JULIO FINE ARTS GALLERY

Loyola University Maryland 4501 North Charles Street Baltimore, Maryland 21210

Gallery Phone 410 617 2799 www.loyola.edu/gallery

ALTERED STATES

January 23 - February 26, 2012

Artists Talk / Reception: Thursday, January 26, 5pm - 7pm

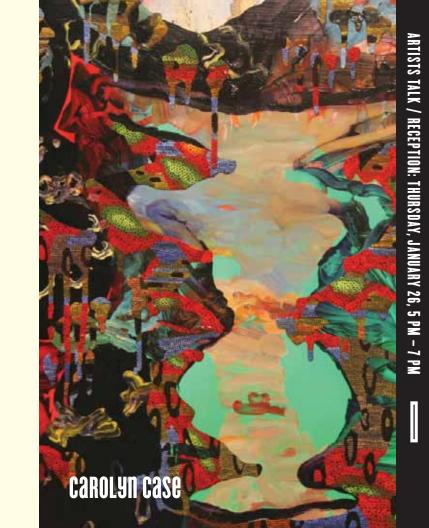
Gallery Hours

Monday through Friday, 11am – 5pm Sunday, 1pm – 4pm Gallery will be closed during all University holidays.

Location and Parking

The Julio Fine Arts Gallery is in the College Center directly north of Jenkins lot and Francis X. Knott Humanities Center. Paid parking is available in Jenkins lot on Bunn Drive; free parking is available on Cold Spring Lane after 6pm.

Cover image: (Left) **Carolyn Case,** *Red Room Vase.* 2011. Detail. Oil on panel. 24 x 22 inches. (Right) **Paul Jeanes,** *Visions of Excess 13.* 2011. Detail. Oil and alkyd on canvas on panel. 14 x 14 inches.





Carolyn Case

My recent work originated from earlier paintings of invented landscapes. These landscapes arose from travel to Japan, Iran, and India, where I explored Japanese Screens, as well as Persian and Indian Miniature Painting, and the Ajanta Cave Paintings. Examining these works, I saw a timeless paradise. This quality, which I investigated more literally in the landscapes, is what I am still trying to aim for in my current paintings. I am not religious but often find the final imagery in my work has an aspect of other-worldliness.

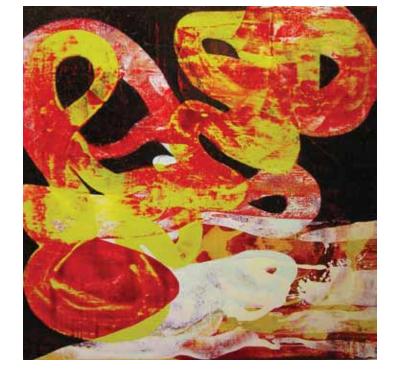
My arduous painting process allows these buried ideas and influences to permeate my imagery. While painting this body of work, I revitalized my earlier interests of a lost paradise by studying Andean weavings and Persian carpets. I was drawn to the vibrancy and freshness of the colors, the complexity of the patterns, and the palpable vibration of this combination. I developed my current technique of using crisscrossing patterns and drips that are laden with tiny dots of color. I embed the dots of paint by painting and sanding over the drips. Recreating what I was drawn to in the weavings, I organize the painting as if it describes a shrine or ancient ruin. I look at the finished painting as an aftermath, or perhaps echo, of an unspecified religious event, one to which I have almost accidentally gained access, even if it's meaning remains obscure.



Paul Jeanes

In my paintings, I explore alchemical processes of corrosion, ablation, liquefaction, and stratification with a romantically incidental approach to painting. Each work is created improvisationally, without a final compositional plan, while upwards of 25 layers of paint are individually applied and removed from each painting. Every layer is subsequently scraped across and into the canvas, which equalizes the surface so that a unified flattening occurs. Through this laborintensive process of application and removal, I attempt to depict a kind of turbulent, chromatic atmosphere where shifting fragments and gestures are at once illuminated and obscured. My newest series of work is based on images and memories from a recent drive across the country of Iceland, from the city of Reykjavík to the majestic glacial lagoon, Jökulsárlón.

Recently, I have come to abide by the notion that the visualization of complex thought and a kind of psychosomatic energy can be conveyed by the simplest means of visual expression possible, in this case, through the slurry of colored pigment on canvas. With this philosophy in mind, my approach to art-making remains quixotically primitive, and at times naïve, and it continues to create a space for ultimate potential in my work.



Carolyn Case, New Orleans. 2011. Oil on panel. 12 x 12 inches.

Paul Jeanes, Visions of Excess 11. 2011. Oil and alkyd on canvas on panel. 14 x 14 inches.