

Formal Gardens. Wild Nature

an art series bridging two cities
curated by Vasanti Lackner

FOR IMMEDIATE RELEASE

EXHIBITION SERIES: **Formal Gardens. Wild Nature**

EXHIBITION CURATOR: **Vasanti Lackner**

GALLERY: **Pehrspace Los Angeles**

DATES: **October 2009 through March 2010**

Chris Hood: October 10 - November 11

Claire Jackel & Robert Minervini: November 14 - December 9

Ruth Hodgins & Kit Rosenberg: December 12 - January 6

S. Patricia Patterson & Izumi Yokoyama: January 9 - February 10

Group Show of Participating Artists: February 13 - March 10

OPENINGS: **Every 2nd Saturday, 7-10 pm**

HOURS: **Wednesday, Thursday, Saturday: 12 pm-5 pm, or by appointment. 323.788.9187**

Pehrspace Gallery is pleased to present Formal Gardens. Wild Nature, a series of solo and two-person shows curated by Vasanti Lackner. The exhibits address the disparate art worlds of San Francisco and Los Angeles, two cities that are surprisingly insulated from one another despite the fact that only an hour-long plane ride separates them. The series showcases seven Bay Area artists whose work bridges the aesthetics typically seen in either city.

The subtleties of each artist are revealed through juxtaposition, enhanced in relation to one another. Yet the opportunity to exhibit in a series of one and two-person exhibits, rather than one large group show, allows breathing room for both artist and viewer.

Although they share the experience of a San Francisco art education, Lackner chose the participating artists because “the essence of each individual’s work, the unique flavor, which transcends style, is not specific to any one place. The work presented holds its own regardless of location.”

The title of the series, Formal Gardens.Wild Nature, originates from a quote by Walt Disney in which he states, “I don’t like formal gardens. I like wild nature. It’s just the wilderness instinct in me, I guess.” The irony is that Disney found his strength in the containment of his own imagination. His vision embodies the perfect balance and convergence of work ethic and play, and the result is something that defies either extreme. Similarly, Formal Gardens. Wild Nature investigates the integration of opposites, and the sometimes-surprising results of this interaction.

PARTICIPATING ARTISTS:

CHRIS HOOD'S paintings and multi-media installations address a space in which place is increasingly obsolete. Accelerated technology creates a media that renders distance irrelevant: everything that is far is equally near. Hood examines the effect of this canceling-out, and what is lost in the process.

CLAIRE JACKEL'S re-creations of disasters from news media personalize events that, in a desensitized state, we relegate to the land of statistics. Her paper models evoke the familiar (airplanes, buses, trains, suburban neighborhoods and city blocks) seen through a lens of fragility. The airplane is almost entirely burned to cinders; the city is suspended upside-down, anchored in its own rubble. The process, Jackel states, "is a meditation on issues of control, destructive potential, memory, and social anxieties."

ROBERT MINERVINI'S acrylic paintings challenge notions of beauty typically assigned to the natural world. His work examines the convergence of nature and industry while drawing on the language of 19th century landscape painting. Highly saturated depictions of wilderness sit in contrast to urban scenes executed in layered washes of color. Using a "highly plasticized approach to color and form," Minervini wishes to question "aspects of beauty and aesthetics associated with the pictorial depiction of nature as well as the artifice of pictorial representation itself."

S. PATRICIA PATTERSON investigates memory and how it is dissolved, distorted and reassembled over time. Through the lens of her own childhood recollections, Patterson reinterprets her archive of family photographs. Her sources depict her own relatives as well as strangers, but her distorted, layered watercolor paintings appropriate the reality of these representations and relegate it to a space of personal experience. The result, like memory, is imagery that draws its strength not only from what is present, but from what is absent as well.

IZUMI YOKOYAMA utilizes mundane objects to create installations which evoke nostalgia for a specific place and time. She manipulates these objects so that they are transformed yet still recognizable. Domestic furniture retains its standard connotations while simultaneously retelling and assimilating a past that is extremely personal. An abandoned car on a desert road is cocooned in string, protected from the elements yet claustrophobically contained. Yokoyama draws on these reinventions to convey "a powerful sense of time and communication that is not visible or tactile in everyday life."

RUTH M. HODGINS' & KIT ROSENBERG'S collaborations undermine the preconceived functions of everyday materials. The artists create unlikely relationships through the subversion of the ordinary, and the resulting interaction engenders systems that "mischievously tease out the double-life of these objects." Through the juxtaposition of these pairings the work becomes greater than the sum of its initial components, speaking to "broader themes in an uncanny way."

For more information, please contact Vasanti Lackner at 323 788 9187

formalgardens.blogspot.com

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