

DOUBLE LEGACY

Cade Tompkins Projects
198 Hope Street
Providence, Rhode Island

January 18 through February 28

“Double Legacy” at Cade Tompkins Projects features five veteran faculty artists from Rhode Island School of Design (RISD) that Tompkins has worked with for some years. Each of these artists is paired for this exhibition with an accomplished protégé of his or her choosing. The dealer, to create a clear sightline of relationships resonant with meaning, has judiciously edited the exact selection of artworks from mentor and protégé.



LEFT: Stella Ebner, Memorial Day Part One, 2011, screenprint on Japanese paper, 25" x 72".
RIGHT: Stella Ebner, Memorial Day Part Two, 2011, screenprint on Japanese paper, 25" x 72".



Colorist Nancy Frieze, known outside of her RISD affiliation for her lyric plein-air landscapes (watercolors and oils), decided on Sophiya Khwaja for the pairing. Frieze has mentored at least three MacArthur fellows, and this exhibition extends an opportunity to Khwaja, a relatively new Pakistani artist living and working in Islamabad. Khwaja's playfully absurd artwork is like an “Alice in Wonderland” tale upended. She manipulates the scale of things in her work to emphasize surreal incongruity.

Both Frieze and Khwaja have an illustrative sensibility that communicates joy of subject matter. Included in this show is the work “Walk to the Sea” by Frieze, a large watercolor-on-paper mounted on linen. It is an entangling arboreal landscape painted to appear vibrant, ebullient and bucolic. A sense of fantasy connects Khwaja's thinking to Frieze's influence through the seemingly carefree quality of exploration that both artists share.

In a switch of tone, viewers are invited to look closely at Daniel Heyman's gouache painting

called “First Untitled War Series.” His choice of accompanying artist, Stella Ebner, complements his career's aesthetic trajectory that is largely focused on social commentary. Heyman first picked Ebner, and then Tompkins selected two prints by the protégée called “Memorial Day Parade I and II.”

Heyman's painting was made prior to being invited to come to Iraq where he made etchings during testimonies by Abu Ghraib detainees (his prints from that period will be shown at Brown University's David Winton Bell Gallery this spring). Heyman is



Dean Snyder, Khronos, 2007, metal flake paint over epoxy composite, 31" x 53" x 34".

one of three artists whose work Tompkins will feature this January at the New York Editions Fair. His gouache painting, on view at the gallery now, is developed from an accumulation of observances and associations with many images from mass media as he prepared to go to Iraq. His process-driven style of building narrative involves an appreciation of images functioning in memory and real time.

Ebner's two prints, “Memorial Day Parade I and II,” also involve fixing memory and moments of real time. Understanding the nature of time as it relates to observation is something that permeates Ebner's two prints. An intense blue sky in the background of each print precisely communicates the essential moment of Memorial Day, a freeze frame of that day, anchored by foregrounds in each print that are additionally specific with super-imposed images of American flags flying in the wind (poles adorned with gold eagles). Both Ebner and Heyman utilize the openness of the page as “thinking space” to create a distillation of a daily event pungent with social import.

Sculptor Dean Snyder has chosen James Foster as his protégé artist. The master includes in this exhibition an organic-looking sculptural form called “Khronos.” Snyder's 3D form evokes the repellent aspects of a chainsaw massacre combined with the allure of an object from science fiction. It seems both creepy and friendly as it engages the viewer's curiosity with an odd pull. Foster's sculpture, “A Cairn,” also has this pull. In creating “A Cairn,” Foster placed a magnet in curing plaster to aid him in crafting the sculptural paddle edge of feathery iron. The magnet, embedded in the plaster section of the narrow wooden plinth, caused iron shavings to fluctuate, which was meant to impart a kind of



Daniel Heyman, First Untitled War Series, 2004, gouache and ink on 4 sheets of Mylar, 64" x 80".



James Foster, A Cairn, 2012, wood, plaster, pigment, magnet, paint, 60" x 7" x 7".

living surface. Both artists have included sculptures exploring an implied living dimension.

"DoubleLegacy" also has two sculpture assemblages by John Udvardy, RISD professor emeritus. These sculptures are paired with two sculptures by Huckleberry Starnes. Here, both artists have configured their works along the lines of box-like constructs, but the results are divergent. Tompkins notes that Udvardy is a modernist sculptor whose assembled structures are based on cubist sensibilities. Udvardy arranges possibilities of balance whereas Starnes has gone for more of a lock-down effect. Literally, Starnes' conceptual dialogue seals memories into boxes that are lit from within. Yellow light bathes his encased vignettes.

His industrial design exploits may inform his work designing for nuclear power plants. These artists are conceptually touching upon stasis with Udvardy's hands-on cerebral assemblages contrasting against Starnes' hands-off protective constructs.

Julia Jacquette's carefully wrought photo-realist painting "Scotch on the Rocks, I" finds counterpoint in its relationship to graphite drawings by artist Tedd Nash Pomaski. Cade Tompkins describes Jacquette as an artist creating "grand paintings of fabulous excess" where "themes of human vice abound (sweets, women, alcohol, luxury)." This particular painting explores the manipulation of seduction. Jacquette's choice of Pomaski as protégé is seemingly offered as visual complement to her

obsessive precision. Both artists develop the surface of an image with great attention to detail. Pomaski's drawings are influenced by minimalism and contrast in conceptual terms with Jacquette's depiction of material excess. The two connect in their approaches to actual physical process.

The gallery hours for Cade Tompkins Projects are arranged to facilitate artists and clients working one-on-one. The gallery itself is open for casual drop-by from 10 a.m. to 6 p.m. on Saturdays, and other days by appointment. All those curious to see the artworks in "Double Legacy" are welcome.

| Suzanne Volmer