



Rooster Gallery
Contemporary Art

190 Orchard Street
NYC NY 10002

roostergallery.com

Andre Escarameia
Director

US +1 646.637.2097
PT +351 91.820.2500

andre@roostergallery.com

RED BALLOON (I WISH I WAS A) - THE PAINTINGS OF ERIK SOMMER

The latest canvases of this NewYork-based painter are a mix of oil paint, cement, plaster and spackle on multiple layers that react, de facto, to each other. The reactions born from the use of these materials and Sommer's control of this process enable the works to assume the effect of decayed urban structures. Sommer's works, therefore, reference the issue of physical abandonment as a metaphor for human loneliness.

Rooster Gallery provides a non-traditional exhibition statement consisting of a poem by the subway poet Donald Green, a technical list of the reasons paint may peel off a surface, and an essay by the psychiatrist Acacia Lea Micieres on the degradation of the human psyche. This material provides a number of perches from which to approach Sommer's works.

Red Balloon

Donald Green, Subway Poet

*this world,
this world,
what sense
can you make
of this world?
a baby at one
time, one different
for thy skin &
other matters—*

*yet in spite of the
odds, I would
survive, rise to be
a poet, in spite of
the odds, protected
by God or Life?*

*For look at the
world, how many
burn in my time,
broken, or unlucky
enough to survive?*

*For look at the
bars between people,
the swords between
people, the blood that
enters our earth daily*

*still my heart is
like a Red Balloon,
some belief or
faith or possibility
for the mess
here, the discord
on Earth, the
possibility of
human destruction*

*my heart still has a
sail, like a Red Balloon,
beyond sun and star,
something people
know, but how often
seen along the sky*

*Original, really,
like a true
painter's eye.*



Rooster Gallery
Contemporary Art

190 Orchard Street
NYC NY 10002

roostergallery.com

Andre Escarameia
Director

US +1 646.637.2097
PT +351 91.820.2500

andre@roostergallery.com

Why Paint Peels

Paint fails for a variety of reasons. This presentation however, will identify the primary reason why paint peels. Chalking, checking, fading, cracking and cratering are common causes. The most frequent cause, however, is moisture and condensation. Intercoat adhesion, adverse weather conditions during application and poor quality construction also contribute to peeling paint.

I. MOISTURE

* FIELD TEST = Moisture pushes all coatings and leaves bare substrate

A. EXTERNAL SOURCES

1. Unprotected substrates
2. Poor caulk quality/excessive caulking
3. Failing or absence of primers
4. Improper ventilation
5. Clogged, damaged or improperly pitched gutters

B. INTERNAL SOURCES

1. Improper circulation
2. Lack of vapor barrier
3. Over-humidification
4. Poor insulation/over-insulation

II. INTER-COAT ADHESION FAILURE

* FIELD TEST = Previous coating still adhering while topcoat is peeling

A. FORMS OF CONTAMINATION DUE TO INADEQUATE PREPARATION

1. Mildew, algae
2. Chalking, efflorescence
3. Residue, grease, dirt

B. PAINT INCOMPATIBILITY

1. Oil over latex
2. Too many coatings
3. Improper re-coated windows
4. Glossy surfaces

III. COMMON SPECIFICATION FAILURES

A. GLOSSY SURFACES

1. Plastics
2. Glazed or anodized surfaces

B. GALVANIZED SURFACES

C. MASONRY

D. NON-ELASTIC COATINGS OVER ELASTIC SUBSTRATES

IV. WEATHER CONDITIONS

A. TEMPERATURE

B. HUMIDITY

V. QUALITY OF CONSTRUCTION

A. INFERIOR MATERIALS

B. DESIGN FLAWS

C. POOR CRAFTSMANSHIP

D. POOR ORIGINAL COATINGS



Rooster Gallery
Contemporary Art

190 Orchard Street
NYC NY 10002

roostergallery.com

Andre Escarameia
Director

US +1 646.637.2097
PT +351 91.820.2500

andre@roostergallery.com

Red Balloon

*"Should my world fall apart
I better learn how to levitate."*

—J. M. Wisnik

Peeling walls do not beg for readings. Abandoned to their own fate, no one's territory, they speak, conspire, stoke curiosity.

Façades changed by time, attacked by storms, they grow old, grow cracks, fungus, vegetation. Weathered, destroyed, they become yet another nothing in our memory.

Ancient colors sprout from the walls, colors that make us remember forgotten things, colors that painted dreams, colors from a silent infancy. Walls from a glamorous past that no longer exists. It is an unfathomable mystery until we realize that abandonment is more than an architectonic or urban phenomenon. In the peeled-off colors of the wall, lives are clearly represented, devastated by the progress-future-or-what-not, destroyed from the inside. People in extreme situations that cruelly test their mental sanity or even their own physical survival.

Through a shattered "façade," in fragments of memory scattered through time, with plenty of flaws, some losses, few affections, we observe the labyrinths of the human mind. Characters of the present and of the difference who only unveil their remnants and fragments, but with cracks through which the past, the present and the future may burst. All at the same time.

Today I want and I go. The real world becomes a "tale." Little by little what was once attached to the floor now claims the immenseness of the sky. They look at us with the unique dignity of someone who lives in a world apart. The abandoned is an outcast being, a forgotten one. But, it is also the freed and the free.

The process of knowing those "places" of abandonment is a passage through that which is ugly, fearful, insecure, uncertain, curious, novel, until you find beauty. And something else even deeper than beauty, an emotional appeal. It is impossible to remain indifferent to that scare.

In the "places" of abandonment there are no limits, outlines, determining agent or beginning. They produce the great amnesia, the loss of memory and the forgetfulness which have become the foundational structures of contemporary society.

Acacia Lea Micieres,
Psychiatrist

