***Orphans of Painting***

Curated by Raul Zamudio

Opening September 14, 6:00-8:00pm

September 14-October 14, 2017

Ethan Cohen Fine Arts

*Orphans of Painting*is an exhibition of international artists who may identify first and foremost as painters, but expand their practice into other formal registers creating hybridized art forms somewhat disparate from their primary medium. Evincing this is the painter German Tagle whose appropriation of Andrew Wyeth’s *Christina*is morphed into a wall painting with audio extract from David Lynch’s *Lost Highway.*This work raises an interesting ontological question: is it a wall painting with auditory element or is it a sound work with visual component?

In contrast are other artists in the exhibition who are not painters per se, but work in a variety of media and their participation includes work that conceptually veer towards painting but from another formal point of departure. Exemplary of this is Kay Rosen’s video titled *Blue Monday*(2015). Known for her text-based works and installations, Rosen’s contribution underscores language’s imagistic quality or in this case the work’s title alluding to music via synesthesia while underscoring the monochrome’s capacity to evoke emotion; e.g. green with envy, red with anger etc.

The subject matter in the individual works that comprise *Orphans of Painting*may be topical, historical, or personal, but what unifies them is a politics of form, specifically usurping the rhetoric of medium specificity and in the process extending painting into different areas as well as its retrieval by other media including sculpture, photography, video, performance and installation. In doing so, the artworks presented embody well what is poetically referred to in the exhibition’s title; that is to say, they are artistic orphans of sorts with an ostensibly corrupted and mongrel pedigree, but nothing that can be identified as being singularly derived from easel and canvas.

***Raveena Edit***

***Orphans of Painting***

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*Orphans of Painting* is an exhibit showcasing international artists, primarily painters who delve into artistic aberrations, hybridizing their mediums into formal registers. A notable example would be the painter German Tagle, whose appropriation of Andrew Wyeth’s *Christina*is translated into a wall painting with an audio snippet from David Lynch’s *Lost Highway.*This artwork raises an interesting ontological question: Is this artwork a wall painting with auditory element or a sound work with visual component?

Contrary to this are artists who are known for occupying a variety of media. Their participation include works that conceptually veer towards painting, however from a formal point of departure. Kay Rosen’s video titled *Blue Monday (2015)* is exemplary of this shift in artistic innovation. Renown for her text-based works and installations, Rosen’s contribution to this exhibition underscores the imagistic dimension of language. In this case, dealing with the monochromatic and linguistic nature of color’s ability for emotional evocation; e.g. green with envy, red with anger.

Whilst the content in each artwork comprising *Orphans of Painting*addresses a variety of subject matter, be it topical, historical, or personal, there is an underlying ethos that unifies the artworks, which can be characterized as the politics of form, specifically usurping the rhetoric of medium specificity, extending painting into different areas, including sculpture, video, performance and installation. In doing so, the artworks exhibited embody the poetic reference of the title ‘*Orphans of Painting’*; as they are artistic orphans with an intangible pedigree, however nothing that one can directly isolate as being singularly derived from easel and canvas.