

Greg Lindquist:

*Brooklyn Industry*

March 11 –April 26

“Don’t fall in love with buildings; they’ll break your heart.”

This powerful phrase found stenciled on a Williamsburg street corner, and the poignant title of one of Greg Lindquist’s paintings, embodies the artist’s thoughts on what it is to live in a place where there is no longer any stability in the architecture. As the hollow shells of abandoned industrial spaces are razed and luxury condo towers are dumped in their place, the character of our borough continues to change at rapid speed. It is this current state of flux which Lindquist so expertly captures, collecting glimpses of moments trapped between history and the future where the differences among the rusted-out docks and waterfront warehouses, as well as the heavy machinery brought in to level them, disappear with the fogginess of memory.

It is through his unique creation process that Lindquist seeks to regain a sense of order and control over Brooklyn’s perpetual state of impermanence. He begins with photographs, faithfully documenting the sites as they exist in their present form. Lindquist communicates their unreserved temporality with impressionistic brushstrokes of muted and metallic pigments, revising the traditional serial landscape by shifting focus to the transient nature of the landscape itself, one that is relentlessly altered by human presence. Although these are images of cranes and steel, the scars of the manmade run deeply throughout them. Each work holds a palpable loneliness and sense of disconnect, existing eerily devoid of any signs of life aside from some intermittent and carefully copied graffiti.

Lindquist conducts conscientious research on the specific histories of each location he paints and the neighborhood debates over development, but he works free from the weight of sentimentality, never clarifying whether he stubbornly holds onto the past or optimistically faces the future. Instead, the artist truthfully represents these present states in all their beauty and their severity, challenging the viewer to personally confront Brooklyn’s transformation. In works such as *Ikea, Repackaging Modernism and Monumental Parking (Rising into Ruin)*, Lindquist imbues his titles with a stinging electrical charge of “opposing viewpoints,” simultaneously softening each view with a murky romanticism.

*Brooklyn Industry* is comprised of works selected from Lindquist’s solo exhibition *Remembrance of Things Present*, which travelled to NC State University, Raleigh, NC and Bethel University, St. Paul, MN, in 2008. The artist also created several new works just for BAM including *THE EDGE of the Physical Landscape (and Social Fabric)* and *Planner’s Blight (Downzoning the Finger Building)*, both depicting different angles on the same incomplete North Williamsburg landscape. The steel beams of one notorious construction site stretch from an eternally unfinished rooftop, simultaneously frozen in litigation yet warmed in golden Brooklyn sunlight.

Although clouded in a veil of rubble dust and truck-exhaust, these urban landscapes work to clear our vision of the sites we walk past every day. The artist quietly reminds us that in times of fast transition it is hard to hold on to a memory of a place. By articulating the transitory murmur of crumbling decay, gentrification, and globalization, Lindquist lovingly preserves the memory, validating this transitional time as an important chapter in Brooklyn’s rich history.