

THOMAS DUNCAN GALLERY

PRESS RELEASE

DANIEL PAYAVIS
"A STANDARD CONNECTION"
NOVEMBER 1 – DECEMBER 20, 2014

Thomas Duncan Gallery is pleased to announce an exhibition of paintings by Los Angeles-based artist Daniel Payavis. This is the artist's first exhibition with the gallery.

In a new body of work, Payavis builds upon and expands a personal language of mark making and paint application that explores the poetic potentiality of sign, image and surface. The paintings convey abstraction as a surface phenomenon yet mask their methods of application, largely eschewing identifiable painted gestures. The variously distorted and literal imagery result in hybridized images composed of subtly integrated combinations of physical labor and digital manipulation. The artist applies color in the form of liquefied oil paint which, when poured onto a smooth, refined surface, becomes a receptacle for an image that may be pressed upon or otherwise manipulated. When poured onto an unrefined surface, the paint disperses, striates and reinforces the canvas's already apparent tooth. The superimposed graphic images that serve as the 'figure' in each painting suggest the specificity of the sources from which their altered forms are derived but never permit concrete identification.

Though the exhibition represents a single body of work, its processes of execution are divided into two groups: one in which the artist uses stencils to inscribe the foreground onto a void-like background and another in which the artist uses an inverse stencil to build a trompe l'oeil image of the stenciling in-process. In the first group, the figurative ciphers interact variously with the grounds beneath them, sometimes blending with a graphic passage beneath. The paintings in the second group carry a resemblance to discarded sprues and templates often used as containers for stickers, model parts, and other commercially produced items secured to a flattened surface. Being drawn to the significations these discarded objects/carriers possess, the artist produces his own variations on this form, one whose depleted contents are unknown. All the works ask the viewer to renegotiate how surface exists as integral to an image and how we navigate the elided terrain of abstraction and representation.

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