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GALLERY

**PRESS RELEASE:
MONUMENTAL I
GROUP EXHIBITION**

**Featuring: Matt Kleberg, Skeet McAuley, John Pomara, Allison V. Smith,
Ann Stautberg, Lorraine Tady, Liz Trospen, and Randy Twaddle.
January 26 - March 16, 2019**

This exhibition is the first in a two part series addressing the theme of the monumental. Works included in this installment will feature works using a two-dimensional approach; the second installment, opening this spring, will feature three-dimensional works.

Eight artists are included... Matt Kleberg (painting), Skeet McAuley (photography), John Pomara (painting), Allison V. Smith (photography), Ann Stautberg (photography), Lorraine Tady (painting), Liz Trospen (painting), Randy Twaddle (drawing). The different approaches will be highlighted in this exhibition especially in regards to what constitutes a painting. While Kleberg comprises his architectural influences works with oil stick on canvas, Pomara, Tady and Trospen's canvases are created using digital scans and UV inks printed on canvas.

Matt Kleberg



Blue Note Brown Stone, 2018
Oil stick on canvas
84 x 60 inches

315 Cole Street #120
Dallas, TX 75207

214.939.0242 tel

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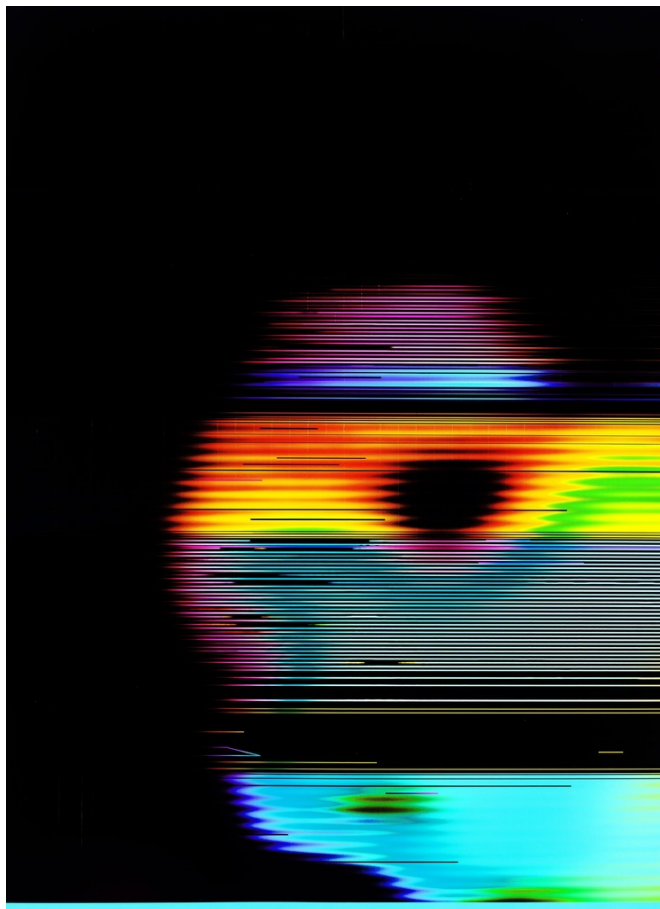
Skeet McAuley



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Portage Glacier Visitors Center, Alaska, 1990
Fujichrome photograph, 28 x 84 inches, Edition of 5

John Pomara



Facial Disruption 1, 2019
UV ink on canvas, 96 x 70 inches

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Allison V. Smith



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Tumbleweed. 2018. Marfa, Texas.
Chromogenic color photograph
60 x 60 inches



Ann Stautberg



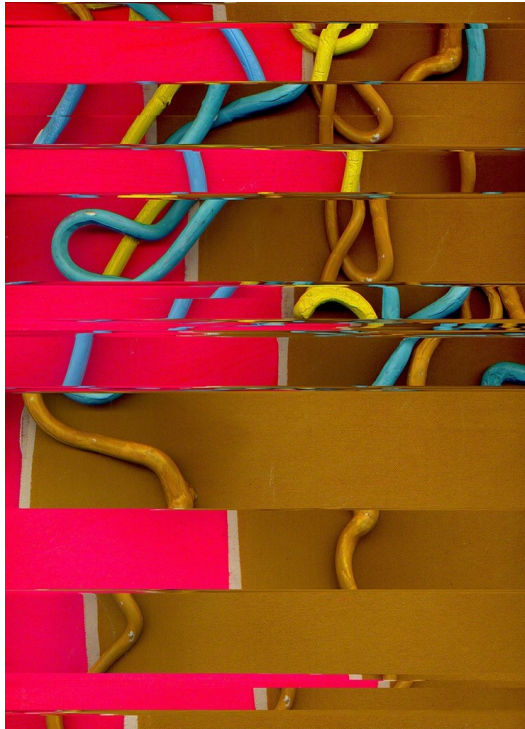
4-8-16 AM, #1, 2016
Archival pigment on canvas
90 x 120 inches

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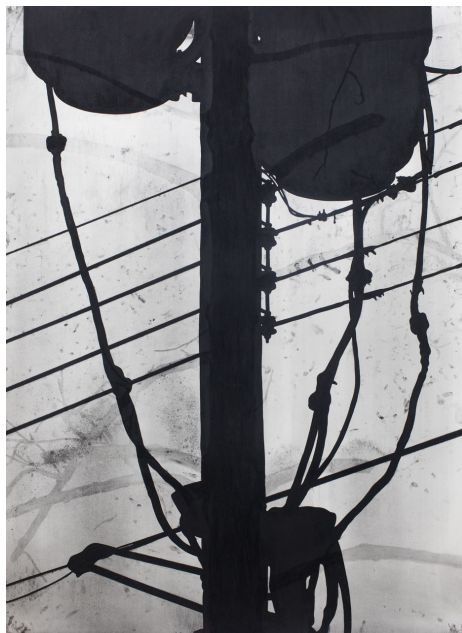
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Liz Trosper



toothy zip (neon:ochre), 2019
UV inkjet print on canvas, 102 x 74 inches

Randy Twaddle



CHPL #1, 1990
Charcoal on paper, 60 x 41 inches



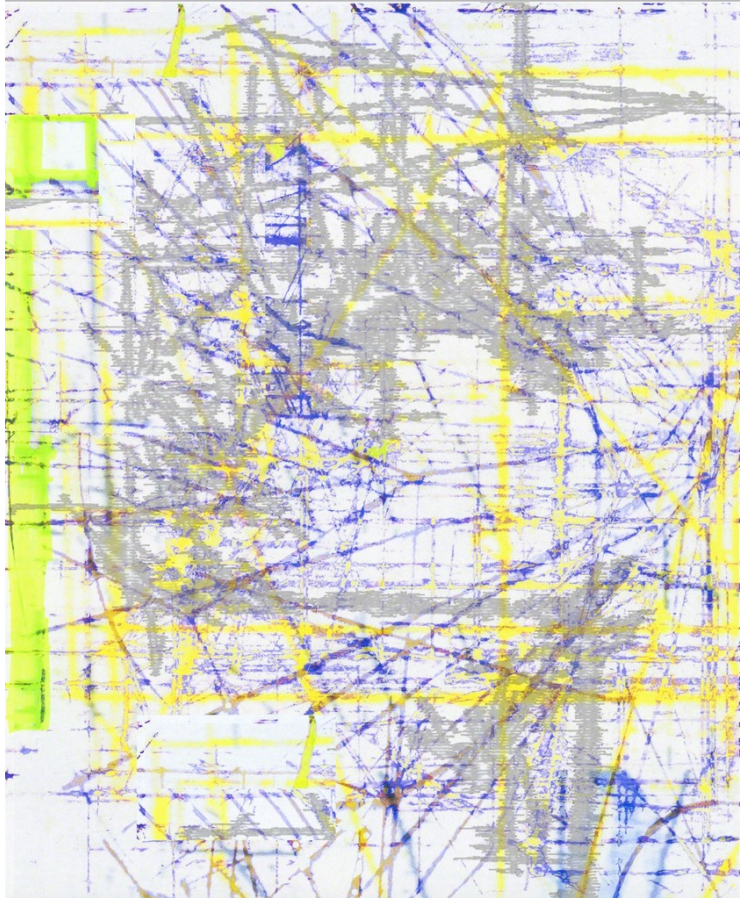
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Lorraine Tady



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Octagon Vibration Series,
Open Cloud Lorrie, Cliffs of Dover, 2019
UV ink on canvas
96 x 80 inches

The Artist says...

In “Octagon Vibration Series, Open Cloud Lorrie, Cliffs of Dover”, the recognition of a digital world is evidenced by the straight “cut and paste” image edges occasionally seen in the image.

The process of digital and analog printing, altering, re-inventing and re-digitizing my source includes the fluorescent highlighter, often used for tracking or marking of lists, whether digital or analog.

This work draws from Tady’s travels as well, referencing Dover, one of the largest ports in the world. The painting also references the modes of transportation in near the Cliffs of Dover, a place of enigmatic light and vast spatial distances of landscape and seascape.

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