

JDJ

Family Business

June 26 - August 20, 2021

JDJ Tribeca
373 Broadway, B11
New York, NY 10013

Noel W. Anderson

Barrow Parke

Barnett Cohen

Daniel Giordano

Heather Guertin

Adam Henry

Athena LaTocha

Lucia Love

Daniel Graham Loxton

Avery Z. Nelson

Samantha Rosenwald

Nico Stone

Shino Takeda

Susan Weil

JDJ is thrilled to open a second location of the gallery, located at 373 Broadway in Tribeca!

Our inaugural group exhibition is a celebration of the gallery's artists, friends, and collaborators—the people who have played an important role in the gallery's beginnings, its development over the past three years at The Ice House in Garrison, NY, and its future.

Noel W. Anderson explores the relationship between the formation of Black identity as socially constructed through images from American media. Each work starts with a found image which Anderson digitally manipulates—mirroring, inverting, cropping or otherwise distorting it before it is reproduced as a tapestry using a digital jacquard loom. The fabric is then physically altered—bleached, dyed, stained, picked apart thread by thread.

Barrow Parke's practice explores the logic of weaving and its relationship to visual and digital systems, most often with their paintings on hand-loomed and embroidered fabric. This painting is part of a new series inspired by ancient fertility figure statues, such as the Venus of Willendorf. The bulbous shapes of the fertility statues inform its composition. The painted hourglass and water glass motif on the painting's background symbolically refers to idealized standards of the female body.

Barnett Cohen's collaged stickers on canvas works act as constellations of contemporary mark making and chronicle the vast array of language, imagery, and sentiment as it moves through public space. Both his object-based practice and his performances examine the way macro and micro events in contemporary society affect our language and interior thoughts.

Daniel Giordano uses found materials that relate to recollections from his lived experience, transposing biographical reference into physical form. His work is laden with references, especially to his upbringing in Newburgh, a city with a unique mix of post-industrial detritus as well as materials from nature, quite accessible because of the city's proximity to the Hudson River. Giordano will have a solo exhibition at Mass MOCA in 2023.

Heather Guertin's abstract paintings are grounded in observation, and the sensibility that a deeply imaginative expression lies latent within it. The genesis for her newest body of oil paintings begins as a series of collages she creates from the pages of scientific journals, discarded books and magazines. Guertin uses these collages as a guide, translating the colors, textures, and forms from these found images into a pictorial language that she combines to ecstatic and exuberant effect.

Adam Henry uses color theory and repetition of form in his minimalist paintings as a way to explore the visual language of abstract thought. Henry's painting practice addresses the resurgent interest in the cosmic and the universal—themes that speak to a complicated present moment. Whereas his early paintings explored optical experience, new works consider the subjectivity of perception in relationship to cognition and conditioning.

Athena LaTocha explores the relationship between natural and manmade landscapes. She is inspired by her Native American heritage, her upbringing in Alaska, and Earthworks artists of the 1960s and 1970s. LaTocha unfurls large rolls of paper on the floor and immerses herself in the painting, working from the inside out and using earth-toned inks, soil, and industrial solvents that she applies to the surface using tools such as tire shreds, scrap metal, and bricks. Her practice is influenced by human intervention upon the earth—a reworking of the natural world.

Lucia Love's visually rich paintings are loaded with symbolic references to art history, mythology, politics, and the dynamics of power. The angel in this painting is an interpretation of the Annunciation, and in its hands, white lilies, a symbol of good luck and new beginnings. Love's unusual painting style is well represented here—particularly her ability to incorporate multiple techniques, such as hyperrealism, brushy gestures, and a flat, cartoonish line into cohesive and dynamic compositions.

Daniel Graham Loxton employs old master painting techniques with philosophies of contemporary abstraction. His interest in how painting can mimic larger forces at play in life: a blend of accretion and entropy on a human scale. Paintings reveal themselves slowly as different attitudes and elements become embedded within their layers. Loxton uses antiquated painting materials, such as wax and pigment powder, which are combined with unexpected collage elements that are added to and removed from the surface at varying stages.

Avery Z. Nelson's paintings capture a sense of movement and fluidity, embedding formal language that visually traverses identity, desire and the body. Colors slide from one hue to another, and shapes shift from abstraction toward a sense of dynamic figuration. Nelson was recently an artist in residence at the Sharpe Walentas Foundation.

Samantha Rosenwald uses colored pencil to create highly detailed, darkly humorous paintings that speak to commodification, complexities of identity and the volatility of the female experience. This work explores the complexity of disidentification, a protective mechanism in which one rejects specific personal characteristics in order to insulate oneself from a potential threat or anxiety created by external forces.

Nico Stone's paintings combine drawing, silkscreen, abstraction and representation in surprising ways. Digital drawings are enlarged and energetically transferred to the painting's surface atop translucent layers of color. The irregularities that occur during the process of translation become an integral part of the composition. The resulting paintings create a visual phenomenon that appears as though recognizable images are dematerializing into abstraction.

JDJ

Shino Takeda's ceramics embody her sensory experience and thoughts. Expressed through color, texture and pattern, her work is inspired by her upbringing in Japan and her home in New York. The colorful glazes that Takeda applies to her hand-built ceramics are inspired by her life, a sort of diary of her moods and thoughts expressed through color, texture and pattern.

Susan Weil draws inspiration from nature, literature, art history, and her own lived experience. Her spray paint drawings and screenprints from the early 1970s articulate the silhouettes of body parts and evoke a sense of corporeal fullness through minimal use of line and form. Weil came of age as an artist in the postwar period studying under Josef Albers at Black Mountain College with Willem & Elaine de Kooning, Jasper Johns, Robert Rauschenberg & Cy Twombly.