Joram Roukes - *Paramnesia*
July 19 - August 9

Thinkspace (Los Angeles) - is pleased to present new works by Dutch artist Joram Roukes in *Paramnesia*. Roukes has been residing and working in Los Angeles over the past six months, drawing inspiration from his time spent in the city for this new body of work. Combining imagery distilled from the observed and the imagined, the artist's paintings invoke a schizophrenic contemporaneity colonized by both disaster and desire. Roukes' works present us with fractured identities and chasmic experiences: frayed realities ambiguously dramatized through the aberrations of fantasy. Part human and part animal, his subjects are anonymous symbols in service of metaphor. His superimposition of the animal onto the figurative keeps his subjects symbolic, proverbial even, rather than specific. The abrupt collage-like painting style is unmistakably his own: a graphic and painterly combination of free associations to link disjunctive images and disparate parts. Through a dizzying aggregate of realist and expressionistic painting styles, the artist visually invokes the palpable cultural tensions he explores conceptually. Roukes' highly stylized imagery is poetically jarring, at times miasmic and dark, but always critically compelling. Invoking the irreconcilable contradictions of Western culture, particularly in its competing impulses to simultaneously destroy and romanticize, Roukes deftly points to the misguided optimisms and inevitable tragedies left in its wake.

Paramnesia refers to a phenomenon whereby the perception of realities both observed and imagined are inextricably bound. Through a subjective process of recall, memory becomes a complex mirage of juxtapositions and imaginative distortions - the real is subsumed by the imaginary, making the two virtually indistinguishable. Roukes explores this concept throughout this new body of work, combining fragments of the real with the limitless associations of dream and fantasy - morphing the one into the other. The subjective deceit of memory is not unlike the hallucinatory excesses of the cultural paradigms Roukes explores. The artist seems to suggest that contemporary consciousness is subject to the motives of its adopted imaginaries, and reality, it seems, is inextricably bound to the dream. Looking to his personal experiences over his prolonged residency in Los Angeles, Roukes combines the personal with the observed in a way that implies the impossibility of their separation. The works are like haunting apparitions: entirely new and yet eerily transmuted from the familiar to the strange. We are shown a world uncomfortably strung somewhere between disaster and dream, and the ideological and the personal; an unresolved interstice that begs the viewer to participate in its critical exploration. Ultimately, Roukes' dialogic works are open-ended narratives rather than finite statements: there is room within their surreal recesses to project and infer.

Nosego - *Open Channels*
July 19 - August 9

Concurrently on view at Thinkspace are new works by Philadelphia based artist Yis Goodwin, aka Nosego, in *Open Channels.* A highly accomplished fine artist, illustrator, and street artist, Nosego's works are visionary. Simultaneously totemic and whimsical, the artist's imagery seamlessly combines the flippancy and play of humor with the suggestion of an imposing, even mythically ancient, source of animalistic power. Imaginatively beautiful and strangely grotesque, Nosego captures a myriad of conflicting impulses in any single given piece. They are at once childlike and authoritative, huge and also small, playful and somehow cautionary, contemporary and arcane. His larger than life creations tend to reveal the smallness of their individual parts upon closer inspection. Imposingly excessive, and saturated with individual references, each piece presents a wealth of composited details and a host of minutiae to fascinate and entangle the viewer in endless readings.

Nosego combines the animal with the suggestion of the human, and the illustrative with the realistic, to create beautifully disorienting hybrids. His works defy categorization, both stylistically and in terms of content, and are anything but reductive. They are polymorphous and in an unrelenting state of flux and metamorphosis: a dynamic perpetuity of becoming and undoing, as though they were living things. Nosego presents us with worlds that exist unto themselves, as illogical as they are seductive and transportive. The spontaneity of the artist's huge imagination is at the fore of his practice. His works convey this feeling of explosive energy, as though looking into them provided the viewer with a direct conduit to the origins of their genius. With endless associative recombinations, and a genuinely uncensored creativity and penchant for experiment, the artist opens vistas unto worlds of unimaginable vastness, possibility, and intricacy. Nosego will be creating a site specific installation in the Thinkspace project room for *Open Channels*, and completing a public mural in Los Angeles in tandem with the exhibition.

James Linkous - *Emerge*
July 19 - August 9

On view in the Thinkspace office area are new works by Brooklyn based artist James Linkous, a 2013 MFA graduate of the New York Academy of Art. *Emerge* is the gallery's first presentation of the artist's work. Linkous explores material transparency and opacity, through his figurative works, as a material trope for the empathetic representation of human character. In a series of three dimensional portraits in pencil on plexiglass, Linkous uses the literal recession and emergence of the portrait as a scale to measure the sympathetic representation of the sitter. Central to the artist's practice is an established tension between the artificial and the organic; the machine and the hand. The works, often mistaken for photography, are in fact meticulously rendered by hand in pencil. The artist's vested interest in the potential of the individual to supersede the trappings of the impersonal and the general, is felt intensely through the intimacy of these portraits. The artist emulates the perfection of the machine, while subtly revealing the beautifully errant traces of the hand. Ghostly and eerily present, the works seem suspended in time and space. Trapped within the submerged layers of the surface, Linkous captures the visceral presence of his sitters through a material imminence.