



For Immediate Release

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For artist interviews, please e-mail contact@thinkspacegallery.com

* Add'l press images available upon request

Thinkspace presents:

Brett Amory & Adam Caldwell

'Dirty Laundry'

Plus in our project room:

Paul Barnes

'Nocturne'

Plus in our office area:

New works from **Sean Mahan**

Reception with the artists:

Sat., August 4th 5-9PM

Exhibitions on view: August 4th – August 25th

Take a sneak peek at Amory and Caldwell's new works for 'Dirty Laundry' here:

www.flickr.com/photos/thinkspace/sets/72157629978563424/

Los Angeles, CA - Thinkspace is pleased to present *Dirty Laundry*, an exhibition of new work by painters Brett Amory and Adam Caldwell. Amory and Caldwell each mobilize their unique representational strategies to invoke the modern day disconnect between time and space, self and other, and present and past. Amory's atmospheric preoccupation with memory, the moment, and nostalgia, is dynamically in contrast to Caldwell's abrupt composites and recombinations of imagery, from sources spanning mass media to antiquity. Both artists approach their medium as a means of problematizing temporal identity, and the social experience, by exposing the nitty gritty polarities and paradigm shifts of an increasingly fractured reality of the self.

Brett Amory

Brett Amory's new body of work is a continuation of the artist's acclaimed series *Waiting*, a series in which the artist captured his subjects in varying states of suspension and anticipation: waiting for the completion of an unseen event and caught in the standstill of a moment. Amory's work relies on photographic media as a means of capturing and documenting the every day subject matter with which he is concerned. He translates these photographic observations into paintings which seek to capture the immediacy of the moment.

The artist uses photography as the primary point of departure in his process, and uses it as a social tool of observation to capture the world around him. He reduces these images to their most striking and elemental parts compositionally, and attempts to convey the fleeting quality of these moments through a painterly and impressionistic treatment of the photograph. This new body of work, however, conveys a sense of spontaneity and immediacy new to the artist's practice. In Amory's earlier work, the preparatory process was deliberately staged and set in order to conform to the artist's predetermined narrative and aesthetic vision for the painting. Now that the photograph has become an increasingly mobile and socially voyeuristic tool, with new applications such as instagram on the mobile phone, the moment seems less mediated by the staging of process. Amory is free to capture actual moments in the lives of others in passing with this technology, spontaneously, and organically. This technological filter functions as a conduit for the experiences the artist invokes in paint.

The end result is a body of imagery that authentically captures the artist's real time observation of his subjects, and their daily experiences and encounters. Brett Amory strives to convey his observation of the world around him through work that invokes its passing and transience. The daily routine of the artist's life, and his observation of the life of others, is central to his process. The work captures a human point of exchange in the creation and inception of the image.

Artist website: www.brettamory.com

Adam Caldwell

Adam Caldwell's background is variegated, a multiplicity clearly evidenced in the artist's work. The artist's interest in comics, and ultimately narrative based graphic media, coupled by a highly developed technical acuity for figuration and spatial construction, results in a distinctly unique and recognizable style of painting: a style that is deeply imbricated in, but ultimately subversive of, the communicative shorthands of a variety of visual media. The artist is deftly able to invoke not only the formal properties of those languages, but the affective tone and mood of them as well. Caldwell's work is informed by an observation and collusive synthesis of these visual media and their corresponding affects. The work presents a patchwork of visual multiplicities and polarized sensibilities. The surfaces are fraught, and frenetic, recombinations of the contemporary experience as observed by Caldwell: an experience in which the self is split and colonized by a competing network of forces.

Formally the work speaks to this freneticism and fracture, combining a collage of styles and influences spanning everything from illustration, photorealism, and classical figuration, to the bombast of advertising and consumer culture media. The artist combines pop cultural imagery with post-apocalyptic images of destruction, and suggestions of advertising with images of warfare. Distinctly dystopian, the self is untenably situated in the midst of these rupturing forces as a complex and fractured entity. The "self" in Adam Caldwell's work is subject to the ravages of an age where pop culture and mass destruction seem oddly at home together in the same image. Caldwell conveys the paradoxical nature of the contemporary psyche: a terrain of unreconciled impulses, libidinal urges, and conflicting imaginaries.

Caldwell's imagery is complex - a sort of social architectonics. Meaning becomes a process, self-consciously crafted by the associative juxtapositions laid out for us by the artist. A common thread in this work is its intentional ambivalence and recombination, the viewer is left feeling the pull of unreconciled subjects and themes, and is unable to reductively ascribe a singular meaning to them. Aesthetically seductive and visceral, and consummately executed, the paintings are captivating and unrelenting. We are caught in their grasps and actively participate in their meaning.

Artist website: www.adamhuntercaldwell.com

ON VIEW IN OUR PROJECT ROOM:

Paul Barnes 'Nocturne'

Nocturne features new work by Scottish artist Paul Barnes. This body of work is whimsical, and delights in the suggestion of the fantastic and the surreal. The childlike creatures from Barnes' *Nocturne* seem to exist in a fugue state, dreamy and veiled, dissociated and wandering. Just as the exhibition's title suggests, Barnes' work is shrouded in this twilight haze of the *outré*, and the sleepy otherworldliness of the dream state. These pieces are glimpses into a limitless fantasy of legend, dream, and play.

Much in keeping with the symbolist tradition, but reinvigorated by a contemporary illustrative aesthetic, the work is symbolically suggestive and resists literal meanings. The dream state's associative work is evident in the host of characters the pieces present, ranging from trees with eyes to owl like creatures emerging from darkly recesses. An innocence and calm pervades Barnes' work. The strange comes from the quiet of sleep rather than from the violence of the sinister. The *Nocturne's* realm is quiet calm. Associative, strange, and beyond waking cognition, this world is a fog of poetic play; a "dreamed" imaginary of creatures, and scenarios, entirely of the artist's imagining. An unfettered childlike delight emerges from these scenes.

From a world of extended metaphor and gentle strangeness, Barnes captures our imaginations and depletes our adult resistance to fantastical possibility. The artist's work is informed by the legend and magic of folklore; an influence apparent in this childlike imaginary of gentle, foggy, creatures in half waking dream states.

Take a sneak peek at Paul Barnes' new works for 'Nocturne' here:

www.flickr.com/photos/thinkspace/sets/72157630180325314/

Artist Website: www.paul-barnes.com

ON VIEW IN OUR OFFICE AREA:

New works from Sean Mahan

Sean Mahan is a social realist figurative painter who works with graphite and acrylic washes on wood to depict a sense of wonder about innate human sweetness.

Sean has enjoyed creating cover artwork for the bands: Twelve Hour Turn, Floor, Daitro, Dauntless Elite, Jets vs. Sharks, Planes Mistaken For Stars, Beat Buttons, North Lincoln, Fires, Del Cielo, The Gifhorse, Mouthbreather, Senders, Little League, Back Pocket, Small Talk, Solid Pony, Laura Minor, Verde, Kids on Bikes, and more.

Artist Website: <http://www.seanmahanart.com>

About Thinkspace Gallery:

Located in the Culver City Art District, Thinkspace Gallery was established in November of 2005. Thinkspace exists as a catalyst for the ever expanding new contemporary art movement that is exploding forth from the streets and art schools the world over. We are here to help represent this new generation of artists, to provide them that home base and to aid them in building the right awareness and collector base necessary for long-term growth.

Our aim is to help these new talents shine and to provide them a gallery setting in which to prove themselves. It is our hope and dream that through these opportunities these individuals will prosper and continue to grow to amaze us all for years to come. With the love of and for our community, and with the talents of so many incredible artists involved, we believe that this movement will provide the necessary proving ground for the ideas and dreams of today to become the foundations of a new tomorrow.

Thinkspace Gallery is located at 6009 Washington Blvd, in the heart of the Culver City Arts District, Culver City, CA 90232. Gallery hours are Wednesday through Friday from 1 p.m. to 6 p.m. and Saturday from 1 p.m. to 8 p.m. and by appointment. For more information, please call 310.558.3375, visit www.thinkspacegallery.com, or email contact@thinkspacegallery.com.

thinkspace

6009 Washington Blvd., Culver City, CA 90232

T: 310.558.3375

Web: www.thinkspacegallery.com

Facebook: www.facebook.com/thinkspacegallery

Blog: www.sourharvest.com

Open Wednesday - Friday 1:00PM – 6:00PM and Saturday 1:00PM – 8:00PM

Press and Media Inquiries:

Andrew Hosner

contact@thinkspacegallery.com

T: 310.403.8549

** Main show text courtesy of Marieke Treilhard*