Blair Thurman in his New York studio: who’s the artist hiding underneath the cowboy hat?

ART May 18th 2016

With his neon installations and paintings that are almost sculptures, the American artist takes inspiration from the popular and the everyday, transforming them into fascinating abstract compositions.

Blair Thurman’s website, which consists mainly of photos, shows us his childhood at the Institute of Contemporary Art/Boston, which at the time was directed by his mother, all the way up to today. In his studio in uptown New York, where he just as handily has a computer as a paintbrush, in this biographical photo album we see the close friends of the people who influenced him, like the late artist Steven Pernin, or Nam June Paik, to whom he formerly worked as studio director. At 56, Thurman has achieved success with his neon installations and his paintings that are almost sculptures of different forms. Franco discovered him at Triple V in France, but he’s been exhibiting all over the world these past few years, at Gagosian in New York, Peres Project in Berlin, or more recently at Almine Rech in Brussels and London last September. His work humorously combines American vernacular culture, post-minimalist formal codes and the conventions of the ready-made.

Are you a painter?
Well a lot of my work is layered on previous works. If I make a painting and I like it, I want to relax that because I enjoy painting, and you wind up with a natural lineage. Steve Pernin gave me a very useful bit of advice, one of many, which was to picture the best work of a favourite painter and then try to imagine my work hanging next to it. If you’re honest with yourself, it’s a really great test, which I still find quite often.

Cars, guns and their symbols are the main subjects in your work. Why?
I have to disagree with you on that. I have a much broader interest in various aspects of culture at large.

You’re particularly known for your neon works and your shaped canvases. How do you shift from one medium to the other, and which are you most at home in?
I became really proficient in neon working with Nam June Paik, and then in my own work. Initially the neon were conceived more as atmosphere or environment for the paintings. Previously I had created painting soundtracks, like mix-tapes, which were audio complements for the same purpose. The difference between painting and neon is not so much an issue, they can accomplish similar ends. Aesthetically, the morphological difference isn’t so extreme as one might think. Sometimes I do a painting based on a neon that was based on a painting. Or I use the two together. They both be very poetic, very nostalgic. Neon can have an age, too. Painting obviously is quieter, therefore a lot easier to live with.

What about the ready-made aspect in your work?
As a student I invented a system of painting that I called “flea-thar painting”. The idea was an all-over mosaic, like tiles of relatively simple rectangles, a colour or a simple shape. The object of it was to encourage a kind of scan rather than a gaze. I realized after several painful years that this system was too heavy, too much theory. Around this same time, I was also experiencing a strong nostalgia for childhood aesthetics — toys, for example — and I made the connection that modular toy tracks, like Hot Wheels and slot-car tracks, were already achieving the same effect, but in a much lighter, more elegant way. Since then I’ve become more able to see the found-art solutions.

Are you inspired by movies or by songs?
Yes, I watch movies constantly. Two or three nights a week as a teenager I would go to a movie with my dad instead of doing my homework. There were a lot of noir thrillers around Boston. Perhaps he was training me. Now I have to have a TV with movies on constantly.

Titles seem to be very important to you. How do you go about choosing them? And what would you say is their purpose for you?
I often find that the painters I really like seem to use great titles. The title is an opportunity for the artist to identify their position in relation to the viewer. Am I giving you the finger? Are we sharing a joke? Are we sharing a secret? Am I putting you on the head? Am I happy? Am I sad?

Do you feel you’re part of a new generation of artists, or that you belong to a certain group of artists?
I find I do my best work when confronting myself. And it’s not always that easy, even though I’ve been doing it for a long time. It takes particular conditions. I think I would find it very hard to focus if I was in the city, for example. I find openings can be very frantic. I’m not used to seeing so many people at one time. I have my “art family” — people I care about. I try to stay in close touch with them through Instagram or whatever. I do miss them, but I think that to do the work, actually you really have to be alone.

Who are you speaking to? Who would you say is your audience?
That family — those same 50 people. And all the people like them that I haven’t actually met, but who I’m very glad to know are out there.

Is there anything you would you like to change, or to make people conscious of, through your art?
It’s an amazing feeling when you meet someone through your art and you immediately know that they understand you. It’s hard to imagine another line of work or way of life that contains that possibility.

Interview by Nicolas Trembley