

# ANDREW ROBERTS-GRAY BRIAN COLLEY

## PLANET EATER: THE GODZILLA SHOW

30 September — 28 October, 2022

Generously sponsored by US Bank

In researching the roots of Ishirō Honda's 1954 Japanese motion picture "Godzilla", it is clear that the film is primarily a strongly imaginative and fantastical reaction to the nuclear tests ongoing in the Pacific Ocean as well as the 1945 nuclear bombing of Hiroshima and Nagasaki. In the original movie, Godzilla is portrayed as the anthropomorphic "God of Destruction", awakened and empowered by nuclear radiation and created as a direct metaphor for the dangers of nuclear weapons. Some have speculated that Godzilla represents the United States taking a terrible vengeance on Japan. Others see Godzilla symbolizing the catalyst both to the Cold Wars and to the arms race for nuclear development and power across the globe which continues, in many ways, into today's political/social/economic climates.

Godzilla, a blend of a gigantic allosaurus-like prehistoric sea monster, reflects somewhat human characteristics and mannerisms. As the ever-expanding film series narrative now includes over 30 titles, the antihero Godzilla continues to act as a mirror of humanity, shining a light onto the nature of man's "good intentions" though often morally questionable motives, assisting in the search for balance and order in this chaotic world.

In conceiving this exhibition, "Planet Eater" (which takes its name from a 2018 Godzilla movie), Andrew and Brian have approached the idea from different perspectives. In Andrew's current practice, science fiction and its history, as well as its relation to the history of the computer are among the essential areas of his exploration and research. Meanwhile, Brian's work consistently explores ideas relating to the universe, existence, and the personal struggles and triumphs of being human. Thus it made perfect sense when Andrew

and Brian discovered their mutual interest in and fascination for the iconic character of Godzilla to create work together.

### THE LEAFLET

During much of the second World War, the United States would at times release leaflets from planes, warning those below of impending plans to bomb their city and to evacuate immediately. In August of 1945, leaflets were dropped on a few different Japanese cities, supposedly including Hiroshima and Nagasaki. Though the official records aren't explicit, there are accounts of the leaflets falling on Nagasaki, but only after it had been hit by the atomic bomb. The text of one of the leaflets has become an important document that helped to galvanize Andrew and Brian's vision of the show.

### THE ORIGAMI CRANE

There is a legend in Japan that if a person folds one thousand origami cranes, their wish will be granted by the Shinto gods. This act is known as senbazuru (literally "1000 cranes"). The legend was popularized by a young girl, Sadako Sasaki, who was 2 years old and only a mile away from the blast when Hiroshima was bombed. Sadako survived and lived on for several more years, but eventually showed signs from being severely irradiated and developed cancer. During her time at the children's hospital, she learned of the senbazuru practice and set about folding 1000 origami cranes so that her wish could come true. Though Sadako accomplished the senbazuru, she died at the age of 12 in 1955 from leukemia. The paper crane is still recognized as a symbol of peace. When Andrew and Brian discovered the story of Sadako they were moved to include the origami crane in an effort to explore the differing intentions, motives, and consequences revolving around the development of nuclear power.

"Planet Eater (The Godzilla Show)" is both a flight of artistic fancy and a serious look at the birth of a transformational technology which has opened a Pandora's Box that has the potential either to greatly benefit humanity or to erase it from the earth altogether.

**ANDREW ROBERTS-GRAY**

Andrew Roberts-Gray is an artist whose layered work references a number of discrete cultural traditions including science fiction, the history of the painted landscape, and the development of the thinking machine. His studio is located at SAW, (Studio for Arts and Works) in Carbondale, Colorado. His studio work involves practicing brushwork, material experimentation, printmaking, the metamorphosis of mistakes, and research. He enjoys the art mentoring process as well as collaborating with other artists. From 1987 to 1998 Mr. Roberts-Gray was a senior exhibition technician at the Guggenheim Museum in New York City. The artist received one of the prestigious 9 month inaugural Fellowships granted by the Aspen Art Museum in 2019. His solo exhibition "Aquarian" was seen at Michael Warren Contemporary in Denver Colorado in April and May of 2022. Recent projects include a 60 x 51 painting commission on mirrored plexiglass through Michael Warren Contemporary and The Art Advisory Service for the Las Vegas Sands Corporation property in Macau, China. Mr. Roberts-Gray is represented by Michael Warren Contemporary in Denver, Colorado and by East West Fine Art in Naples, Florida. He lives with his wife, artist Annette Roberts-Gray in Carbondale, Colorado.

**BRIAN COLLEY**

Brian Colley has worked as an independent artist and illustrator in the Roaring Fork Valley since 2010. He holds a BA in fine art and supplements his time creating paintings, drawings, engraved prints, and graphic illustrations (including a weekly comic printed in the Sopris Sun). He's been a resident at Studio for Arts + Works (SAW) in Carbondale since 2013 and also has been the Gallery Manager at Carbondale Arts since 2014. Just this past spring, Brian has now visited all 3 Meow Wolf locations (and hears there's a fourth on the way), though he plans to secretly move in to the "House of Eternal Return" in Santa Fe and live there for the rest of his life. He also enjoys playing ukulele, dreaming of tiny houses, working on his 10+ year Godzilla obsession (he can stop whenever he wants, really), and writing artist statements that people may or may not read. More at [briancolley.com](http://briancolley.com)



1. **Godzilla's Senbazuru**  
Acrylic and resin on panel, etched plexi glass, LED lights | 48"x72"x2+"  
\$9,000



4. **Creation Myth #3** | painting, printing and sandblasting on mirrored plexiglass  
18" x 14" | \$2,400



2. **Creation Myth #1** | painting, printing and sandblasting on mirrored plexiglass  
18" x 14" | \$2,400



5. **1954** | painting, printing and sandblasting on mirrored plexiglass  
18" x 14" | \$2,400



3. **Creation Myth #2** | painting, printing and sandblasting on mirrored plexiglass  
18" x 14" | \$2,400



6. **A Blessing and A Curse (series) 25 total** relief print, gold leaf, hand embellishments  
17" x 14" framed | \$250e



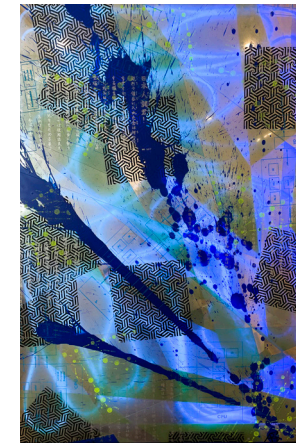
7. **Zilla #1** | painting, printing and sandblasting on mirrored plexiglass 18" x 14" | \$1,800



10. **Zilla #2** | painting, printing and sandblasting on mirrored plexiglass 18" x 14" | \$1,800



13. **Fission Tree** | painting and printing on panel 60" x 80" | \$14,000



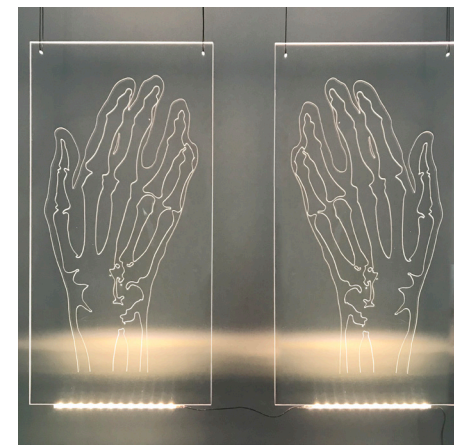
16. **Greenzilla** | Lights, painting, printing, sandblasting, plexiglass, wood 32" x 47" | \$4,800



8. **Zilla #5** | painting, printing and sandblasting on mirrored plexiglass 18" x 14" | \$1,800



11. **Zilla #2** | painting, printing and sandblasting on mirrored plexiglass 18" x 14" | \$1,800



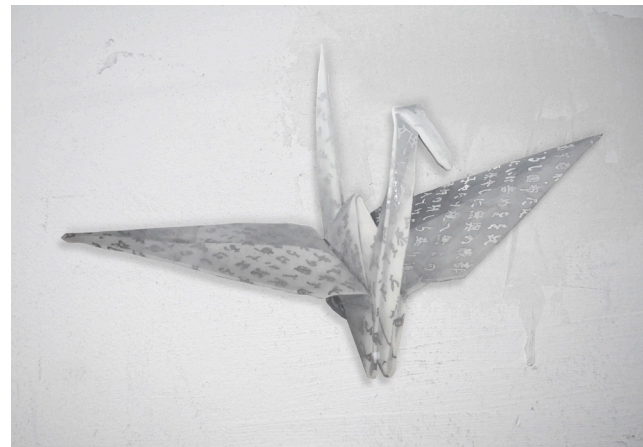
14. **The Creator/Destroyer of Worlds** | etched plexiglass, LED lights two 36" x 18" panels, 3/8" thick \$2,500



17. **Leo Szilard** | mixed media on paper | 30" x 22" NFS



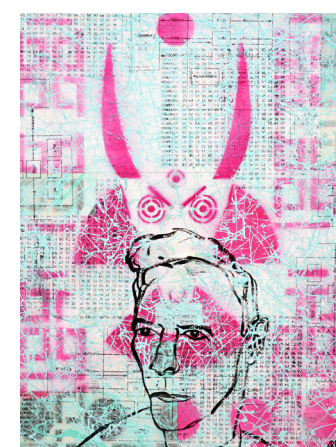
9. **Zilla #4** | painting, printing and sandblasting on mirrored plexiglass 18" x 14" | \$1,800



12. **The Best of Intentions (A Warning & A Wish)** | Acrylic, silver paint pen, and resin on panel | 40" x 64" | \$6,000



15. **Hydrogen** | painting, printing and sandblasting on mirrored plexiglass 74" x 60" | \$12,000



18. **KOH J. Robert Oppenheimer** | mixed media on paper | 30" x 22" NFS



19. **KOH Von Neumann**  
mixed media on paper | 30" x 22"  
NFS



20. **Planet Eater**  
mixed media on panel, 84" x 60"  
\$18,000



21. **Hoping For The Best, But Expecting The Worst (Disco Bomb)** | mirrors, styrofoam, motor, magic | 20" x 9" x 9"  
\$2,000

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The Art Base fosters creative expression in the visual arts for all ages and abilities, through education, exhibitions, and providing opportunities to artists and artisans. Classes are designed to encourage creative expression and lifelong learning through visual arts workshops and outreach programs in partnership with local nonprofits and schools. Exhibitions focus on opportunities for solo, group, and curated exhibitions for Colorado-based artists, with an emphasis on those living in the Roaring Fork Valley.

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