

FOR IMMEDIATE RELEASE
APRIL 20, 2011



C. GRIMALDIS GALLERY
SOFIA SILVA
Meditations on the Landscape of Desire



store losing, 2008, 30 x 40 inches



plants, 2008, 30 x 40 inches

"We shape our buildings; thereafter they shape us." Winston Churchill

The C. Grimaldis Gallery is pleased to present "Meditations on the Landscape of Desire," an exhibition of works by Sofia Silva. The exhibition will open on Wednesday, May 11 with a reception from 6:00 to 8:00 pm. And on Saturday, June 4 there will be an artist talk at 3:00 pm, RSVP.

"Meditations" is Silva's second solo exhibition at the C. Grimaldis Gallery. The exhibition includes the artist's iconic panoramic photographs alongside more recent black and white images. "Meditations" coincides with the acclaimed "Corridor" exhibition at the Art Museum of the Americas until June 26th. The exhibition also features Silva's "gorgeously bleak - and empty - urban landscapes" as described by Michael O'Sullivan of The Washington Post. The Washington City Paper highlighted Silva as one of the stand-out exhibitors in "Corridor."

In "Meditations" Silva continues to explore the modern American wasteland with a deft hand and a critical eye. In a return to medium format black and white images Silva entices viewers to indulge in the secret and quiet beauty of the apartment complex and the strip mall that is only revealed after night fall. In these skillfully produced photographs the emphasis on line in the panoramic images is exchanged for an exploration of light in black and white. It is thrilling to consider these seemingly quiet photographs and to slowly feel possessed by a revelatory rage. One becomes startlingly aware of the standardization of so-called individuality in contemporary society. The photographs in "Meditations on the Landscapes of Desire" compel one to flee a world of such subtle suppression.

Sofia Silva explains the development of this work. "My current body of work consists of a series of photographs related to the suburban American landscapes. The series started with black and white nocturnal images; I began observing everyday spaces by photographing them in the rare moments when they are devoid of people and cars. Later, accounting for the flatness and openness of the suburban landscape, I expanded my view with the panoramic format.

In 2008 I was invited by the Baltimore Museum of Art to participate in the show "Looking Now: BMA Digital Photography Project." The idea was to respond to the imagery from the exhibition "Looking Through the Lens: Photography 1900-1960." I studied the concepts of modernist photography, in particular finding significance in the commonplace; as a result I returned to black and white nocturnal images and created a new set of nocturnals that year."

Often referred to as an "outsider within" the country Sofia Silva has lived in the United States since 2001. Since then she has exhibited throughout the Baltimore and D.C. region. Exhibitions include "FAX," Contemporary Museum, Baltimore; "Noches Encandiladas," Arte x Arte in Buenos Aires, Argentina; "Mixology II: Photography," Curator's Office, Washington, DC and "Panoramic Photographs," C. Grimaldis Gallery. In 2010 Silva attended the Woodstock Artist-In-Residence program at the Center for Photography at Woodstock, New York.

For further information please contact MacKenzie Peck at 410-539-1080 or manager@cgrimaldisgallery.com.

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"For Zhang Peng," 2011, acrylic, gesso, and wood, 30 x 18 x 2 inches



C. GRIMALDIS GALLERY
LU ZHANG
Practice



"For Zhang Peng," 2011, acrylic, gesso, and wood, 30 x 18 x 2 inches

The C. Grimaldis Gallery is pleased to present "Practice," an exhibition of new works by Baltimore-based artist Lu Zhang. This will be the artist's first solo exhibition at the C. Grimaldis Gallery. "Practice" will open on Wednesday, May 11 with a reception from 6:00 to 8:00 pm. An artist talk will take place on Saturday, June 4 at 3:00pm, RSVP.

Lu Zhang explains "Practice is defined as a habitual or customary performance or the act of repeated exercise to acquire skill or proficiency. I refer not only to a studio practice and to my own experiences of rote mark-making in order to learn how to write Chinese characters, but also to the mental practice of preparing for loss through creating premature memorials. I hope the viewer will respond to the narrative within the mark-making process, a requiem created through a meditative action."

The art works included in "Practice" include ink on paper, acrylic on wood and aluminum on plaster. The exhibition features continued investigations into the relationship between applied medium and the surface on which it sits. Zhang takes this idea further by reinterpreting generally accepted meanings assigned to materials and techniques through the creation of works that inhabit a space between disciplines. Zhang uses paper as a sculptural material rather than a picture plane and views the labor intensive application of gesso as performance. In "Practice" the line has a sculptural presence and surfaces are viewed through their reflections. Zhang's careful consideration of the craftsmanship of these works and the meanings related to their making will ensure a satisfying experience.

Lu Zhang explains beyond the medium as the message: "I reference ceremonial objects that are interesting in form and symbolic function to address the ritual of my process. I have an anthropological curiosity in how artifacts function in myths and belief systems and how objects gain mystical power. Aspiring to invent my own relics, I combined aspects of the funeral rites I saw in a village in China with the homecoming parades of my childhood in Oklahoma, intertwining the contrasting themes of mourning and celebration. I focus on the act of drawing through using language and writing. In 'Post-Partum Document,' Mary Kelly chose to end her systematic documentation of her experience of motherhood after her child learned to write his name. This moment of self-awareness and autonomy became a point of departure in my own work."

In "Decoding the Unrepresentable: A Techno-Sublime" produced on the occasion of "Sublime Structure" in 2009 Virginia K. Adams, PhD contemplates "Tile Collection 6: (A Platform For Catching Fallen Drawings)," 2009, tar gel on panel. She describes the piece as "a precise arrangement of finely-penned minute objects that wrap around the edges of the flat supports, yet never exceed the boundaries of the circular form that transverses and visually connects the individual tiles, suggest microscopic forms under study ... the effect is a chaotic collection of indecipherable information transferred to a surface and organized for examination. The viewer is caught in the tension between the formless ambiguity of the swarm and the precision of the presentation."

In 2010 Lu Zhang was awarded a Maryland State Arts Council Individual Artist Grant and in 2009 was a semi-finalist for the Trawick Prize. Recent exhibitions include "Bits and Pieces," Silber Art Gallery, Towson; "Drawing Out," Hexagon Gallery, Baltimore; "Art Miami," Randall Scott Gallery, Miami, Florida; "Anonymous III," Flashpoint Gallery, Washington, D.C.; and "Sublime Structure," C. Grimaldis Gallery.

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