



A L E J A N D R A
T O P E T E
G A L L E R Y

RANDY SHULL

For the past twenty years, I have worked between the Yucatán of Mexico and Asheville, North Carolina, two places with deep histories of making and material tradition. In the tropical climate of the Yucatán, the hammock is an essential part of daily life, suspending the body in weightlessness, offering rest, and providing relief from the heat. The hammocks I work with are handmade by local weavers, and their knowledge, skill, and labor form the foundational layer of my paintings.

I work with these woven hammocks as a ground for painting. I think of these works as paintings, not textiles. They invert the traditional relationship between support and medium: rather than the canvas holding the paint, the paint holds the woven hammock in form, becoming the structure of the piece. My process is materially direct. I work on the floor, pouring paint into the open weave. Gravity, absorption, and tension determine how the pigment moves, saturates, and accumulates.

Unlike canvas, which presents a continuous surface, the woven grid breaks and redirects the flow of color. Pigment does not sit on a unified plane but disperses across strands, gaps, and intersections. Color is interrupted, pooled, and suspended, at once absorbed and held in tension. It becomes structural, binding the fibers while remaining visibly contingent, its edges defined as much by absence as by presence.

What matters to me is not perfection but presence. Each piece carries the trace of its making, the weight and movement of paint as it saturates and binds the fibers, the adjustments, and the moments of uncertainty that arise in the process. These are not flaws; they are the work itself.

I am interested in how time becomes visible through the notion of the siesta and its relationship to the body. Time settles into the surface and structure of the work, held in the weave, in the movement of color, and in the accumulation of decisions embedded in each piece.



RANDY SHULL

Durante los últimos veinte años, he trabajado entre Yucatán, México, y Asheville, Carolina del Norte, dos lugares con profundas tradiciones históricas de creación y de trabajo con materiales. En el clima tropical de Yucatán, la hamaca es una parte esencial de la vida cotidiana: suspende el cuerpo en la ingravidez, ofrece descanso y proporciona alivio del calor. Las hamacas con las que trabajo son elaboradas a mano por tejedores locales, y sus conocimientos, habilidades y trabajo constituyen la capa fundacional de mis pinturas. Trabajo con estas hamacas tejidas como soporte para la pintura. Concibo estas obras como pinturas, no como textiles. Invierten la relación tradicional entre soporte y medio: en lugar de que el lienzo sostenga la pintura, es la pintura la que mantiene la hamaca tejida en su forma, convirtiéndose en la estructura de la pieza. Mi proceso es materialmente directo. Trabajo en el suelo, vertiendo la pintura sobre el tejido abierto. La gravedad, la absorción y la tensión determinan cómo se desplaza, satura y acumula el pigmento.

A diferencia del lienzo, que presenta una superficie continua, la cuadrícula tejida interrumpe y redirige el flujo del color. El pigmento no se deposita sobre un plano unificado, sino que se dispersa entre hilos, espacios e intersecciones. El color se interrumpe, se acumula y queda suspendido, absorbido y sostenido simultáneamente por la tensión. Se vuelve estructural, uniendo las fibras mientras permanece visiblemente contingente; sus límites están definidos tanto por la ausencia como por la presencia.

Lo que me importa no es la perfección, sino la presencia. Cada pieza conserva la huella de su realización: el peso y el movimiento de la pintura al saturar y unir las fibras, los ajustes y los momentos de incertidumbre que surgen durante el proceso. Estos no son defectos; son la obra misma.

Me interesa cómo el tiempo se vuelve visible a través de la noción de la siesta y su relación con el cuerpo. El tiempo se asienta en la superficie y en la estructura de la obra, contenido en el tejido, en el movimiento del color y en la acumulación de decisiones incorporadas en cada pieza.

A L E J A N D R A
T O P E T E
G A L L E R Y

RANDY SHULL

Born 1962, Sandwich, IL. Lives Asheville NC and Merida, Mexico

EDUCATION

1986 BFA Rochester Institute of Technology, Rochester, NY

1982 AA Lincoln College, Lincoln, IL

SOLO EXHIBITIONS

2026 I Have Never Worn a Watch, Alejandra Topete Gallery, Mexico City

2025 Tight Rope a Tribute to John Cage, Performance, Tracey Morgan Gallery, Asheville, NC

2025 Art Toronto, Alejandra Topete Gallery, Toronto, Canada

2025 Dreaming of Night in the Light of Day, Zona MACO, Alejandra Topete Gallery, Mexico City

2024 Black and White, Tracey Morgan Gallery, NC

2024 Mariposa Siesta, Alejandra Topete Gallery, Mexico City

2023 Sueno, Salon Gallos Merida, Yucatan Mexico

2021 Siesta, Tracey Morgan Gallery, Asheville, NC

2021 Siesta, Salon Gallos Merida, Yucatan, Mexico

2019 The Devil's Hammock, La Cupula, Merida, Mexico

2018 The Devil's Hammock, Weisenblatt Gallery, Mars Hill College, Mars Hill, NC

2016 Wide Open, Black Mountain College Museum + Arts Center Asheville, NC

2014 Out of Line, Spartanburg Museum of Art, Spartanburg, SC

2013 Channeling The USA, Curator, Janet Koplos, Virginia Wesleyan, Norfolk, VA

2012 Channeling The USA, McColl Center for Visual Art, Charlotte, NC

2009 Crossing Boundaries, Ogden Museum of Southern Art, New Orleans, LA

2009 Crossing Boundaries, Bellevue Art Museum, Bellevue, WA

2008 Crossing Boundaries, San Francisco Museum of Art & Design, San Francisco, CA

2008 Crossing Boundaries, Gregg Museum of Art & Design, Raleigh, NC

2008 Hodges Taylor Gallery, Charlotte, NC

2005 Swann House Coach Gallery, Atlanta, GA

2005 Blue Spiral Gallery, Asheville, NC

2002 Hodges Taylor Gallery, Charlotte, NC

2002 John Elder Gallery, New York, NY

1996 Franklin Parrach Gallery, New York, NY

1995 Franklin Parrach Gallery, New York, NY

A L E J A N D R A
T O P E T E
G A L L E R Y

A L E J A N D R A
T O P E T E
G A L L E R Y

PERMANENT COLLECTIONS

Brooklyn Museum, Brooklyn, NY

Museum of Art and Design, New York, NY

High Museum of Art, Atlanta, GA

Black Mountain College Museum & Arts Center, Asheville, NC

Duke University School of Law, Durham, NC

Renwick Gallery, Smithsonian Institution, Washington, DC

J.B. Speed Art Museum, Louisville, KY

Mobile Museum of Art, Mobile AL

Asheville Art Museum, Asheville, NC

Racine Art Museum, Racine, WI

Gregg Museum of Art & Design, North Carolina State University, Raleigh, NC

Gulf Coast Museum of Art, Largo, FL

Mint Museum, Charlotte, NC

Black Arch, Charlotte, NC

First Charter Bank Headquarters, Charlotte, NC

Independence Center, Charlotte, NC

PRIVATE COLLECTIONS: Mexico, Australia, Japan, Colombia, Venezuela, Germany, Liechtenstein and USA.

A L E J A N D R A
T O P E T E
G A L L E R Y

CONTACTO

General Francisco Ramírez #11
Ampliación Daniel Garza
11840, CDMX

info@alejandratopetegallery.com
(+52) 55 5406 6974