

SHAWN HUCKINS

SOMEWHERE *TO* ***NOWHERE***

June 9 - July 22, 2017

Opening Reception for the Artist: Friday, June 9, 5 until 8

GOODWIN | FINE ART

1255 Delaware St., Denver, CO 80204 303.573.1255

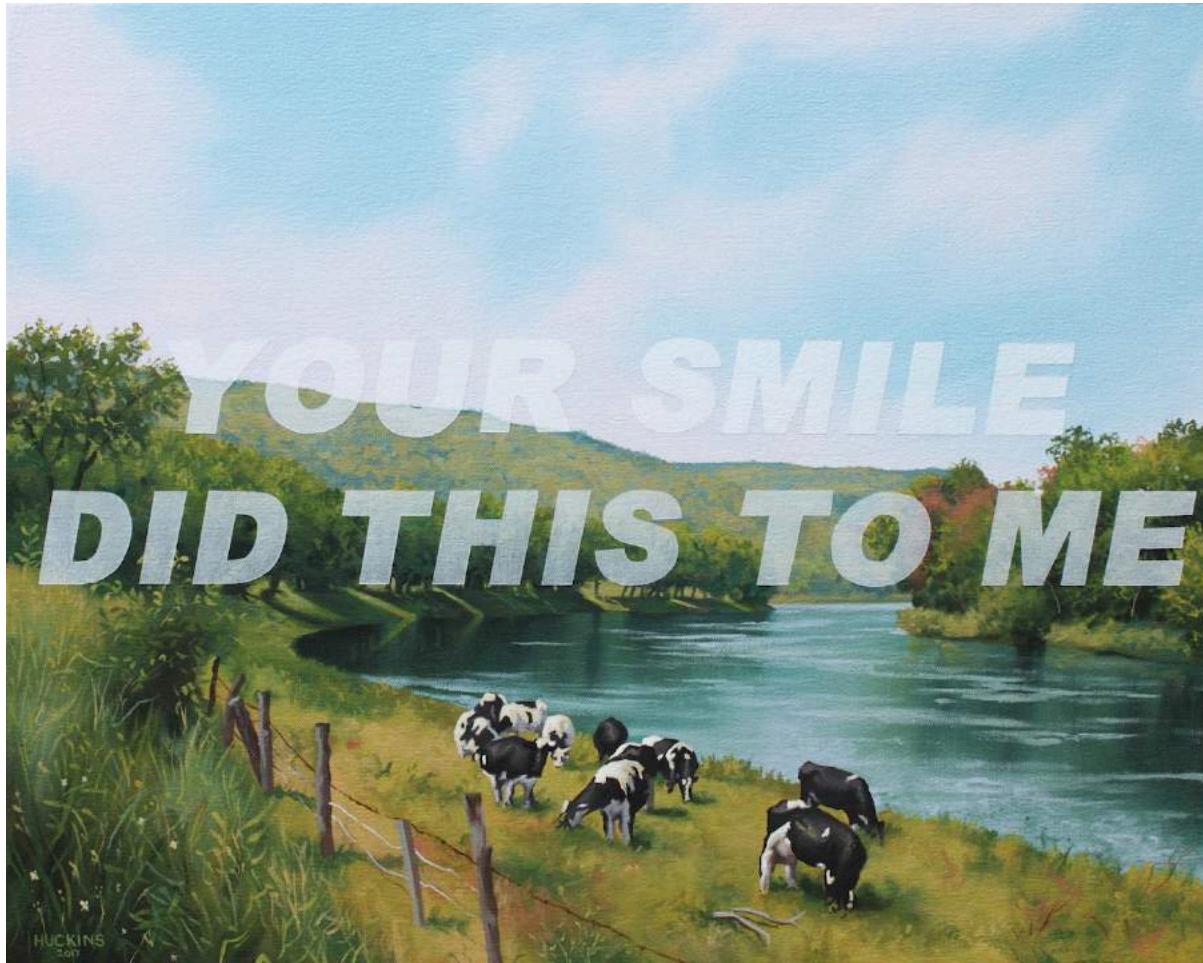
info@goodwinfineart.com goodwinfineart.com



Deerfield Cows: You Caused Me To Roam, 2017
acrylic on canvas
18 x 32 in.



Misty Morning: Somewhere To Nowhere, 2017
acrylic on canvas mounted to birch panel
23.5 in. dia.



The Connecticut River: Your Smile Did This To Me, 2017
acrylic on canvas
16 x 20 in.

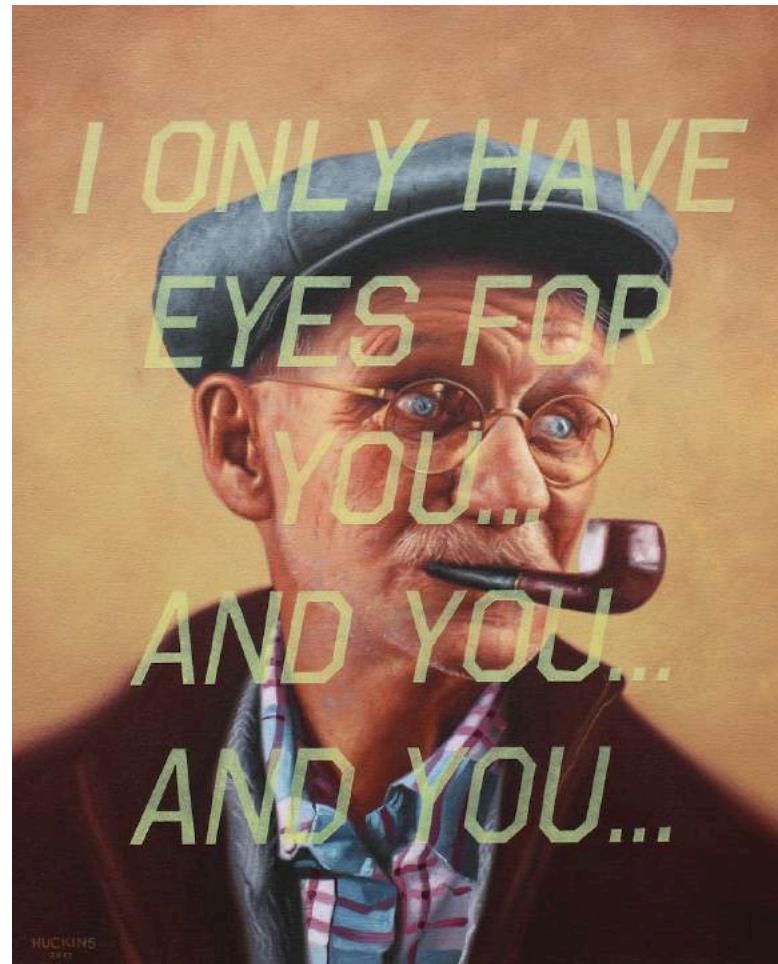


FOREVER I WAITED AND LUCKILY YOU NEVER CAME

Mountainscape With Moon: Forever I Waited And Luckily You Never Came, 2017
acrylic on canvas
52 x 80 in.



Pelkey's Blueberries: Glory, 2017
acrylic on canvas
10 x 14 in.



Man with Pipe: I Only Have Eyes For You, 2017
acrylic on canvas
20 x 16 in.



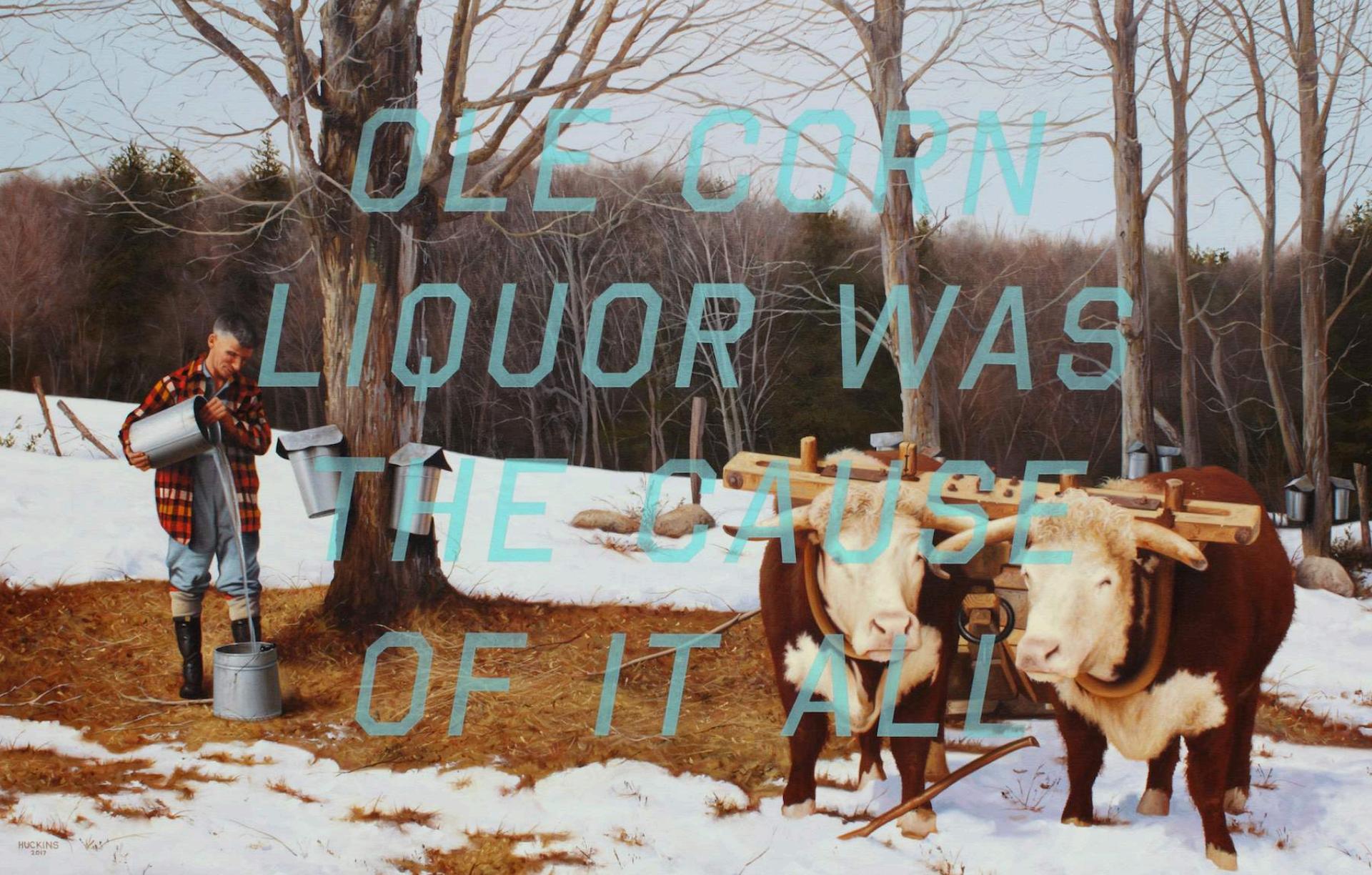
Song Of The Swamp: (Fake Painting) 2017
acrylic on canvas
52 x 52 in.



The Artist's Grandfather: I Kept Saying Goodbye, But He Kept Saying Hello, 2017
acrylic on canvas
23.5 in. dia.



Landscape IV: Hello, Stranger, 2017
acrylic on canvas
5 x 7 in.



OLE CORN
LIQUOR WAS
THE CAUSE
OF IT ALL

Sap Collection: Ole Corn Liquor Was The Cause Of It All, 2017
acrylic on canvas
32 x 50 in.



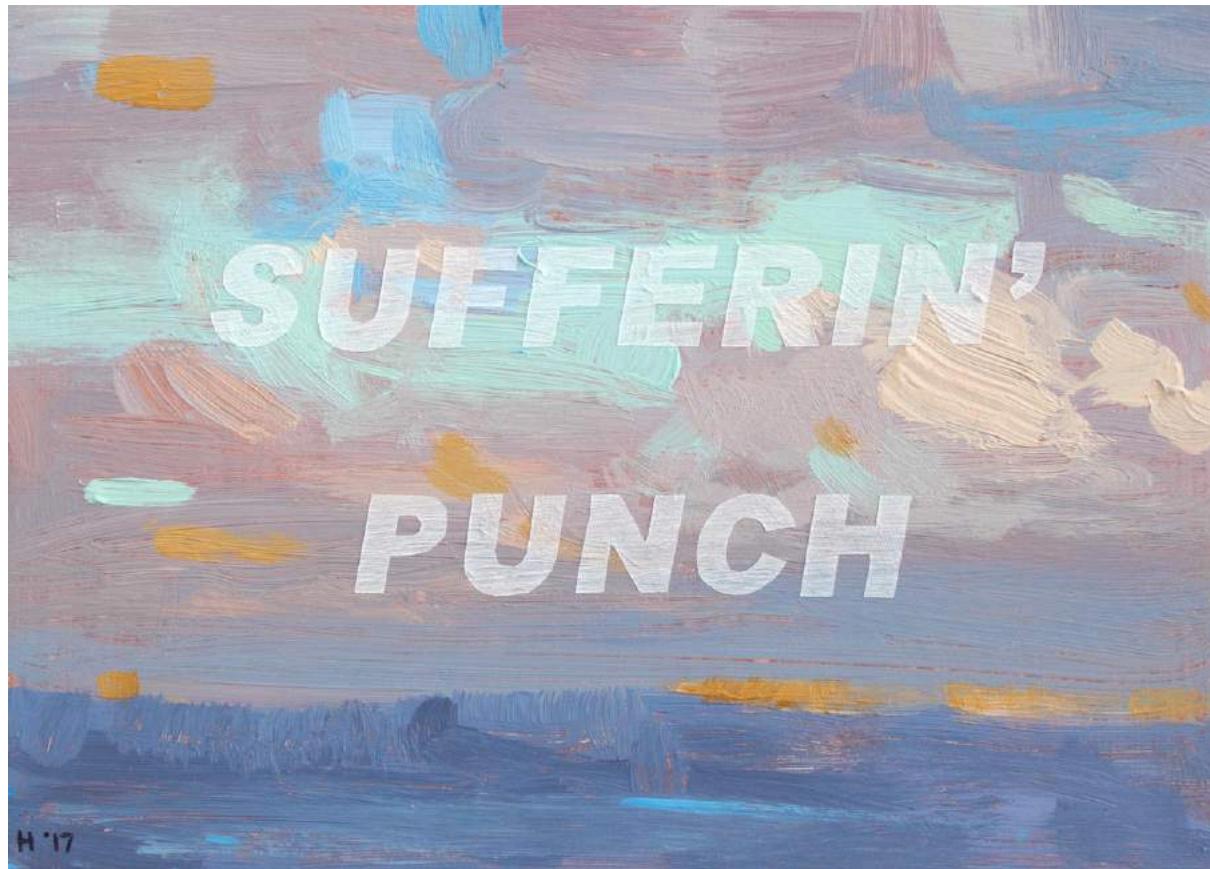
Landscape I: Well, We Had A Good Run, 2017
acrylic on canvas
5 x 7 in.



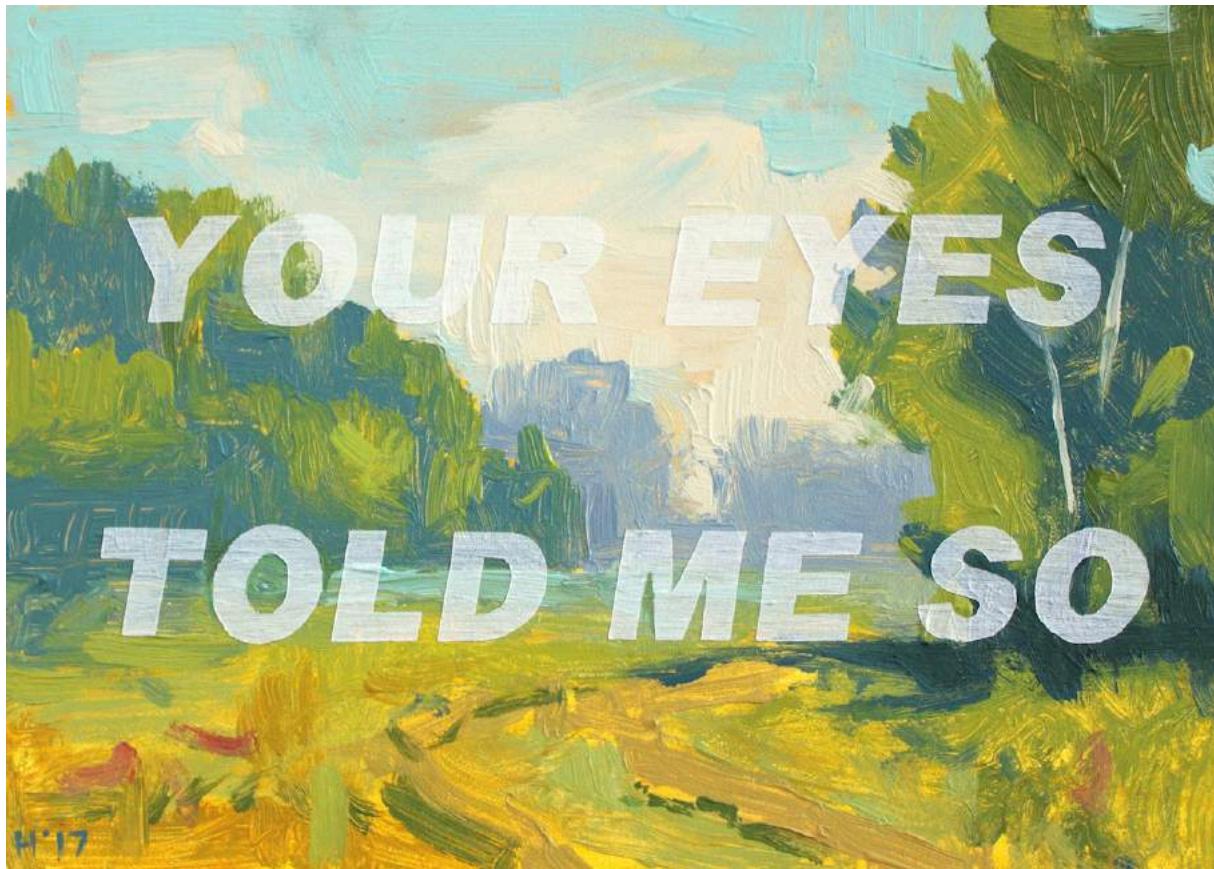
The Artist's Grandfather: Forever Is Okay But It's Too Long, 2017

acrylic on canvas

10 x 14 in.



Landscape III: Sufferin' Punch, 2017
acrylic on canvas
5 x 7 in.



Landscape II: Your Eyes Told Me So, 2017
acrylic on canvas
5 x 7 in.

WAIT HERE TO FIND HAPPINESS

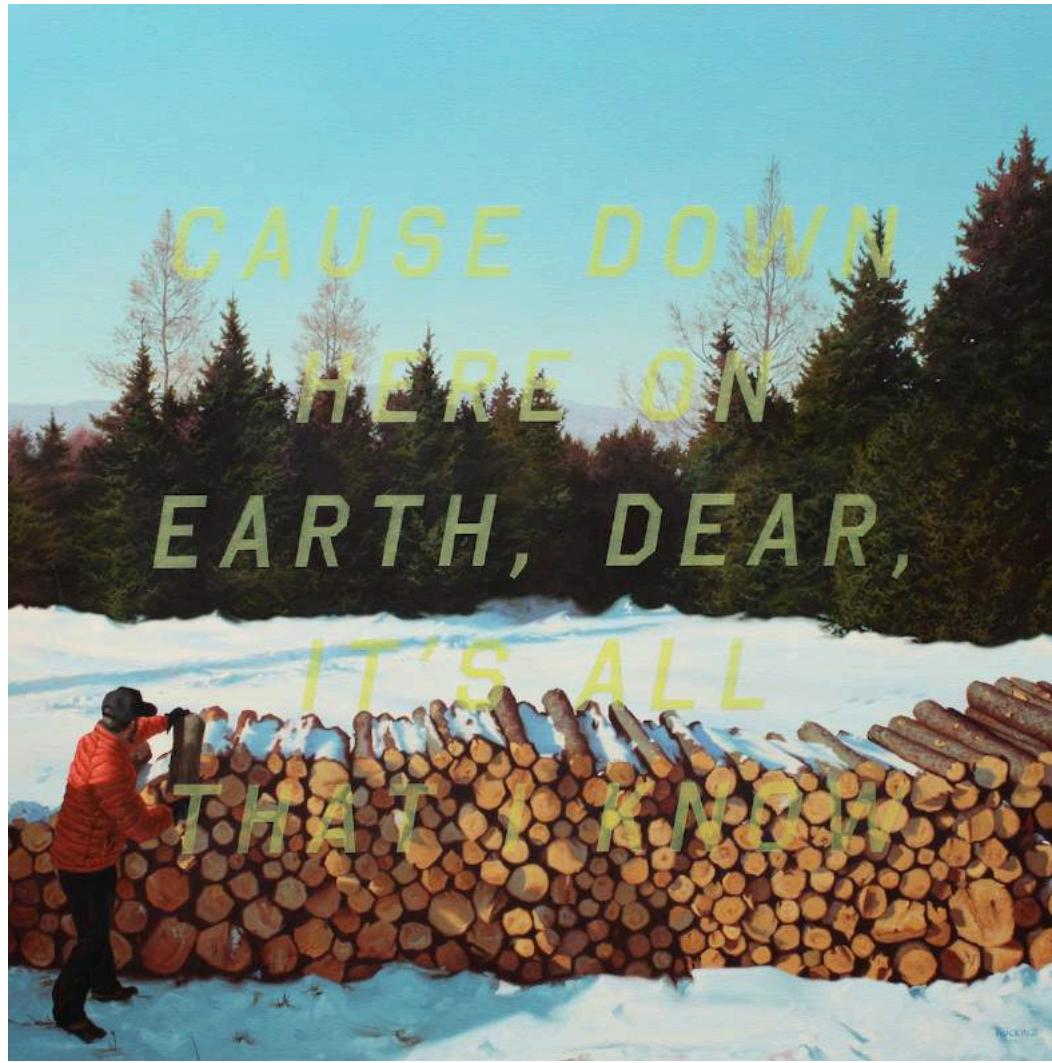
WAIT HERE FOR LONELINESS

HICKINS
2017

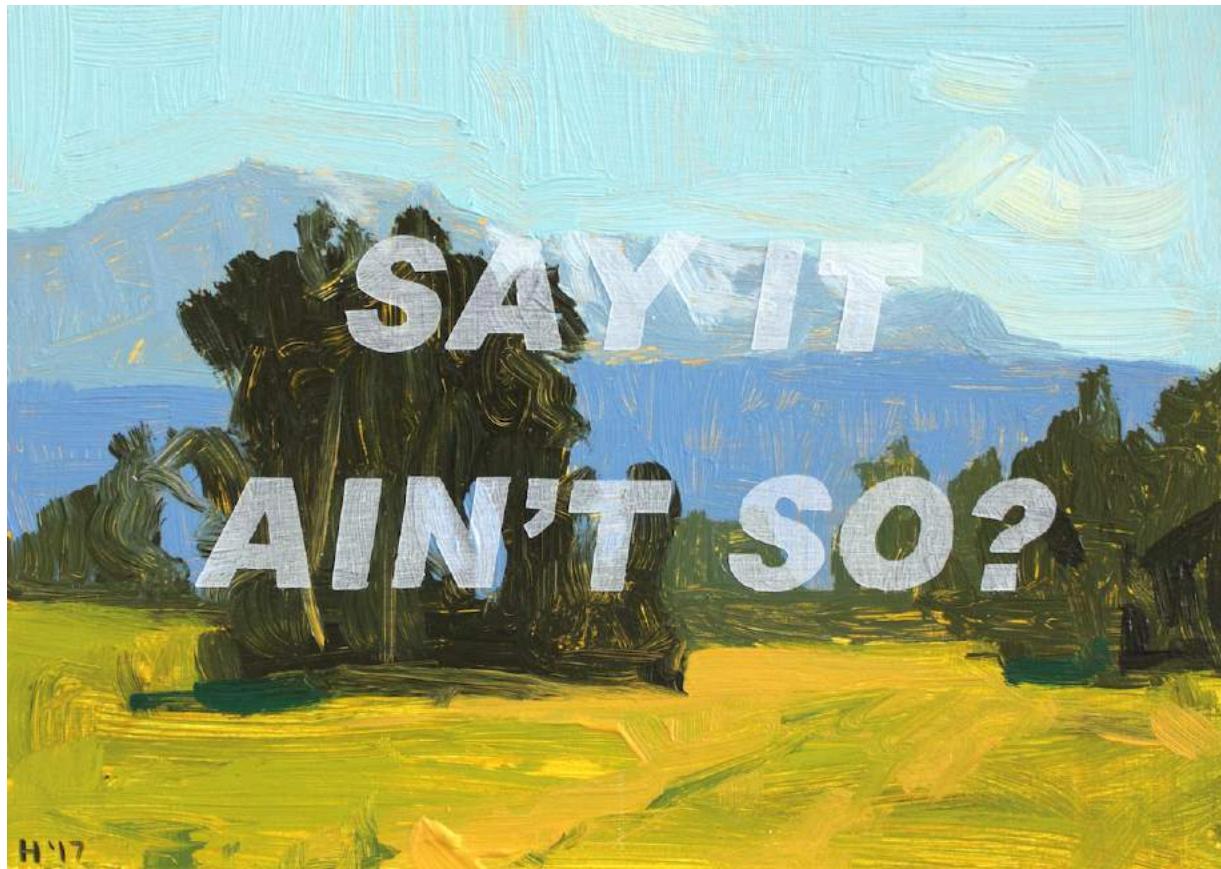
Mirror Pond: Wait Here To Find Happiness, Wait Here For Loneliness, 2017
acrylic on canvas
28 x32 in.



Landscape V: If You Love Me, Don't Go, 2017
acrylic on canvas
5 x 7 in.



The Logger: Cause Down Here On Earth, Dear, It's All That I Know, 2017
acrylic on canvas
35 x 35 in.



Landscape VI: Say It Ain't So?, 2017
acrylic on canvas
5 x 7 in.

Painting Checklist
Shawn Huckins | *Somewhere to Nowhere*
June 9 – July 22, 2017

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1. <i>Deerfield Cows: You Caused Me To Roam</i> , 2017	acrylic on canvas	18 x 32 in.	\$4,800.
2. <i>Misty Morning: Somewhere To Nowhere</i> , 2017	acrylic on canvas mounted to birch panel	23.5 in. dia.	\$3,800.
3. <i>The Connecticut River: Your Smile Did This To Me</i> , 2017	acrylic on canvas	16 x 20 in.	\$3,400.
4. <i>Mountainscape with Moon: Forever I Waited And Luckily You Never Came</i> , 2017	acrylic on canvas	52 x 80 in.	\$21,000.
5. <i>Pelkey's Blueberries: Glory</i> , 2017	acrylic on canvas	10 x 14 in.	\$2,200.
6. <i>Man with Pipe: I Only Have Eyes For You</i> , 2017	acrylic on canvas	20 x 16 in.	\$3,400.
7. <i>Song Of The Swamp: (Fake Painting)</i> , 2017	acrylic on canvas	52 x 52 in.	\$15,000.
8. <i>The Artist's Grandfather: I Kept Saying Goodbye, But He Kept Saying Hello</i> , 2017	acrylic on canvas mounted to birch panel	23.5 in. dia.	\$3,800.
9. <i>Landscape IV: Hello, Stranger</i> , 2017	acrylic on panel	5 x 7 in.	\$975.



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10. <i>Sap Collection: Ole Corn Liquor Was The Cause Of It All</i> , 2017	acrylic on canvas	32 x 50 in.	\$10,500.
11. <i>Landscape I: Well We Had A Good Run</i> , 2017	acrylic on panel	5 x 7 in.	\$975.
12. <i>The Artist's Grandfather: Forever Is Okay, But It's Too Long</i> , 2017	acrylic on canvas	10 x 14 in.	\$2,200.
13. <i>Landscape III: Sufferin' Punch</i> , 2017	acrylic on panel	5 x 7 in.	\$975.
14. <i>Landscape II: Your Eyes Told Me So</i> , 2017	acrylic on panel	5 x 7 in.	\$975.
15. <i>Mirror Pond: Wait Here To Find Happiness, Wait Here For Loneliness</i> , 2017	acrylic on canvas	28 x 32 in.	\$5,200.
16. <i>Landscape V: If You Love Me, Don't Go</i> , 2017	acrylic on panel	5 x 7 in.	\$975.
17. <i>The Logger: Cause Down Here On Earth, Dear, It's All That I Know</i> , 2017	acrylic on canvas	35 x 35 in.	\$5,400.
18. <i>Landscape VI: Say It Ain't So?</i> , 2017	acrylic on canvas	5 x 7 in.	\$975.



SOMEWHERE TO NOWHERE

Somewhere To Nowhere features paintings that are in a direct response to my previous series, *The American __tier*. In *The American __tier*, I combined 18th and 19th century American portraiture with today's 'digital speak'. For this new body of work, I stepped away from the screen and researched text from a time before computers, when pen and paper were the main forms of communication, and before language was dissected and abbreviated.

With today's communication being so instant, our conversations have grown shorter and shorter as the result of words being transformed into acronyms, or turning an emotion to an 'emoji.' The human connection, when hidden behind a text bubble, seems absent as we glare at our phones ignoring the very humans amongst us. Language is a powerful tool and can often be misinterpreted in the age of social media and texting.

After logging out and turning off the computer, *Somewhere To Nowhere* features text from decades ago, before cellphones and Twitter. Text that was carefully thought out and showed an authentic human connection between the writer and the recipient. Text that is intricate to family tradition and story telling. The text is found from various sources including love letters and postcards found hidden in antique stores, heard from family stories, and Old Time American folk songs which often deal with love, loss, death, and beauty. Some of the text is even sourced from my own grandparents.

As a New England native, I have a strong connection and fond memories from that region. With technology at every corner, it's hard to break away from the noise and enjoy the simpler things, such as maple sap collection, or the blueberries that grow along Lake Champlain in Vermont. The images are sourced from my own photographs, public domain photographs, or old books and newspapers I rummage through at mom and pop antique stores throughout New England. Part of the fun is the hunt to find these old forgotten images and lost text.

I choose to make the text translucent to represent a fading language that defined our country. Technology influences how much we know and what we believe, as well as how quickly and intelligently we convey our ideas. But does how we communicate govern the value of what we communicate? Well-worn are the theories that advancing technology isolates us more, not less, and it is easy to idealize centuries past life as simpler, more civil, more intelligent, and ironically, more 'connected.'

-Shawn Huckins, 2017