

BETWEEN FORMS

THE NATURE OF PAINTING AND PHOTOGRAPHY

A PUBLICATION OF SONCE ALEXANDER GALLERY

MARCH 2015

SONCE
ALEXANDER
GALLERY

BETWEEN FORMS

THE NATURE OF PAINTING AND PHOTOGRAPHY

SONCE ALEXANDER GALLERY

MARCH 14 - APRIL 25, 2015

Sonce Alexander Gallery is proud to present *Between Forms: The Nature of Painting and Photography*.

A reconsidered pairing of painting and photography, vision and influence, figurative and abstraction. Intimately linked, the nature of these mediums presents a juxtaposed alliance when viewed transitionally through social change. Abstraction as a language of reasoning and senses, like the figurative, is central to our engagement with history: an argument for representation. As Sonce Alexander Gallery expands its artist programme to incorporate a harmony of mediums, this group exhibition interjects latent offerings which triumph and shift our understanding of the nature of painting and photography today.

Jonathan Apgar's layered responses to the process of painting weave pictorial strategies, presenting figures and landscapes in flux as indeterminate dialogues. Apgar's (MFA Painting and Drawing UCLA, BFA California State University) work has been shown in exhibitions including Torrance Art Museum, George Lawson Gallery, Autonomie Gallery, Shoshana Wayne Gallery, LACE, PØST, Den Contemporary, Irvine Fine Arts Center, ACME, and For Your Art. Apgar is a recipient of the 2012 Hoyt Scholarship, 2011 Resnick Scholarship and 2011 Samuel Booth Art Scholarship. Apgar is represented by ACME.

Colin Patrick Smith deconstructs formal sensitivities, regarding elemental subjects as object within a multiplicity of references and glancing realizations. Smith (MFA Photography from Yale University, BFA Columbia College Chicago) was presented with the Ward Cheney Memorial Award for outstanding achievement in composition while at Yale University (2009). Published in *Searching for the Light* and *SOMA*, Smith's work has been featured in exhibitions across the United States including: Capricious Gallery in Brooklyn, NY; Gallery 339 in Philadelphia, PA and the Eighth Veil in Los Angeles, CA.

Donel Williams's textural paintings reflect cross-media gestures in an era of image manipulation and monumentality. Williams is a BA candidate in Fine Art at UCLA. His work has been selected by Helen Molesworth, Connie Butler, and Aram Moshayedi in the successive yearly Undergraduate Juried Exhibitions at UCLA (2013-15). He also has been featured in *Pulling Teeth* at New Wight Gallery and the Undergraduate Scholarship Award Exhibition UCLA.

Carrie Yury presents contextualized portraits as photographic diptychs, displaying and disrupting the classic ideal of the female nude. Yury (MFA UC Irvine, MA University of Chicago) has been featured in exhibitions at The Hammer Museum, Los Angeles County Museum of Art, California Museum of Photography, Cerritos College Art Gallery, Stephen Cohen Gallery, Pitzer College in Claremont, and Sam Lee Gallery. Yury was the receipt of The Hoff Foundation Grant and the Long Beach Arts Council Professional Artist Fellowship.

JONATHAN APGAR

Apgar has an intimate engagement with the process of interpreting the world – via a conversational back and forth – that allows him the space to respond in ways that teeter between figuration and abstraction. The often large scale of the works provide a dynamic that can envelop the viewer but still retains that intimacy of purpose. These dichotomies exist in balance leaving a mysterious liminal space, where one thing becomes another, all with a vast reservoir of subtle and gestural applications of paint which draw the viewer into a somewhat hermetic world of intense and vibrant color, seeking to share the human experience.

— Fabrik, 2014



Jonathan Apgar

Untitled, 2013

Oil on canvas

84 x 60 inches



Jonathan Apgar

Untitled, 2013

Oil on canvas

84 x 60 inches



Jonathan Apgar

Untitled, 2013

Oil on canvas

72 x 60 inches

DONEL WILLIAMS

Influenced by the relationship with his father, Donel Williams' paintings correspond to his personal experiences of his father's illness and his final years. Williams' practice of mixed media paintings with the usage of the same materials that his father, Mr. Williams, used as a hard working laborer -steel, cement and wood - is an approach to overcome such trauma and rejuvenate his father's memory. "I attempt to reconstruct these personal moments of psychological escape and comfort, which often times happened to coincide with watching him sleep peacefully."

— Basak Comert, 2015



Donel Williams

Linen, 2015

Oil, aluminum on canvas

82 x 82 inches



Donel Williams

Excavation, 2015

Oil, steel, tar and cement on wood panel

60 x 48 inches



Donel Williams

Unveiling, 2015

Oil, aluminum, ceramic tile adhesive on wood panel
60 x 60 inches

COLIN PATRICK SMITH

Smith objectifies urban and rural architecture ... [he] frames personal experiences and native landscapes with isolation, regarding the environment as a primary commodity and prompting the consistent treatment of all elemental subjects as objects.

— Fabrik, 2014



Colin Patrick Smith

Mount, from the series *Land of Salt and Bone*, 2014

Archival inkjet print on aluminum

40 x 60 inches

Edition of 3 + 1AP



Colin Patrick Smith

Untitled, from the series *Soot & Talc*, 2015

Archival inkjet print

20 x 24 inches

Edition of 3 + 1AP



Colin Patrick Smith

Untitled, from the series *Soot & Talc*, 2015

Archival inkjet print

20 x 24 inches

Edition of 3 + 1AP

CARRIE YURY

Yury's approach is critically informed but also tender. These are real women, she takes pains to emphasize, with real bodies and real lives. She revels in their details and idiosyncrasies: in curves, tattoos, scars, the patterns of underwear, painted toenails and all the objects that fill their bedrooms. The manipulation, as a result, seems less to belittle or incapacitate than to expand and explore, challenging the viewers' expectations of both the nude and portraiture.

— Holly Myers, Los Angeles Times, 2009



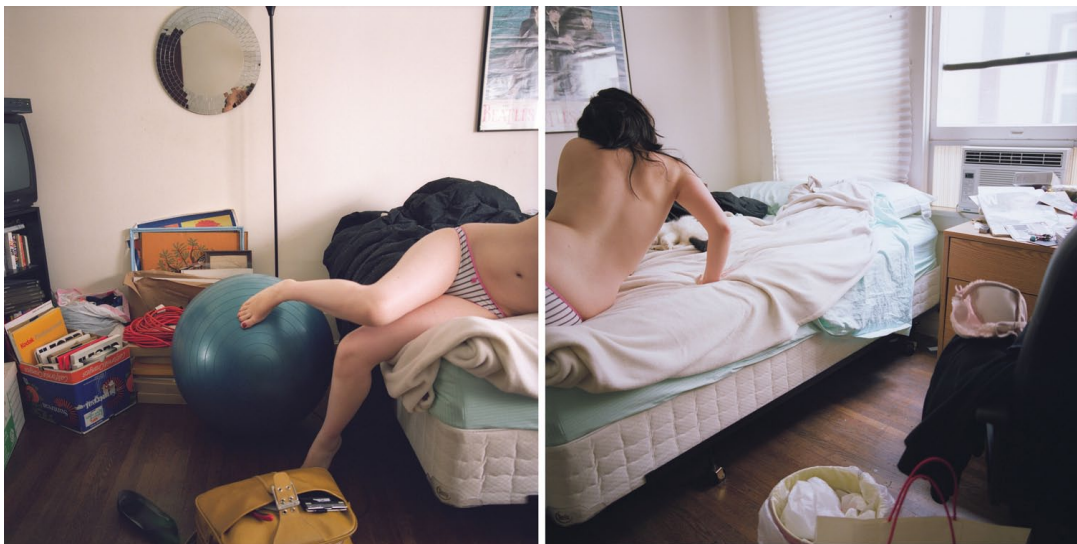
Carrie Yury

Untitled (Odalisque), 2007

Pigment prints on aluminium

2 x 36 x 36 inches

Edition of 3



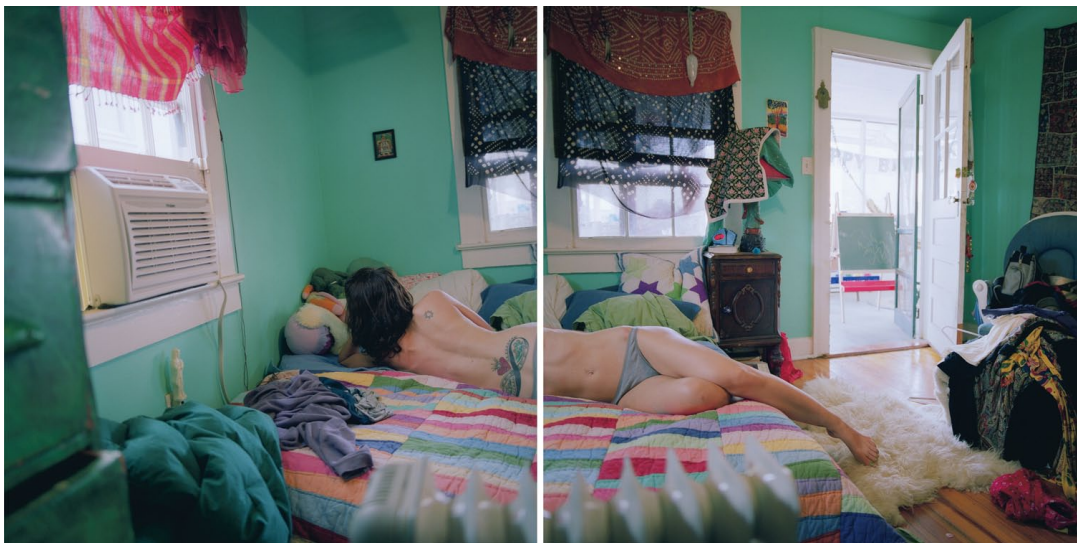
Carrie Yury

Untitled (Shared Flat), 2007

Pigment prints on Sintra

2 x 16 x 16 inches

Edition of 6



Carrie Yury

Untitled (Shotgun House), 2008

Pigment prints on Sintra

2 x 16 x 16 inches

Edition of 6

SONCE
ALEXANDER
GALLERY

BETWEEN FORMS

THE NATURE OF PAINTING AND PHOTOGRAPHY

MARCH 14 - APRIL 25, 2015

All images © Jonathan Apgar, Colin Patrick Smith, Donel Williams, Carrie Yury,
Sonce Alexander Gallery

All rights reserved. No part of this publication may be duplicated or
transmitted in any form without written consent from Sonce Alexander
Gallery. Unauthorized broadcasting, copying or duplicating of this
publication or the works will constitute an infringement of copyright.

With thanks to Ann Harezlak: Deputy Director and the Sonce Alexander Gallery Team.

Sonce Alexander Gallery
2634 South La Cienega Blvd.
Los Angeles, CA 90034
1 310 559 8181
www.soncealexandergallery.com