

# BIOGRAPHY

Berlin Based Painter / Mixed Media Artist  
Born in Toronto, Canada.  
Grew up in Los Angeles.  
Descent: Chinese

## EDUCATION

2000: California Polytechnic State University,  
Pomona, California  
Bachelors of Fine Arts.

## AWARDS

2012: Residency. Fellini Gallery Berlin, DE.  
1994: Special Congressional Recognition.  
San Gabriel, California

## SELECT REVIEWS AND PUBLICATIONS

Gawker Artists. Issue #39, September 2011  
"Kreuzberg", tip Berlin, v. 22  
October 13 - 26, 2011, p. 26  
Spielberg, Greg T.: "An Art Brand",  
Nieman Journalism Lab.  
December 6, 2010  
Meng, Jessica, "Second Chances",  
thirteen minutes mag,  
May 5, 2009  
Apraku, Eva, "Frisuren aus Lakritz",  
tip Berlin, v.23  
November 1 - 14, 2007, p. 43-45

To view artworks and more info,  
please visit [winstontorr.com](http://winstontorr.com)

## Solo Exhibitions

2013: 'Societal Crucifixion', Trace Contemporary, Berlin  
2011: 'Union', salesart salon, Berlin, Germany  
2011: 'Container', Zunfthalle, Berlin, Germany  
2010: 'Transporter', Mercedes Benz Gallery, Ravensburg, DE  
2009: 'Examination', Dr. Metka Ordination, Vienna, Austria,  
hosted by: Archduke Mag. Markus Habsburg-Lothringen  
2009: 'Zitat', il Boccone, Constance, Germany  
2008: 'Therapie', Sommerfeld Space, Berlin, Germany

## Group Exhibitions

2013: '6x6', Rochester Contemporary Art Center, NY  
2013: 'Vertigo', Trace Contemporary / Berlin Art Week  
2013: 'Macht Kunst', Deutsch Bank Kunsthalle, Berlin  
2012: Charity Auction, Glaad Art Auction,  
Metropolitan Pavilion, New York, New York  
2012: 'Sublime', Fellini Gallery, Berlin, Germany  
2012: 'Renaissance', Fellini Gallery, Berlin, Germany  
2012: Charity Auction, Steve Chase Humanitarian Awards,  
Palm Springs Convention Center  
2012: 'Amarcord', Fellini Gallery, Berlin, Germany  
2011: 'Drawing Connections',  
Siena Art Institute Founded by Paul Getty III,  
Siena, Italy  
2011: Villa Harteneck - Berlin, Germany  
2011: Charity Auction, Steve Chase Humanitarian Awards,  
Palm Springs Convention Center  
2011: Charity Showcase, Lilly Oncology - New York City  
2010: Charity Auction, Glaad Art Auction,  
Metropolitan Pavilion, New York, New York  
2010: "Skin", Bauhaus Zitat Gallery, Ravensburg, Germany  
2009: "Mix", Galerie Meisterschueler, Berlin, Germany  
2008: Charity Auction, Ebay Showroom:  
"Ein Herz für Kinder", Berlin, Germany  
2007: "Nudes", The Whole 9 Gallery, Culver City, California  
2000: "Graduate Exhibition",  
Kellogg Art Gallery, Pomona, California, USA  
1999: "2D-3D",  
Kellogg Art Gallery, Pomona, California, USA

Special thanks to



# TRACE

## CONTEMPORARY



## SOCIETAL CRUCIFIXION

WINSTON TORR

23rd of May 2013

17th of June 2013

[WWW.TRACECONTEMPORARY.COM](http://WWW.TRACECONTEMPORARY.COM)

# SOCIETAL CRUCIFIXION

Not a Portrait.

'Social upbringing' consists of aspects carried out by the community of and throughout a person's development of life in order to shape as well as influence one's identity; a way of living life. Winston Torr became fascinated with newspapers because to him they symbolize what society wants a person to say, read, believe, do, and act. Their surface condenses the current society's data. When street artists use the urban surface to express themselves, Torr uses another social surface, newspapers, that he turns by a whole mummification process into something organic. It becomes a raw material he paints on; it is a new soil coming from a compost, from which the artist extracts individuals. They are not just added on the canvas; it is a whole excavation process. There is a search for preciseness. The depicted human beings are nude, mainly figures of society's standard stripped of all external barriers. Their contours are represented in 2D with the accuracy of a sculptor. Torr's starting point is a well-developed world and society whose content he remodels to make human beings appear precisely, free from all

social information and influence, rather than model human beings from the texture of a virgin world. It is a reversed genesis. Winston Torr comments on 'social upbringing' in his series reflecting behavior patterns emanating from SOCIETAL CRUCIFIXION.

Curated by Florence Reidenbach

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I am in love with the texture of newspaper. Every type of newspaper is different. I find the quality, roughness, surface, even the diverse inks of the various countries intriguing.

When I first started utilizing newspapers, the Black and White drew me in because there was less distraction in comparison to color print. There was even a time when I thought the color forced subliminal images and messages onto the paper. I would obstruct the colors with white paint and chalk to filter them out, blocking the social data.

I started to re-structure the newspaper elements by hand-picking information I wanted to filter in, without the societal environment forced upon me.

This process takes weeks to accomplish. I use acrylic polymer to attach selected pieces of newspapers

onto canvas, then rip them off fiercely. I rub the direct social information away to reveal the reverse underside, a reflection into the world I create.

The process of rubbing is an addictive meditation to omit social barriers that I created for myself to cope with my own identity coming from an Asian heritage growing up in a Western Society.

The process of re-structuring I create by placing the elements forces me to realize characteristics not only about myself, but also about how rearranging the actual social environment is possible. Following this idea, multiple layers of newspaper pieces overlap each other, and the use of colors are invited into the composition under my analyzation and filtration.

The figures represent specific types in which society tells the public one should look like. I paint the figures conforming to what the society says, and then slash them out by cutting strokes as a method of construction and de-construction, composing and decomposing to shape my own identity the way I choose to live.

Scarification slash gestures across the figures against the re-assembled pieces represent a process of elimination as well as freedom from societal crucifixion.

--- Winston Torr