

MEDIA RELEASE

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Charlie James Gallery is pleased to present the exhibition:

ORLY COGAN – LOVE STREET

APRIL 24 THRU JUNE 19, 2010

ARTIST'S RECEPTION APRIL 24, 2010 FROM 6-9PM



Charlie James Gallery is proud to present New York artist **Orly Cogan** in her first LA solo show, *Love Street*. Orly works with vintage, printed fabrics and updates them with personal, feminine imagery using embroidery and other sewing techniques. Her appropriation of vintage fabric items puts her in collaboration with her forebears, and her interventions result in unique, contemporary objects in which she is often the subject depicted. The personal tableaux that play across these quilts, table runners, and doilies illustrate different elements of contemporary identity. They ask questions about relationships, sources of emotional sustenance, and feminine archetypes. The juxtaposition of vintage feminine and contemporary feminist is a rich contrast that gives the work much its energy.



The roots of Orly's work are found in the craft-oriented feminism of the 1970s, perhaps epitomized by the work of Miriam Schapiro. As a post-modern feminist however, Orly's work does more than project images of the Strong Woman, and Orly's goals have moved beyond the elevation of isolated housewives and their underappreciated labors. Orly's feminism stems not from a sense of biological or genetic determination, like the ideas espoused by Schapiro's generation, but emerges from her experience as a product of American culture. The images in her work depict women in positions of strength (*Shiva*, *Thinking of Venus*), but they principally deal with the very personal preoccupations of contemporary womanhood. In *Bittersweet Obsessions*, *Little Debbie*, and *The Affair*, Orly meditates on the substitutes women use to get emotional sustenance. While she shared a lot of similarities in use of materials with other contemporary feminists, she uses a lighter touch than is found in the political commentary of Laura Splan and Ghada Amer, and more closely resembles the work of Tracey Emin. Orly is really telling her own stories as proxies for those of the contemporary American woman. Her work communicates exactly what it feels like for a woman – leading with broad emotional issues like rejection, love, fear, and desire. To see Orly's arrestingly frank, confessional images sewn upon a kitschy vintage table runner is to understand immediately the change in the tenor of personal expression between then and now, and in conflating today's brand of cultural confessionalism with yesteryear's kitschy conservatism may be the boldest political statement she makes.

Orly Cogan was educated at The Cooper Union for the Advancement of Science and Art in NYC and The Maryland Institute College of Art. Cogan has had solo exhibitions at galleries such as Steven Wolf Fine Arts in San Francisco, Carl Hammer Gallery in Chicago and Byron Cohen Gallery in Kansas City. Cogan has been included in several notable museum exhibitions, including *Pretty Tough - Contemporary Storytelling* at the Aldrich Museum of Contemporary Art, *Pricked, Extreme Embroidery* at The Museum of Arts & Design in NYC, *Material Girls* at the Riverside Museum, and many others. Cogan's work has been published in several museum catalogs and books. She has been reviewed in The New York Times, The Chicago Sun Times, The Reader, NY Press, Art Press Magazine, W Magazine, Elle, Fiber Arts, Textile Plus, Surface Design, Art In America, Tema Celeste, Interior Design, Art News, Time Out Chicago, Time Out New York, The American Art Collector and Artforum. Orly lives and works in New York City.