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**PRESS RELEASE:  
*MONUMENTAL II*  
GROUP EXHIBITION**

**Featuring: Jonathan Cross, Linnea Glatt, Terrell James, Tom Orr,  
Richard Serra, and Jay Shinn  
April 6 – May 18, 2019**

This exhibition is the second in a two part series addressing the theme of the monumental. Works included in this installment will focus on three-dimensional works while still featuring other disciplines.

Six artists are included... Jonathan Cross (Ceramics), Linnea Glatt (Fabric), Terrell James (painting), Tom Orr (Sculpture), Richard Serra (Printmaking), and Jay Shinn (LED Projection). The different approaches will be highlighted in this exhibition especially in regards to what constitutes a sculpture.

**JONATHAN CROSS  
(Pasadena, California)**

JONATHAN CROSS  
Serial Incline, 2019  
Corona clay, wood fired  
8 x 48 x 38 inches overall



Jonathan Cross' two works included in *Monumental II* are his largest works to date. His modular floor pieces will measure approximately 12" x 48" x 38" and is comprised of four units stacked in a manner which establishes a rhythmic pattern. The work is made of rough hewn red clay which is wood fired in his desert kiln outside of Joshua Tree, California.

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**LINNEA GLATT**  
**(Dallas, Texas)**



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LINNEA GLATT  
Tangents Aligned, 2018  
Fabric  
12 x 72 x 12 inches



Glatt continues to explore the idea of progression, sequence, and order through a sculptural application. These latest works considers patterns, whether that is through inverting, reversing, opposing, and comparing components.

**TERRELL JAMES**  
**(Houston, Texas)**



TERRELL JAMES  
Retinue, 2017  
Acrylic and Oil on canvas  
78 x 105 inches

Terrell James's large painting *Retinue* evokes both human form and landscape. Inspired by sources as diverse as Degas bathers, Japanese landscape scrolls, and Inuit women's land paintings from the 1990's, James suggests bent torsos, distant hills, smooth boulders throw off intense colors. Congregating reds, pinks and yellows are pushed back by tonal shifts in early ochre washes and blue violet shadows. Though these masses suggest weight, they also seem to float.

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**TOM ORR**  
(Dallas, Texas)



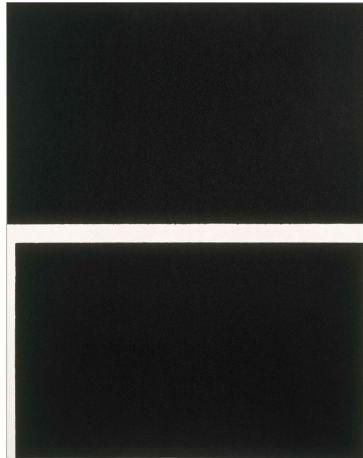
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TOM ORR  
STAIRS, 2011  
Wood and steel  
96 x 120 x 96 inches



*STAIRS* comes from Orr's reoccurring interest in common elements of architecture taken out of context. By isolating a familiar architectural element, such as a set of stairs, and changing its scale and perspective, it transforms into a stand-alone sculpture.

**RICHARD SERRA**



RICHARD SERRA  
Double Level I, 2009  
1 color etching  
67 x 64 1/2 inches  
Edition of 22, PP II

Richard Serra, well known worldwide for his monumental metal sculptures has now garnered an equally impressive track record with his large scale prints. Typically he is pushing the medium to its limits, along with Gemini G.E.L. he developed a unique approach manipulating oil stick providing him with his desired texture, and conveying a sense of weight. The work included here is from a group of related one-color-etchings at Gemini G.E.L. in 2009.

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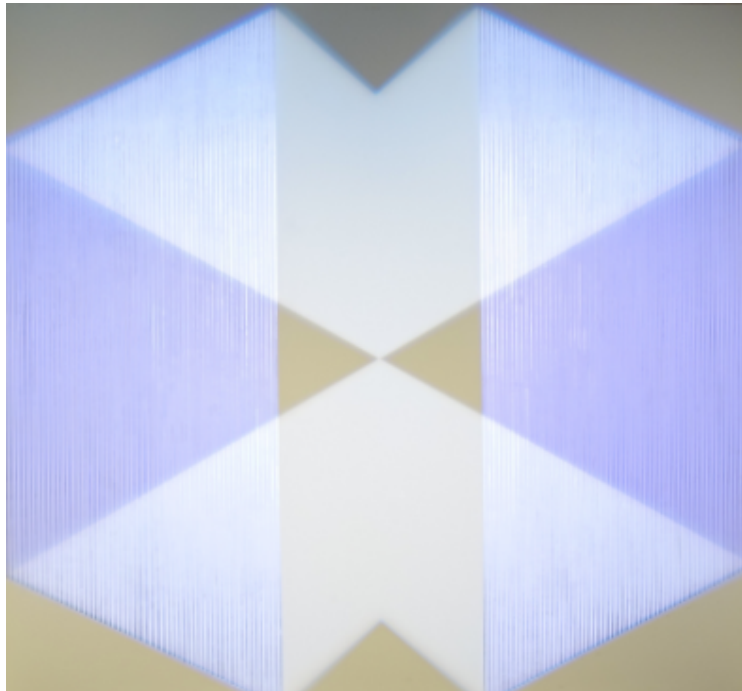
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**JAY SHINN**  
**(Dallas, Texas)**



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JAY SHINN  
Between Acts, 2019  
Acrylic wall painting  
with LED Projections  
12 x 13 feet



Jay Shinn's combination of wall painting and projected imagery allows his work to exist in a very large scale; his recent commission for Houston Intercontinental Airport measures 15' x 150'. The site specific work he has created for *Monumental II* (12' x 13') continues his play of tension between flatness and illusion, rooted in his west coast sensibility and kinship to the light and space movement. The projected component of this installation cycles through 24 different iterations of color patterns.

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