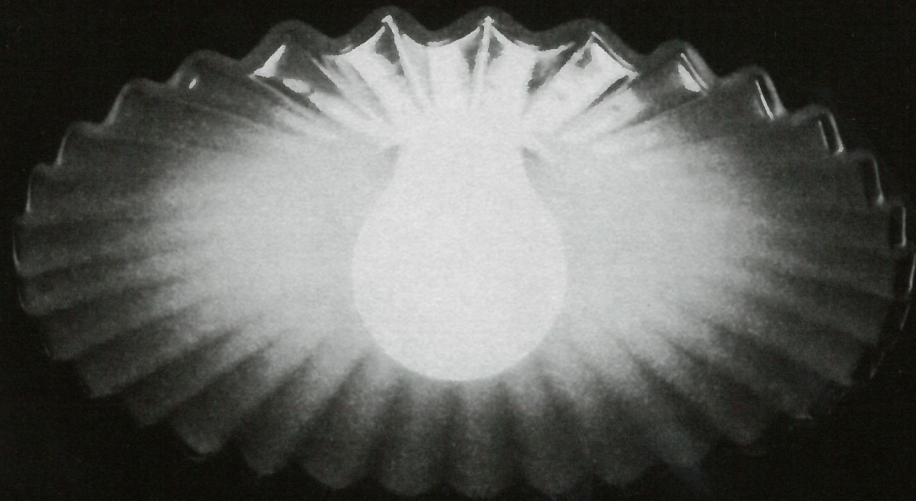


# Redress Papers

TYLER STARR

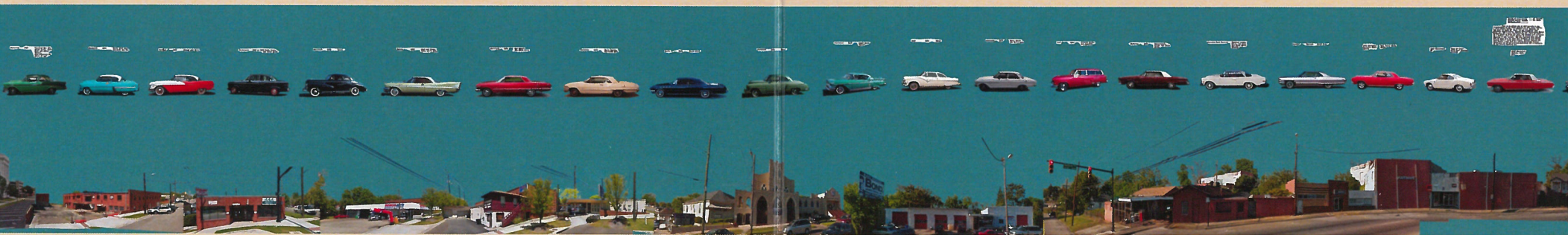
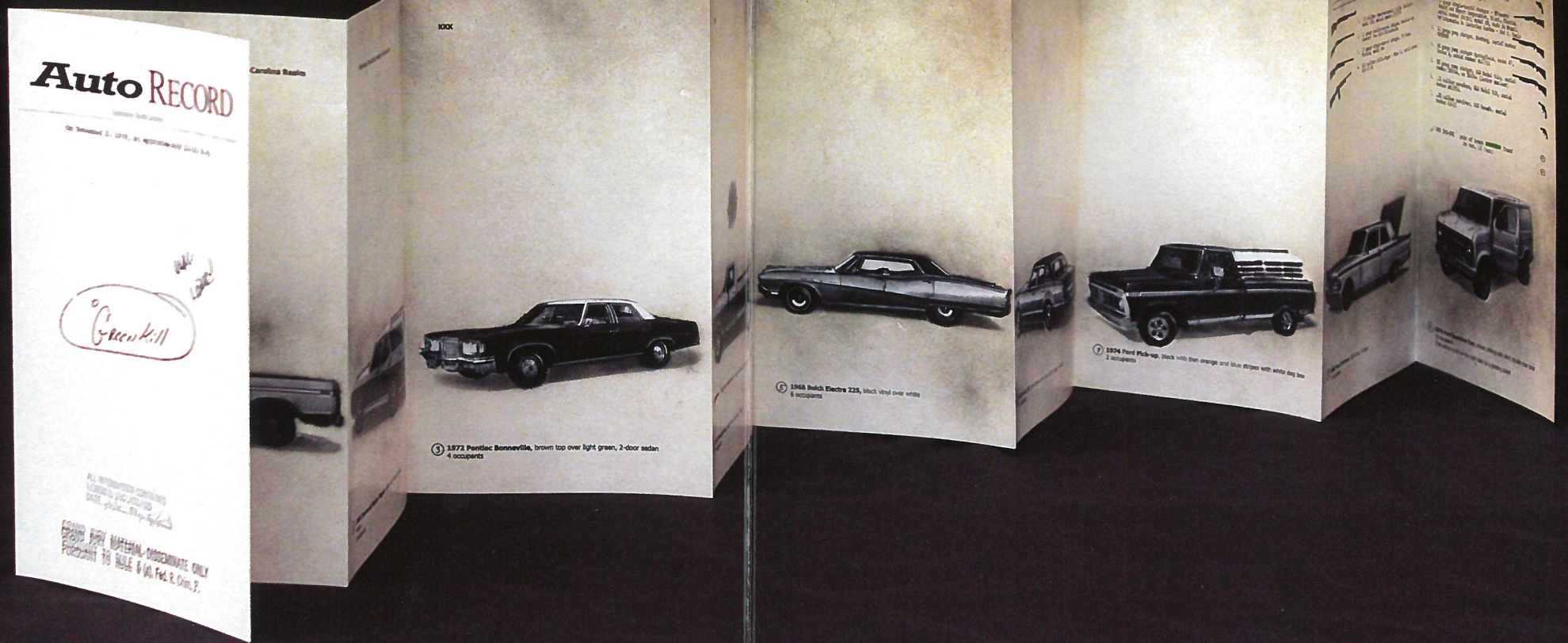
MARCH 2-APRIL 14 | GALLERY TWO



# Redress Papers

Artist Tyler Starr looks to the past as a means of understanding the divisive ideologies that inform current social and cultural dialog. He focuses on largely unacknowledged instances of protest and violence that are indicative of extreme points of view such as the 1979 KKK massacre in Greensboro, NC. Using his research of primary documents and printed ephemera, Starr pieces together these histories through photography, prints and collage. Through this process of documentation, Starr's art acknowledges events that can be difficult to face and as a result he opens up space for moving forward. According to Starr "I see my work as commemorating





the messy and poetic process of trying to reengage with the recent and very relevant, but perhaps overlooked past to gain a more complex understanding of current plights.”

While the process of documentation informs much of Starr’s work, the true artistry of his project is in the ways that he creates ambiguous associations and connections through the imagery of these events. In his series of photogravures, *Redress Papers*, Starr reconstructs vehicles in which people were murdered by members of the KKK. The vehicles become symbols of the people whose lives were affected, their fragmented forms suggest the damage inflicted on their owners. In this series, Starr also juxtaposes mid-century light fixtures with images of monsters from Japanese cinema as a means of associating the actions of the KKK with the “monsters arising from mankind’s transgressions” as well as connecting the concealment of these events with “the feeling of turning on a dim light and seeing bugs scurry

away into nooks and crannies.” This subtle association is heightened by the somber presentation of the work.

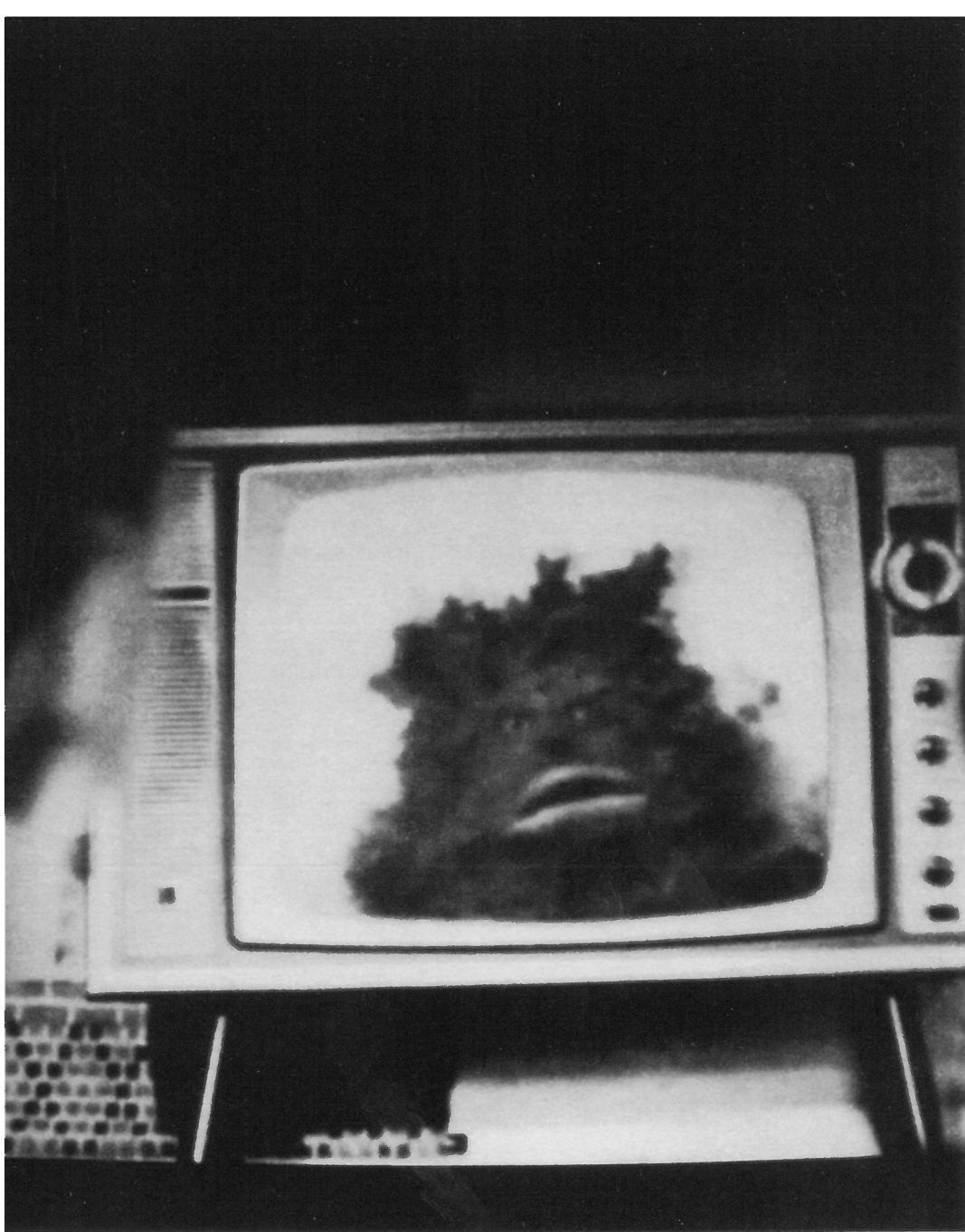
Starr’s work offers multiple points of entry for the viewer to engage with his work and re-engage with events from our cultural past. The compelling connections he makes between seemingly disparate historic imagery encourages the viewer to dig deeper and further investigate the troubling subjects he presents.

## ANNAH LEE

DIRECTOR OF ARTISTIC PROGRAMS

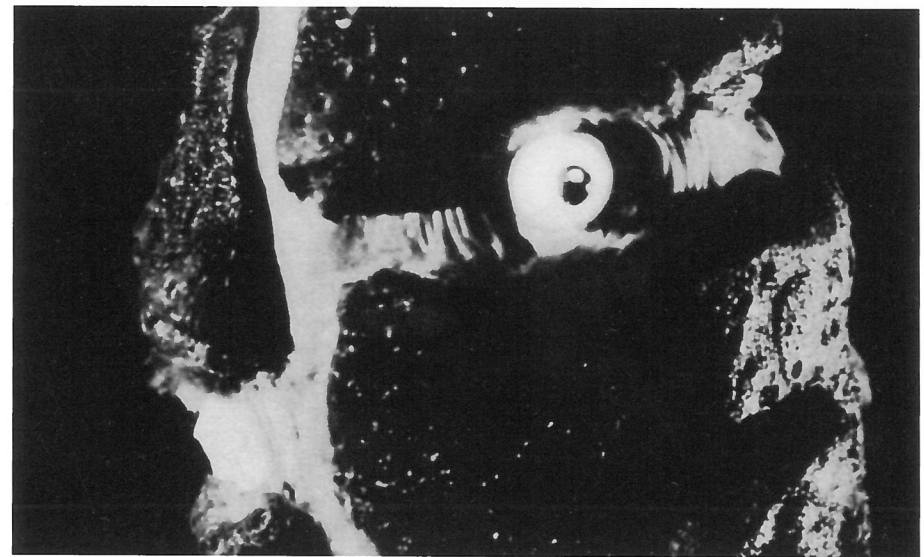
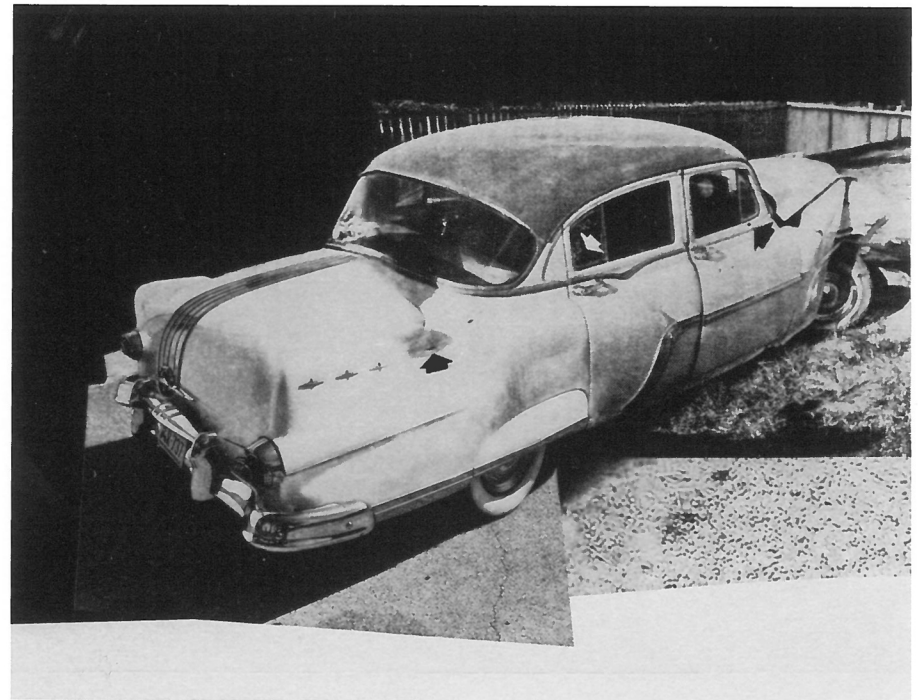
Above (clockwise from far left): Tyler Starr, *Redress Papers: Tribunal*; detail; Tyler Starr, *Auto Record: Greenkill*, detail; Tyler Starr, *Identification of Cars Participating in Klan Rally at Montgomery Alabama, March 21, 1965*, detail.





## TYLER STARR

Tyler Starr's mixed-media works on paper combine direct observation, poetic associations and elements of yellow journalism to visualize social and spiritual conundrums in such forms as prophetic motorcades from declassified FBI documents and imposing geographical sites associated with tragedies. The works are made through a combination of drawing, collage, and stencils with an interest in the ways printed information has been used from its very beginnings to map human endeavors. His work has been exhibited internationally at Yale University's Haas Arts Library, New Museum for Contemporary Art (New York), Museum of Modern and Contemporary Art of Liège (Belgium) and Museum of Contemporary Art (Japan).



Cover: Tyler Starr, *Redress Papers: Descry*, detail. Above (top–bottom):  
Tyler Starr, *Redress Papers: Joseph J. Cross' 1954 Pontiac Star Chief*,  
Williamston, NC; Tyler Starr, *Redress Papers: Descry*, detail. Inside fold:  
Tyler Starr, *Redress Papers: Tribunal*, detail.

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