
there is no younger genera-
tion to succeed us?
Most people were silent.
A few people laughed.
A few people cried.
No one else was listening.



It seems to me that the totality of what is (the universe) swallows me (physically), and if it swallows me, or since it swallows me, I can't distinguish myself from it; nothing remains, except this or that, which are less meaningful than this nothing. In a sense it is unbearable and I seem to be dying. It is at this cost, no doubt, that I am no longer myself, but an infinity in which I am lost....

No doubt this is not entirely true, in fact, on the contrary, never have I been closer to the one

who, but in an aspiration followed by a separation, suddenly the intensity of her desire, which destroys her, tortures me; she succumbs to it, and thus, as if she were descending down the underworld, I find her again, embrace her....

This too is quite strange: she is no longer the one who prepared meals, washed herself, or bought small articles. She is vast, she is distant like that darkness in which she has trouble breathing, and she is so truly the vastness of the universe in her cries, her silences, so truly the emptiness of death, that I embrace her inasmuch as anguish, and fever throw me into a place of death, which is the absence of death, which is the absence of death, which is the absence of death, which is the absence of death, which is the absence of death. But between her and me there is a kind of appeasement which, denoting rebellion and apathy at the same time, eliminates the distance that separated us from each other, and the one that separated us both from the universe.



What is your "what is it worth" worth?









visiting artist lecture at The Kansas City Art Institute