

## **MEDIA RELEASE**

### **FOR IMMEDIATE RELEASE:**

Media Contact: Charlie James

[Charlie@cjamesgallery.com](mailto:Charlie@cjamesgallery.com)

213.687.0844

Charlie James Gallery is delighted to present the exhibition:

### ***IN ORDER OF APPEARANCE* – CURATED BY DYLAN PALMER**

**OCTOBER 21 – DECEMBER 9, 2017**

**ARTISTS' RECEPTION SATURDAY, OCTOBER 21st 2017 FROM 6-9PM**

Charlie James Gallery is pleased to present *In Order of Appearance*, a group exhibition curated by **Dylan Palmer**, with works by **Carla Edwards, Gustavo Godoy, Max Jansons, Ben Medansky, Adrian Paules, Jennifer Rochlin, Paul Anthony Smith, and Brad Spence.**

Currently we find a material like clay and all the decorative processes associated with it being rediscovered, when for many it has always been there. In his recent article, *Pattern and Prejudice*, historian David Wade touches on the origins and state of distinctions between craft and art. His premise, paraphrased, is that decorative arts (and symmetrical patterns in art) have been relegated to an inferior position within the history of art because of their association with women and non-European ethnicities.

To help make his point, in *Vers Une Architecture*, Le Corbusier states that "Decoration is suited to simple races, peasants and savages". Wade states that "These prejudices run deep. It means that however inspired or skilled a given creative work, if it contains obvious symmetries or patterns it risks tumbling into that lesser category of mere decoration - a perception which, in light of the many radical changes that Art has undergone in the past century or so, is beginning to look patently absurd."

The artists in this exhibition are using symmetry, ornamentation, pattern, form, and materials in a manner that both connects their work to craft, and pushes it out of known boundaries. These works offer simple and uncomplicated aesthetic pleasure, as much as they show that any material is capable of carrying layers.

Carla Edwards' recent work consists of deconstructed, dyed, and repurposed American Flags. This gesture allows viewers to approach an unfamiliar and softened variation of the charged symbol, making room for renewed value. Gustavo Godoy's sculptures are often made of cast concrete, a silicate (along with glass and ceramic), and are built in the negative by way of an elaborate wooden mold making process, alluding to a carefully considered augmentation of common concrete construction processes. Max Jansons' paintings often involve highly ornamental, flattened images of vases and flowers. In his representations, he points to folk art, decorative art, op art, and psychedelia, with nods to Frank Stella and Ikebana. Ben Medansky uses clay as his primary medium. He is adept at traditional craft processes, but his work often reminds us of systems sculpture, something that might have been made by Sol Lewitt if he had been a trained potter. Adrian Paules' work involves methodical small shifts and iterations of form and image. He shows us the infinite and subtle variations that are possible in process-

driven artwork. Paules' Shifted Stacks demonstrate very deliberate restraint and remind us of woodcraft and joinery. Jennifer Rochlin's Tile Paintings are in many ways a reconciliation of her painting background and her work in ceramics. By mounting ornamental clay slabs to canvas, she draws parallels between painting, tapestries, and decorative ceramic underglaze techniques. The immediacy of this gesture is exciting in its lack of self-consciousness. Paul Anthony Smith's work employs a technique known as picotage, which involves creating a stipple pattern by picking away at the surface of an image. He does so in a way that both obscures and reveals with superimposed image structures, often bricks, fences, and grids. We are able to catch glimpses of his figures, forcing constructed narratives, and suggesting the limits of memory and vision. Brad Spence uses familiar, loose, layered and faded images in his paintings, building associations that are unclear, but visceral and resonant.

***About the Curator:***

**Dylan Palmer** (Born 1975, San Francisco, CA.) is an artist, educator, and occasional curator, working predominantly in clay and glass. Palmer specializes in short-form sculpture that utilizes the given potential in materials and images. His work has been described as "transforming the crude and disposable into the luminous and highly refined with a technical mastery so casual that it at first remains unnoticed". —Hyperopia Projects.

Palmer received his MFA from Rhode Island School of Design, and his BFA from Illinois State University, both degrees in Glass. Residencies include Omi International Art Center, Vermont Studio Center, and Pilchuck Glass School. His work has been shown in Los Angeles, New York, Chicago, and Seattle, as well as in Belgium and Germany. Palmer was featured in Fabrik Magazine as one of "8 LA Artists You Should Know." He has also been featured in Core 77 and in the Corning Museum's New Glass Review (on five occasions). His work is in several collections, including the Ernsting Stiftung Museum, which recently acquired a pair of his underwear (in glass). He currently lives and works in Los Angeles.