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Newton to Albers ***Color Theory to Creative Practice***

Cypress College Art Gallery
February 4 – February 25, 2016
Artist's Reception: Thursday, February 4th from 6-8pm

Artists: **Todd Brainard, Gerard Brown, Jamison Carter, Freddy Chandra, Megan Geckler, Brendon Lott, Hagop Najarian, Marie Thibeault, Patrick Williams and Joel Woodard**

Cypress College Art Gallery is pleased to present ***Newton to Albers: Color Theory to Creative Practice*** a group exhibition of contemporary art curated by Cypress College Art Gallery Director, Paul Paiement. The exhibit focuses on artists whose practice is informed by color theory. In 1704, English Physicist Sir Isaac Newton developed the first theory of color in his paper titled, *Optiks*. In it, he describes his experiments using prisms and white light--resulting in the nature of primary colors. Since Newton, artists have used color in a less scientific ways to suggest symbolism, associations and to create dynamic compositions. More recently, German artist Josef Albers (1888-1976) investigated the effects of relative contrast and color saturation on the illusion of transparency. Like Albers, the artists in ***Newton to Albers*** utilize Newton's principles and expand on them—using theory to create bold new creative expressions.

The **artists** are:

Todd Brainard's detailed paintings depict the ruins left from southern California's oil rich history. He tweaks the natural colors to suggest a psychedelic past filled with toxic and illogical politics.

Gerard Brown paints large graphic semaphore flags that are arranged side-by-side in Escher-like fashion. The flags colors are chosen to suggest direction of signs and metaphors.

Jamison Carter's large-scale sculptures are taken from his recent show *White Light to Dark Matter* at Klowden Mann Gallery in Los Angeles. Solid, three-dimensional beams of white light emanate from dark forms such as coffins and human heads suggesting transcendence from earthly matter to the celestial.

Freddie Chandra's minimal, semi-transparent wall relief sculptures recall the work of California's *Light and Space* guru Robert Irwin. The elongated plexi-glass forms appear to radiate light from within. But, the effervescent forms act like prisms to project beams of light and color. Chandra's sculptures go where Irwin never went, but perhaps should have.

Megan Geckler's bright and dull colored site-specific installation interweaves construction tape to divide space. The strands of tape create what, appears to be beams of light emanating from a solid form.

Brendon Lott takes the concept behind color saturation charts to another level. His minimal paintings are arranged into large grids. The position of each panel (within the grid) can be moved. The viewer's interactivity allows for infinite color combinations.

Hagop Najarian's large-scale abstract paintings recall an era of painting in the United States that emphasized intuition and spontaneity as a direct means to the subconscious (Abstract Expressionism). Najarian expands on these virtues by utilizing color strategies—much the same way that jazz legend John Coltraine would add a improvised solo to a pre-existing composition.

Like Najarian, **Marie Thibeault** draws inspiration from process artists such as Jackson Pollock and Willem de Kooning. Instead of working from an "inner world," Thibeault's imagery derives from an exterior state; specifically, our culture's complex relationship with nature as depicted in her sublime landscapes.

Patrick William's paintings contain images that appear to be graphic illustrations that are over-layered on top of brightly colored backgrounds.

Joel Woodard's brushy paintings use muted complimentary colors that converge graphic shapes, patterns, symbols and gestured abstraction to address issues of technology, evolution and the primitive.

Gallery Hours: Monday–Thursday, 11 am–2 pm
The gallery is closed Friday, except by appointment
Cypress College Art Gallery
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