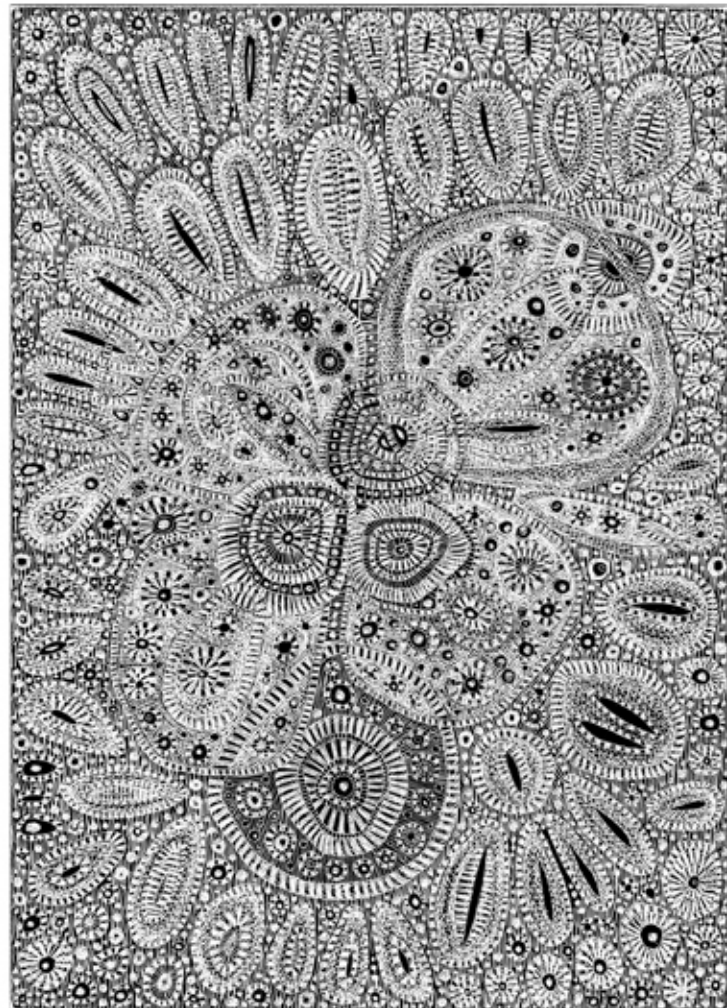


A TANGLED WEB

December 18, 2014 - January 22, 2015



Causey Contemporary

A TANGLED WEB

Front cover image:
Howard Gross
Assimilating (2012)
scratchboard drawing
5x7 inches

A Tangled Web

"The distinction between past, present, and future is only a stubbornly persistent illusion"

Albert Einstein

"A tangled web we weave" is half of one of the more memorable lines from Sir Walter Scott's epic 1808 poem *Marmion*, which among other things, looked at lust, lies, war and honor. For this exhibition, I am borrowing this partial quote and making it about the complexities and origins of the processes in creative thought.

Each generation of visual artists has a number of participants that believe they have come up with something groundbreaking. Later on, maybe through exposure or discussion, they discover that their original contribution is clearly connected to another work of art they might happen by in person, or perhaps it is something spotted on line or in print, whether it was made previously or as a contemporary work, which has some semblance of common ground.

It is at this point that one may come to realize that what they thought was fresh and different is part of a fluid and flexible stream of connected thoughts, a linkage that can span all time – a collective consciousness.

In the end, it is secondary as to who did what first, where influences come from, or who or what inspires an artist because the time in ones studio is unique and ones own. It is an era and a culture that all artists participate in, with all of their experiences, pre-thoughts, open-mindedness and leanings as their filtering process of images and information is unique to them.

For this exhibition, I have selected seven artists from Causey Contemporary and paired each with an artist who they do not know or are aware of who share a connection that I suspect is sourced through a collective consciousness.

D. Dominick Lombardi, Curator

Lisa Pressman
James St Clair

Michel Demanche
Jen P. Harris

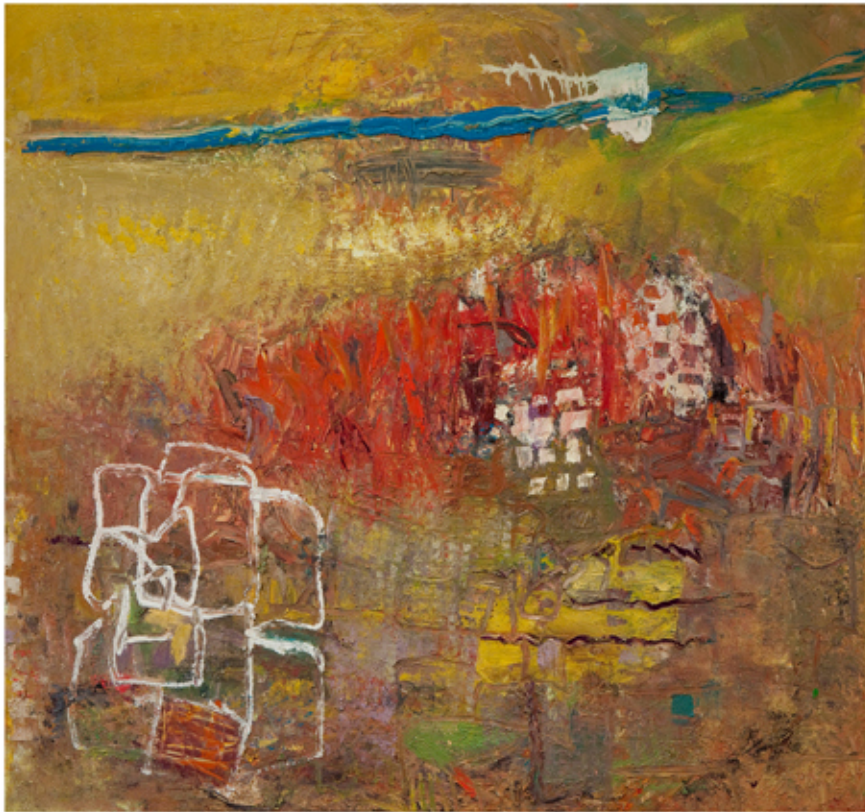
Elise Freda
Moses Hoskins

Melissa Murray
D. Dominick Lombardi

Marielis Seyler
John Wyatt

Howard Gross
Victor Matthews

John J. Richardson
Arcady Kotler



Lisa Pressman
Leap of Faith (2012)
oil on canvas
34 X 32 inches

Abstract painter **Lisa Pressman** and representational painter **James St Clair** both have a compelling fascination with the tension and movement in weighty masses of form and color. With **Pressman**, the visual sensation accumulates as she sculpts her multi-hued painted surfaces, pushing and cutting in detail to create texture and movement while her built up layers of color and suggested forms create depth.



James St. Clair
The Binghamton (2013)
oil on canvas mounted on board
18 X 20 inches

On the other hand, **St Clair** hunts around the edges of our tri-state from the sea side as he captures, in rants and rolls of thickly applied paint, the ages of overlooked degradation along our otherwise picturesque coast line. Both work through their subject in a similar fashion, yet the result are markedly different.



Michel Demanche
Tapestry 2 - Contrary Mary (detail) (2013)
mixed media on paper
30 X 38 inches

Mixed media artists **Michel Demanche** and **Jen P. Harris** present storybook-like vignettes in layered narratives. Both use a sort of geometric framework to pull in the viewer, both employ the familiar to create mystery. **Demanche's** content is more oriented to finding the beauty in the quiet moments of everyday as it is literally down to earth, while **Harris's** art brings to mind visions of noble grandeur, suggesting the magic of tall tales and mythology.

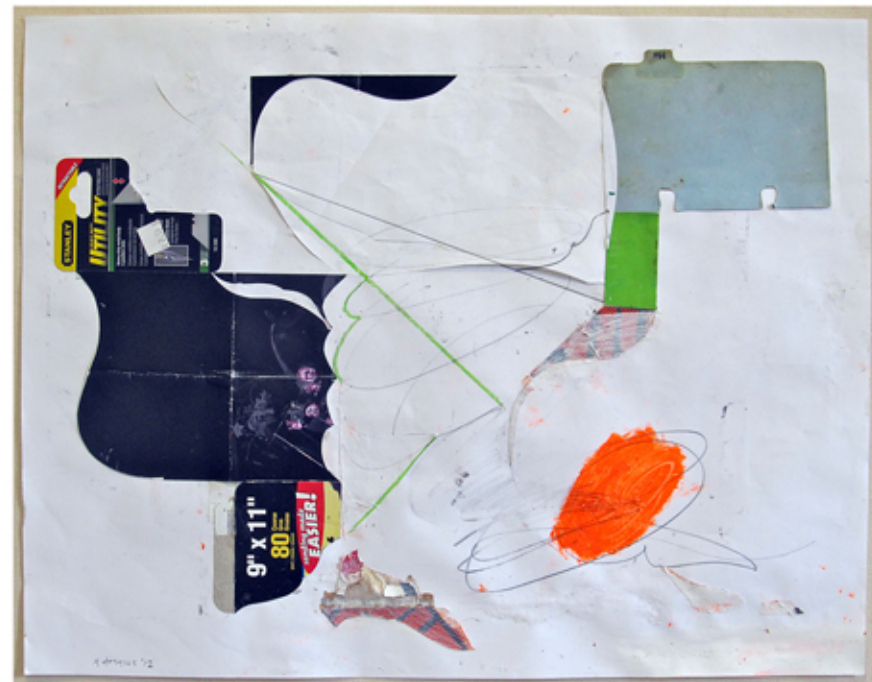


Jen P. Harris
Untitled (blue cups)
(2014)
ink and gouache on
paper
38 X 28.5 inches

One other commonality between **Demanche** and **Harris**, albeit subtle, is the presence of some intimately involved person or persons in the narrative – someone who remains invisible, or at the very least, stands just outside the picture plane watching with great interest.



Elise Freda
Full Sun (2013)
 encaustic and collage on paper
 30 X 22 inches



Moses Hoskins
Untitled (2012)
 collage & drawing media on paper
 17.5 X 22.5 inches

Elise Freda and **Moses Hoskins** are mix media artists as well, only here, the response to external stimuli results in something that is close to automatic, with strong overtones of controlled progression. **Freda** plots out her space as a grid, with interlocking rectangles that have a near Fibonacci sequence of progression. Both artists use collage elements as their base. **Freda** places her resurrected torn paper segments that are covered in veils of colorful encaustic specifically to enhance their mottling and modulation.

And like **Freda**, **Hoskins** has his collage elements, the found pieces of post-consumption cardboard and paper fully visible, save for a frenzied line or quick wash of white. With respect to composition and planning, **Hoskins'** approach is more reactive and freely formed. And even though the results are vastly different, they are both adding and subtracting visual data as they edit things down to a most vigorous relationship between impulse and aesthetic.



Melissa Murray
Infinity is Always Longer (2013)
 watercolor, ink, graphite, colored pencil
 and gouache on paper
 40 X 60 inches

Melissa Murray and **D. Dominick Lombardi** mix snippets of reality with the foils of fantasy as they utilize specific bands of color to drive their narratives. Working in a multitude of media, **Murray** presents us with a dream-like setting where symbolic details trigger a mysterious scenario. A scenario that at first glance seems joyful and peaceful, then quickly becomes perplexing when the viewer spots the expired bird on the bottom left.



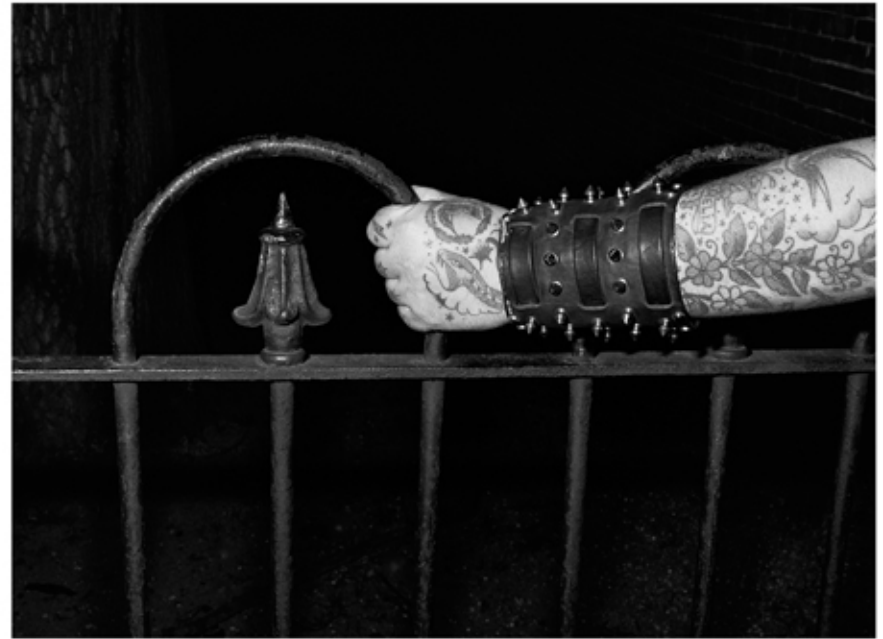
D. Dominick Lombardi
The Conjuror (2014)
 Oil and acrylic on canvas
 36 X 30 inches

The same sort of change occurs in **Lombardi's** painting when one notices the urgency and awkwardness between the two figures that is initiated by a theft. And as does **Murray**, **Lombardi** plays with the perspective dropping the bottom out of the picture plane to enhance the tension while keeping things moving along with suggestive stripes and dynamic patterns.



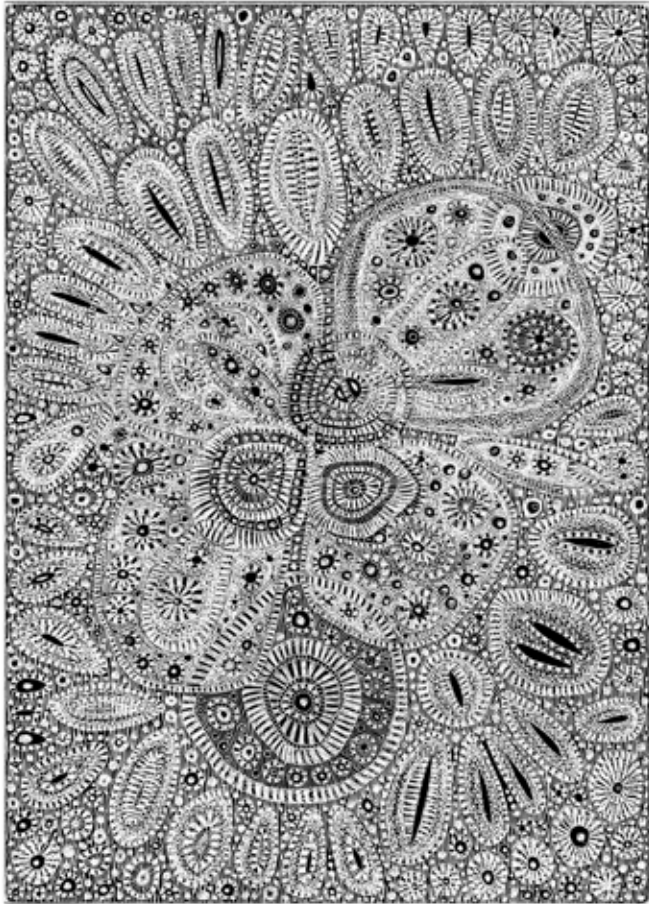
Marielis Seyler
Stillness (2001)
Silver Gelatin Print
Edition of 5
24 X 36 inches

Black and white photographers **Marielis Seyler** and **John Wyatt** project the emotional state of their subjects by way of imposing strong and focused compositional elements. **Seyler** takes us to one of the more mystifying locations our planet to create an otherworldly setting that is only amplified by her subject's seemingly endless garb. **Wyatt** finds intrigue as he captures a rather unique cast iron fence that is overpowered by an ominous, tattoo covered arm.



John Wyatt
Coney Island Joe (1980)
Tattoo Artist
Philadelphia, PA
photograph, scanned negative and
digitally printed on archival paper
20 X 14 inches

In both instances, what the subjects are wearing (**Seyler's** aforementioned infinite wrap and what **Wyatt's** subject dons: a thick, heavily studded leather wrist band) makes these two powerful personalities compelling and demanding of an explanation. Yet, what truly bonds these two together is the almost weightless fluidity of the main compositional thrust that divides the visual plane.



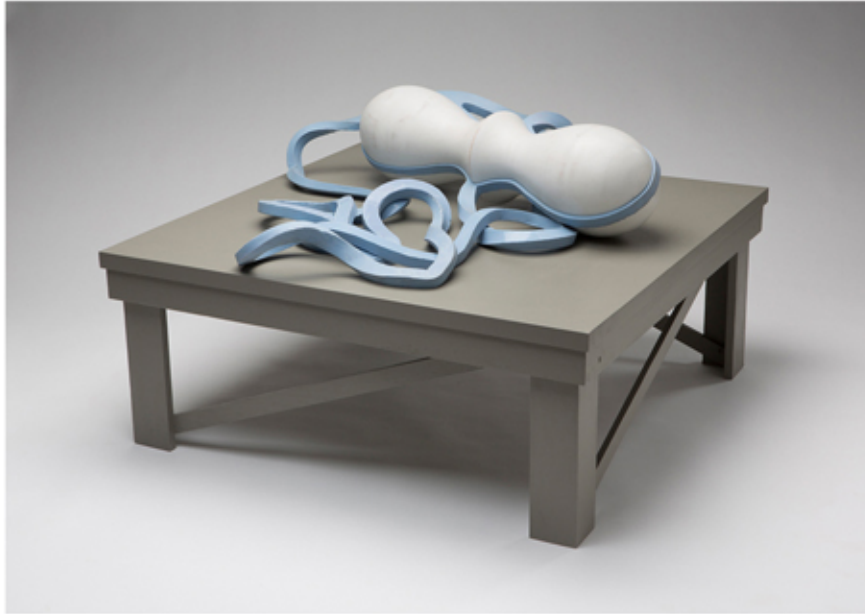
Howard Gross
Assimilating (2012)
scratchboard drawing
5 X 7 inches

Howard Gross and **Victor Matthews** employ complex patterning and interlocking linear movement to express their buoyant visions. **Gross** turns looping lines and floating forms into concrete elements that expand geometrically, and in multiple dimensions. What is most curious is the way in which he suggests elusive foci that change from moment to moment, while maintaining a distinct and alluring compositional baseline.



Victor Matthews
A Winter Mountain (detail) (2014)
acrylic and oil pencil on canvas
32 X 90 inches

Matthews takes us on a hectic journey as well, only here, we see a more personal, even diaristic transition that builds like the Tower of Babel. And yet, as time flows and locations and events develop we see a side of city life that is energetic and bold, and passion that is vibrant and whole.



John J. Richardson
Case Study No. 28 (2013)
wood rubber paint
16 X 41 X 41 inches

The art of conceptual sculptors **John J. Richardson** and **Arcady Kotler**, who both share the medium rubber, challenge the viewer to rethink the ways in which they perceive the most basic aspects of recognition and reality. They question functionality and purpose, leaving us with a better understanding of the links between the conscious and the subconscious mind. **Richardson's** iconography is more puzzling. He presents us with a narrative that can take a multitude of turns, depending most on what we literally and figuratively bring to the table.

Arcady Kotler
Cube (2012)
rubber tires
27 X 27 X 27 inches



Kotler re-presents references to common objects and makes them into something markedly different by completely removing the original function. The questions arise when one considers the proposed purpose of this new object as we are already prompted to think in terms of daily use.

All images courtesy of the artist.

causey
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