

LAWNDALE ART CENTER

FOR IMMEDIATE RELEASE
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Lawndale Art Center

Presents

Exhibitions on view

January 22 – February 27, 2016

Opening Reception Friday, January 22, 2016, 6:30 - 8:30 PM

Artist talks at 6 PM

Flicker + Fade – Randy Bolton

John M. O'Quinn Gallery

Satellite – Almendra Castillo, Cinthia Gomez & Yma Luis

Cecily E. Horton Gallery

Alkanziyya – Jorge Galván Flores

Grace R. Cavnar Gallery

Grisaille – Georgia Carter

Project Space

Also on view

through June 11, 2016

BioCity – The Expanded Environment

Ned Dodington, Christoph Ibele, Jon LaRocca & Haldre Rogers

Mary E. Bawden Sculpture Garden

Houston, Texas – Lawndale Art Center presents four exhibitions and an installation in the Mary E. Bawden Sculpture Garden **opening January 22, 2016, 6:30 – 8:30 PM**, with artist talks beginning at **6 PM**. In the John M. O'Quinn Gallery, ***Flicker + Fade*** includes large-scale, wall and floor-based, sculptural print installations by **Randy Bolton**. In the Cecily E. Horton Gallery, **Almendra Castillo, Cinthia Gomez and Yma Luis** present sculptures based on a series of letters exchanged between the artists, reminiscent of the game "Telephone", for the exhibition ***Satellite***. In the Grace R. Cavnar Gallery, ***Alkanziyya*** is a full-scale tableau featuring sculpture, painting and textiles by **Jorge Galván Flores** exploring connections between citizenship and sexuality. In the Project Space, **Georgia Carter** references French decorative wallpaper through drawing and digital image making methods for the exhibition ***Grisaille***. These exhibitions continue through **February 27, 2016**.

Also on view **through June 11, 2016** the collaborative **The Expanded Environment's** installation ***BioCity*** is a cross-disciplinary, performance-art-sculpture designed to attract, interface, or illustrate indigenous and migratory life in the Mary E. Bawden Sculpture Garden.

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John M. O'Quinn Gallery
Randy Bolton
Flicker + Fade

Flicker + Fade is a solo exhibition by Randy Bolton including large-scale, wall and floor-based, sculptural print installations. As an innovative print artist, Bolton employs a kind of visual metaphoric language that is familiar, direct and accessible on the surface, but one that is layered to have a more subversive subtext that is rich in double-meanings and ambiguities. Bolton casts, paints and distresses objects for what he refers to as 'sculptural prints'. His screenprinted images are based exclusively on photographic or documentary evidence – from photos taken on an iPhone of rather ordinary or quotidian subject matter, which are then re-assembled into stage-like settings to introduce a different kind of open-ended, associative narrative structure – one that more fully merges fiction with reality – and one that is reconstructed from a collection of metonymic fragments in which the many seemingly unconnected, unrelated images and objects represent parts of a larger, and not yet defined whole.

<http://cranbrookart.edu/print-media/artist-residence-randy-bolton/>



Randy Bolton
Flicker + Fade (front view), 2015
Screenprints on mylar, cast sculptural objects (UltraCal and resin), acrylic paint, airbrush inks, wood and steel
Approx. 12' x 14' x 6'

Cecily E. Horton Gallery
Almendra Castillo, Cinthia Gomez & Yma Luis
Satellite

Almendra Castillo, Cinthia Gomez and Yma Luis attempt to recreate a single body of work based upon a series of letters describing each artists sculpture that is then passed on to the next artist for recreation all the while without ever seeing the other pieces. The act is reminiscent of playing a game of "Telephone", where the original message must be interpreted through a series of broken descriptions carried on by the last interpreter. The written pages carry the descriptions over distances; we are in a way functioning as blind satellites relying on our perceived sense of understanding (of one another) and ability to interpret.

www.almendracastillo.com
www.cinthiagomez.com
www.ymaluis.com



Cinthia Gomez
Untitled, 2015
Fur, sheer hosiery, beads, makeup sponge, upholstery foam
45" x 15" x 9"

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Grace R. Cavnar Gallery
Jorge Galván Flores
Alkanzíyya

Alkanzíyya is a full-scale tableau featuring sculpture, painting and textile that reimagines our material realities to present ideas about how all people might more easily traverse the planet. The gallery space becomes a site for enactments of emotional strategies for intervention and infiltration in the borderlands. The work thinks about the connections between citizenship and sexuality, specifically how personal desire might be linked to self-preservation and survival. The etymology of the word *Alkanzíyya*—which in contemporary Spanish is spelled “alcancia” (piggy bank)—reveals that the word comes from Arabic into Spanish and refers to a longing for treasure. Ominously, the same word can also be used to mean a ceramic pot full of tar that is lit on fire and then flung at enemies as a kind of ballistic weapon.

This exhibition is funded in part by a grant from the City of Houston through [Houston Arts Alliance](#).

www.jorgegalvanflores.com

Project Space
Georgia Carter
Grisaille

Grisaille refers to French decorative wallpaper, popularized in the late 18th and early 19th centuries, on which panoramic scenes and motifs were hand painted or printed in tones of a single color—most notably gray—in order to produce three-dimensional effects. These decorative artworks require painstaking attention to detail, large amounts of time and dedication to create. For this exhibition, Georgia Carter digitally alters photos of grisaille wallpaper and re-draws the new pixilated versions by hand, on handmade paper. Her drawings are exhibited with digital inkjet prints of the same size, and depict images ranging from reproductions of wallpaper panels to patterns found in landscape, textiles, and digital displays. Carter employs both drawing and digital image making methods to reveal compelling contradictions between how images are made and seen today. The work reflects Carter's interest in the artist's hand, attention spans in the digital age, and the question of quality and value as being inherent to labor and skill.

www.georgiacarter.org



Jorge Galván Flores
Alkanzíyya, 2015



Georgia Carter
Networks, 2015
Graphite on paper
60" x 40"

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Mary E. Bawden Sculpture Garden

BioCity

The Expanded Environment

Ned Dodington, Christoph Ibele, Jon LaRocca & Haldre Rogers

BioCity is a cross-disciplinary, six-month-long performance-art-sculpture scheduled to begin at Lawndale Art Center in January of 2016. The project will involve the creation of numerous small-scale structures each one timed, designed and tuned to attract, interface, or illustrate indigenous and migratory life on the site. The project seeks not only to create a beautiful, quasi-natural urban landscape but to address the decline of biodiversity in urban areas.

Part art-sculpture, part habitat; part man-made and part animal-made - our intention is that this Bio-inclusive eco-performance-artwork will transgress, distort and alter anthropocentric world-views by delivering a message of eco-awareness, biodiversity and cross-species collaboration.



The Expanded Environment

BioCity, 2016

Rendering of completed installation.

expandedenvironment.org

For more information on upcoming exhibitions and programs, please visit

<http://www.lawndaleartcenter.org>.

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| About Lawndale: | Lawndale Art Center develops local contemporary artists and the audience for their art. Lawndale is dedicated to the presentation of contemporary art with an emphasis on work by Houston artists. Lawndale presents exhibitions, lectures and events, and offers an annual residency program to further the creative exchange of ideas among Houston's diverse artistic, cultural and student communities. |
| Address: | 4912 Main St., Houston, TX 77002 |
| For More Info: | www.lawndaleartcenter.org or askus@lawndalwartcenter.org |
| Gallery Hours: | Monday-Friday, 10-5; Saturday, 12-5; Closed Sunday |
| Admission: | Free |
| Viewing Dates: | These exhibitions open on Friday, January 22, 2016 and will remain on view through Saturday, February 27, 2016. The Expanded Environment's installation in the Mary E. Bawden Sculpture Garden will remain on view through June 11, 2016. |
| Press Contact: | Dennis Nance - 713-528-5858, dnance@lawndaleartcenter.org |

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