Marc Trujillo is originally from Albuquerque, NM and currently resides in Los Angeles. He received his B.A. from the University of Texas at Austin and his M.F.A. from the Yale University School of Art, where he received the Ely Harwood Schless Memorial Fund Prize as well as the Ellen Battell Stoebel Trust Fellowship. In 2001, Trujillo received the Louis Comfort Tiffany Foundation Award, and in 2008 he received the John Simon Guggenheim Fellowship and the Rosenthal Family Foundation Award in Art from the American Academy of Arts and Letters. He has been featured in exhibitions around the United States and currently shows with Hirschl + Adler Modern in New York and Chris Winfield Gallery in Carmel, CA. His work is in numerous public and private collections including the Long Beach Museum, Long Beach, CA; and the New Britain Museum of Art, New Britain, CT.
TWILIGHT LIFE IN AISLE 4

By Robert Brim, Brooklyn, 2017

In the 1970s the adherents of American Scene painting claimed to show the public America as it really was, although the differences between what artists with brushes in hand and those carrying cameras did at the same time under a different sign made it obvious how selective the vision of painters was compared to that of documentary photographers. The latter gave us a stark account of economic deprivation and human resilience during the Great Depression. As elite patronage from a federal government agency called the Farm Security Administration (FSA), many of these images—notably those of Walker Evans, Dorothea Lange, Arthur Rothstein, and Ben Shahn—concentrated on the bleakness of rural life during an era of drought, bankruptcy, and forced migration from the Dust Bowl. The end of the rainbow for these displaced agricultural workers was usually California. John Steinbeck’s Grapes of Wrath was a vivid and heroic fictional version of their grueling journey and John Ford’s eponymous film, based on the novel, was heavily influenced by pictures taken by the FSA photographers listed above. For instance, a number of the scenes featured in the 1940 Oscar-winning film a breathless breathing space where existence and the fate of the soul hang in suspension. That the zones depicted to which they critically direct our attention—and dream at your own risk.

For their part, Photorealist painters of the late 1960s and early 1970s the Observational Realists—also precociously quaint. By comparison, in the 20th century, the public is no longer a passive observer of the world around them; rather, the world is now processed through a lens of the observer. In this respect, the 20th century is a century of the observer. The observer is no longer a passive spectator of the world, but a active participant in the construction of the world around them. The observer is no longer a passive receiver of information, but a active giver of meaning to the world they observe. The observer is no longer a passive listener, but a active creator of meaning in the world they inhabit.

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