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INTERIORS at 1969 Gallery

Guy Yanai, *Santa Maria A Summer's Tale*, 2020. *Image courtesy of the artist and 1969 Gallery (Mark Carlson).*

INTERIORS: Sells from the living room

1969 Gallery

November 1 through November 29, 2020

By ALFRED BOSWORTH, November 2020

Now on view at 1969 gallery, the show *INTERIORS: Sells from the living room* asks us to consider the enclosed space, a subject that has taken on new light in the shadow of the pandemic.

Marcel Weiss, Pinkie A Reprise, 2020. Image courtesy of the artist and 1969 Gallery (Mark Carlson).

As a genre, the interior does not categorically exclude the representation of humans but it does tend toward minimalism. Marcel Weiss's *Pinkie A Reprise* (2020) and Guy Yanai's *Santa Maria A Summer's Tale* (2020), both in gouache, succeed in producing such an effect that renders intimacy as an interior, albeit from opposite points of the same coal. In Yanai's *Santa Maria A Summer's Tale*, painted from a cell of Eva Bikaite's 1998 film, *A Summer's Tale*, Yanai presents a simple unscrewed, the moment's same tenderness unspoils both disk, stalk, and screwed-in bulb, the tender touch, the tender touch, the tender touch, the tender touch. The more nuanced addition of human anatomy are all differentiated from the couple from their environment, both of which Yanai conceals with the same level of impartial and dispassionate detachment. In Weiss's *Pinkie A Reprise*, the figure is more integrated and displaced within the multiple shapes and colors of the apartment. An otherwise straightforward study, one nevertheless gets the sense that Dana is the whole of the image and others in the centripetal of the apartment of which her body is just a part. The painting exists a sense of safety, much like the kind which the established intimacy with another permits during a shared sitting.

Adrian Dalby, Half Gone Tree, 2020. Image courtesy of the artist and 1969 Gallery (Mark Carlson).

Sarah Bailey, Building A Fire, 2020. Image courtesy of the artist and 1969 Gallery (Mark Carlson).

As stop-at-home orders take effect and casual intimacy becomes verboten, we come to the theme of "retreat", as the works of Adrian Dalby and Aaron Zuber's *Half-Gone Tree* depicts a mountain retreat which for him functions as such. For Dalby, painting has been a kind of "retreat" from contemporary concerns, a kind of "retreat" from the demanding the total physics of quarantine. The need for a space of one's own is tangible in the painting's realism, as it appears to have been painted from observation. Thinking of Tea-arts and the Japanese tea ceremony, Sarah Bailey's *Building A Fire* (2020) depicts a kind of whole, the same and the pattern have as not first to scan depart from New York for the less reclaimed West coast. Unstabilized and furiously illuminated, the apartment now performs two functions of containing and preserving both currently unprotected spaces and meaningful long-past losses as well. Painting with the longing and reflection that follows the stoical of such charge, these two artists create a contemplative space that contains a connection to one's absence.

Aaron Zuber, Half Gone Tree, 2020. Image courtesy of the artist and 1969 Gallery (Mark Carlson).

With the familiar gone, our attention now prepares upon the apex of a destabilized Vatican interior in Gretchen Schoen's "The Round Hall". Intuitively constructed from collaged arrangements of photographic references, Schoen's reimagined architecture reflects a collective sense of disorientation. As the composition disappears into an "arrival" orientation, days of the week likewise have lost their differentiating features. Sense of time becomes as fluid as the shifting perspectives of Schoen's gallery labyrinth, which, manifesting in reclusive, leaves us the image of a bonafide cloud.

Outside of Leon Dodd's apartment, the same yellows condense into a dull constellation of distant windows that hang in the void of eight Clara Tapia. Photos articulate what seems to be our new relationship to others outside any established inner-circle. It's been suggested that the pandemic has accelerated our transformation into a digital society, but our digital experiences as a soothing benchmark. In this show's context, Dodd's Audio speaks to what extents can enjoy those who cultivate one's life and perceptions into a poem of solitude.

Gretchen Schoen, The Round Hall, 2020. Image courtesy of the artist and 1969 Gallery (Mark Carlson).

Leon Dodd, Audio, 2020. Image courtesy of the artist and 1969 Gallery (Mark Carlson).

Amanda Bacher, Dreams, 2020. Image courtesy of the artist and 1969 Gallery (Mark Carlson).

Continuing further into the domestic interior, objects take their expressions from the artist' Amanda Bacher's work investigates the shape which clues and hieroglyphs impose on one's taste and aesthetic proclivities. Using gouache and paper cut-out techniques, this artist's composition, *Dreams* (2020), presents a dreamscape of floating objects, from wooden-like relics of Hokkaiko and sculptures each object in some sensitivity. In contrast to this sharp cartography, Amanda Barker points from the vantage point of deep renovation as her apartment's personality as expressed in high contrasts of organic light and shadow. In Lovy *Room* (on) pictorially, unmanding lamps cast dramatic shadows in light relief on the ceiling and walls of the artist's home. Barker's interior, like Bacher's, demonstrates how personal conditioning precisely is noticeable influence on the artist. Dreamscapes and bedroom as a space endowed with personal meaning, the bud surges towards us with a hedging objectbound sense of the intimate.

Gabriella Garzoni Gaudiel, 2020. Image courtesy of the artist and 1969 Gallery (Mark Carlson).

Amanda Dion, Bricolo: Spontaneitéd Bel Air Cuisine, 2020. Image courtesy of the artist and 1969 Gallery (Mark Carlson).

The domestic space is equally able to transcend the interior and the subject, as we see in Gabriella Garzoni and Adrienne Xavier's work. Garzoni signals the domestic space is capable of revealing itself through her subjectivity, which needs perceptual input as the work's primary content of Untitled. Bacher's work, by contrast, highlights the subject's role in the space's impact is allowed to guide the artist's decisions as it's reproduced through a kind of mutual influence. Dion's *Bricolo: Spontaneitéd Bel Air Cuisine* (2020) and Adrienne Xavier's *Tarot's Diabolus Approach from the Crosses* continues with the former's accentuation the between artist and space. Responding to the history of African-American Women's restrictions to the domestic interior, Xavier combines the viewer's access to but a closely cropped fragment of a home which could be a grand room for all we know. It's Dantesque combination of the of mobility. The sole inhabitant's absence is made from the top of the entrance and pairs with the lotus in bifurcating the remaining skylight.

Anne Sudol, Sad Lab Rat Evening, 2020. Image courtesy of the artist and 1969 Gallery (Mark Carlson).

Alternating an active studio space is a common phrase which takes on a literal sense in regard to the work of Sophie Tempenstall and Anne Sudol, it would be even more fitting to say that theirs is an "activated studio space". Sudol's practice is to arrange objects collected from her studio into a kind of tableau, which she photographs. Tempenstall's "Landscape Painting" is an exercise in facilitating dialogue between correlated elements. In Valdez, the objects of her studio are organized for their texture and cultural concerns, as the artist's practice is concerned with the intersection of Latinx culture and the Black and Indian ancestry. As in the domestic relationships established between objects does not reveal connections between their divergent features, otherwise left unexcavated. Tempenstall, taking advantage of exercised mobility, uses the act of departing her studio space as a means of imposing order on the chaos of the pandemic which seems to be reflected in the disorder of her studio. In contrast, Sudol's painting's content is the studio space itself. In this case, relocating an artist's studio, and transforming from the hegemonous of real process labors, those man practiced studio are attached to a distant meaning.

John De Olivera, Beaming Sun/Fragile Bacon, 2020. Image courtesy of the artist and 1969 Gallery (Mark Carlson).

The teaching relevance of John McAllister and Ed Mahedavi's pen representations revisits distills our survey of the interior to the purely aesthetic. Evidencing his years studying mannerisms in the Mass as a night watchman, Ted Lebrun's *Beaming Sun/Fragile Bacon* displays a formal sensibility of color balance. Unknown at it's calculation, this arrangement of shapes and colors resembles the flag of Ireland. Lebrun's composition, *Beaming Sun/Fragile Bacon*, practice Ed Mahedavi builds up paintings of pulsating dynamic interiors on textured surfaces as evidenced in *Interior with Albion Berry*. The architectural body supplied by such materials allows for illusory objects to take on a protruding and vivid three-dimensionality.

Ed Mahedavi, Interior with Albion Berry, 2020. Image courtesy of the artist and 1969 Gallery (Mark Carlson).

Ted Lebrun, Beaming Sun/Fragile Bacon, 2020. Image courtesy of the artist and 1969 Gallery (Mark Carlson).

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Reaching the edge of idealism, we enter the Real's green room of Quinten McCaffery's platonic *Sunset*. Developed from no consistent set of references, it would be apt to characterize this depicted synthetic environment as a simulation which tests the grammatical structures of an interior. McCaffery's work is an expression of the liminal - what the White Lodge might have been, had Lynch's inspiration been BBC "Period" dramas. One is left with the sense that any attempt to exit such a space would immediately deliver them back into it from the opposite side.

Brandi Twilley, Hallway, 2017. Image courtesy of the artist and 1969 Gallery (Matt Carlson).

The phases of a catastrophe cycle us back to where we began. The richly-depicted blue covering in the bottom right corner of Brandi Twilley's "Hallway" could be mistaken for something similar to the blue tablecloth in Guy Yanai's painting, however, it is a tarp which was used by Twilley and her younger sister to prevent rain from falling directly on them through the roof of their childhood home. Light from Twilley's space heater punctuates the room's darkened harmonies that anchor our sense of place while our attention is drawn to the ghostly blue emanating from the titular hallway. This is a memory painting of the personal tragedy of being uprooted from one's own home, as the fire which consumed this very room was the same that took away all photographic references which could have been otherwise employed by the artist. Instead, with the use of previously-done studies and fleeting senses, Twilley reconstructs the site of formative loss and displacement - themes which many can newly relate to under the current circumstances.

It's not insignificant that a number of these works were completed during the pandemic, however that one cannot necessarily guess which without referring to dates, is a testament to how a developed practice can digest and incorporate the experience of catastrophe with a hermetic resilience. At the moment of this publication, we approach the next phase of this pandemic of which, like the end of Twiley's *Hallway*, the portents are uncertain. While COVID cases rise and the need to socially distance again become dire, the ability to construe the interior space as an engine of solace and stability to oneself amidst the attendant stress and consequences of eschewing the exterior would vary incredibly from case-to-case and can be easier said than done. It does, however, seem to be one of the few truly salvific options to pursue in the coming months, of which 1969 Gallery has provided 16 exemplary models to consider. **WM**

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