



FOR IMMEDIATE RELEASE

EXHIBITION: “What’s New?” (shown in 3 parts)
GALLERY II: dnj Artists solo exhibits
SHOW DATES: September 8, 2018 – March 16, 2019
RECEPTIONS: Saturday, September 8, 2018, 6-8 pm;
Saturday, November 17, 2018, 6-8pm, February 2, 2019, 6-8pm
GALLERY HOURS: Monday - Friday, 10 am - 5pm; Saturday,
11am -4pm; and by appointment

dnj Gallery is pleased to announce its upcoming exhibition, “What’s New?,” featuring the latest photographs by the dnj Gallery artists for the inaugural show on Ocean Park Boulevard. Sia Aryai, Catherine Asanov, Ellen Cantor, Ray Carofano, Darryl Curran, Corey Grayhorse, Suda House, Gil Kofman, Clay Lipsky, LA Marler, Rick Risemberg, Annie Seaton, Dylan Vitone and Melanie Walker will all have their work shown in this group show on September 8th, November 17th and February 2nd, along with another sequential two week solo exhibit for each artist.

Through inquiry, investigation, and reflection, these artists’ concepts and ideas are explored through the medium of photography. With both a continuation of previous work and a comparable thought process and ideology, these men and women create fresh, original images with a similar connotation.

We will exhibit all the dnj Gallery artists’ photographic project individually in Gallery II for a two-week period. Specifically, *Annie Seaton* (September 8 – September 22) begins with her series “Hauoli.” Hauoli is Hawaiian for Happiness. Her hand-sewn and hand-dyed quilts are story quilts, continuing her artwork’s mission of portraying her memories. Seaton portrays a greater feeling of total contentment in her new pieces.

Suda House’s (September 24 – October 6) “Women Bleed” continues to explore the feminine world, while establishing a vivid comment on women’s suffering in the face of current political unrest, and a further statement about ‘blood’ (“We weep a deep primal loss that words cannot console when we bleed”).

Ray Carofano’s (October 8 – October 20) project, “Close at hand,” again highlights man’s participation in his environment, specifically depicting how that region is perceived. Carofano employs graphic elements, playing with the strange visuals created by the photograph’s geometry, colors, and reflections.

Catherine Asanov (October 22 – November 3) works as a professional fashion photographer; and her personal work expands her images into pictures discovering identity and stereotypes. This series, “lightness through Dark,” was commissioned by the Badgley Mischka for an advertising campaign set at the historic Chelsea mansion in East Norwich, New York.

Ellen Cantor (November 5 – November 16) examines light and time, and their fusion with an object through interplay. She looks at colors and shapes, and, accordingly,

notices the passing of a period. This body of work, “Dichotomy” focuses explicitly on light as a meaningful element her artwork.

Corey Grayhorse, (November 17 – December 1) as always, designs vivid, colorful scenes full of the absurd and silly evoking a made-up reality. In a sense, she’s recreating dreams. In her series, “Artificial Memories,” she continues to describe a kind of “human expression.”

Melanie Waker (December 3 – December 15) continues the legacy of her deceased father, Todd Walker, Melanie Walker evokes feelings of mindfulness, thus generating a kind of personal expression by combining and manipulating images. As Todd Walker mentioned, “Upon closer examination of the photographs I have made over the years, I now see a few that reveal moments when my camera saw far more clearly than I did.” In “Artifacts of the Anthropocene,” Melanie Walker creates a ‘posthumous collaboration’ with her father’s old negatives.

Dylan Vitone (December 17 – January 5) combines numerous shots from a single location to create panoramas up to eight feet long, using a storytelling format that portrays the daily lives of various communities. “Public” illustrates that our space “ ... is all too often dictated by factors outside of our control.”

Gil Kofman’s (January 7- January 19) project, “Formally Yours,” resumes attention of the placement of images in a rectangular field. Much like a stage does for a play, Kofman’s work creates an atmosphere for people to enter into his photographs, capturing a scene of their lives.

LA Marler (January 21 – February 2) photo-based mixed media pieces, in “Vintage Camera Art,” comments on the significance of words and communication in analog media. She shows the differences leading up to the digital age.

Sia Aryai (February 4 – February 16) defines beauty in his pieces. He explores not only the outward appearance of an object, but also the spirit and passion. The images in “Moonlight” describe not only the color and shape, but with the appearance of the personality and gesture too.

Darryl Curran (February 18 – March 2) began participating in the camera-less practice in the 60s and 70s, working with Robert Heinecken, creating the Los Angeles art scene. In, “Dead or Alive,” he constructs his images using color projection experiments thus creating experimental photographs, and making a reaction to Pop Art and New Wave cinema.

Rick Risemberg (March 4 – March 16) studies communication. His images hint at the making of meaning. His artwork shows a conflict between representations.