

Occasionally an artist appears who's obviously riding the zeitgeist just ahead of the curve, a half-beat in front of the downbeat. Sometimes it's the medium that's fresh, sometimes the content or the point of view; in every case, timing is all; and in the case of **Marcus Kenney**, it's all of the above.

Simultaneously a collagist, painter, critic and commentator, provocateur and storyteller, **Kenney** is very much a product of his southern roots: Louisiana at first, now Savannah, Georgia. His surfaces recall outsider art and handmade quilts; the layers of medium and message have a depth which require time and patience, much like the stories of Twain, Eudora Welty or Truman Capote. And the bite in the payoff recalls the sharp if cushioned edge of southern hospitality: Steel Magnolias, indeed.

Whereas his previous work has explored the "Dick and Jane-ness" of American culture, much of the current series deals with war, with conflict; with an America that's lost its way, its direction, its very future.

The current show, ***i'm tempted to begin at the ending*** at the **Robert Steele Gallery** picks up where his ***Topics in American History*** exhibition at the **Telfair Museum of Art** in Savannah left off, especially in paintings like facing the future or the rights of man or farewell to illusions. Stuff to make you go "Umm, wait a second..."

The exhibition is on view until October 6th; a monograph for the Savannah work arrives in a week or so. In the meantime, I hope you'll have the opportunity to drop by the gallery and catch the show, which we're very happy to present.

With very best wishes,

René Grayre

Director,  
Robert Steele Gallery