

# parlour

*Two's Company*  
February 13-14, 2010

In *Two's Company*, Parlour No. 13 features the work of six artist couples living and working in New York City: Deana Lawson & Aaron Gilbert, Colette Robbins & Micah Ganske, Jiyoung Park & Jeremy Wagner, Langdon Graves & Nick van Woert, Trish Tillman & Samuel T. Adams, Heeseop Yoon & Fawad Khan. The exhibition sets out to explore the relationship between their individual artistic practices, raising questions such as: Are there any conscious/ subconscious similarities visible in their bodies of work? Does the former hold true for artists who work in different media? What does each admire about the other's work? What do they find inspiring? To what extent do they influence each other? Each artist's piece in the show has been selected by their significant other, and in some cases, collaborative pieces have been made specifically for the occasion. In this way, the artists themselves serve as curators, providing instant harmony or deciding to highlight their differences. *Two's Company* is hosted by Parlour co-founder, Leslie Rosa-Stumpf, and her husband, Lawrence Stumpf, in their Clinton Hill apartment.

Each artist was asked to submit a small text about their partner's work, so without further ado:

## **Deana Lawson & Aaron Gilbert**

*Baby Sleep* is the ultimate valentine's day image. It is a pulsing love scene playing out in the way the most powerful love scenes do. Valentine's days come and go. Sometimes theres money to take your lady out to eat...sometimes not. Sometimes theres money and no babysitter, or the baby has a fever so you spend the evening home with a bottle of Champagne, and the romancing happens when baby is out cold while Spongebob still plays in the background. In a recent talk on her work, Deana stated how tired she was of seeing flimsy romantic relationships represented in popular media, such as reality tv shows, transparent Hollywood films. With this image there is a depth to the passion that can only exist when the lovers have withstood trials together, and passed through fires together. Here, the erotic is owned by a trinity of man, woman, and child, with all the complications, messes, and love such a situation carries. I am proud of and in love with the woman who made this image.

Aaron's work draws from visual and narrative traditions of retablos, reliquaries, and byzantine icons. *Body is a Vessel* reminds me particularly of the pornography found at Pompeii—sexual scenes drawn or carved on vases, frescos, bowls...women on all fours as a half-man-half-beast mounts her, it's all there....And yet, pornography I think is the wrong word...In a sense this is anti-pornography. The tenderness and humanity maintain full presence and are increased, not diminished through the physical, carnal act. *The Body is a Vessel* has always been an intimidating image for me to look at. But it seems most appropriate on Valentine's Day, because for any long term relationship to renew itself, the sexual imagination is essential. As Kevin Bacon once said, "Keep the fights clean and the sex dirty."

## **Colette Robbins and Micah Ganske**

Micah's paintings always have an element of fantasy because of the synthetic description of his figures in landscapes. His piece *In the Red* uses this style, but unlike the rest of his works, this one lacks a figure. In this piece, the red ropes in the center of the image force the viewer to have an upward gaze through a densely packed forest into a white light. The viewer has the decision to crawl up the rope or to sit within the overgrown path. There is a tension of whether this is a sublime and hopeful painting to enter or a claustrophobic space to experience. - Colette

Colette's new series of drawings are an entirely new take on portraiture. This work is not about the portraits of the people whose heads have been meticulously rendered, it is about the self portrait of the artist. Colette is collecting the individuals who inspire and shape who she is and objectifying them in a unique way. She turns the heads into stone and places them on her library shelf like an old gentleman scientist from the Royal Academy might have cataloged some strange fossils found on an anthropological expedition. The viewer can choose to spend time in Colette's library analyzing these artifacts and in doing so discover the truth of the artist's psychology. - Micah

## **Jiyoung Park and Jeremy Wagner:**

Jeremy works from various photos, in which the subject is often iconic. The paintings are highly stylized and the imagery is complex provoking both familiarity and distance to coexist. In his painting *Remember Me?*, Jeremy portrays a typewriter, an obsolete tool from the recent past that evokes nostalgia. While the portrayal of details invites the viewer into closer observation, its flat steel surface bears a slick and cold presence. - Jiyoung

For the *Two's Company exhibition*, I have selected two prints out of Jiyoung's ongoing *FB portrait series*, where she creates linoleum cut prints based of profile photos of people in her network on Facebook. The idea of making these portraits intrigues me because we live in technological world where actual social interaction is often replace with virtual through social networks. The Avatar photo each person selected is how he or she wants their image projected, and by putting ones image on a social network site their image becomes public domain. Jiyoung replicates the photos through a technology of hand made prints that alludes to a pre-digital era, all with out the subject's knowledge that their photo will be used for her art. - Jeremy

## **Langdon Graves and Nick van Woert**

Nick and Langdon have wanted to collaborate for a long time. When they sat down to discuss their ideas, they found putting them together to be a challenge. Unable to come to a decision, they resorted to rock, paper, scissors. The title is *Sock, Raper, Pissers*. - Langdon & Nick

## **Trish Tillman and Samuel T. Adams**

Over the progression of our relationship, it is evident that our formal and conceptual elements influence each other's work. In our studio conversations, we often notice that we use a similar vocabulary, though it manifests itself uniquely through our own processes and techniques. Vibrant palettes, patterning, graphic shards, and hybrid forms are common attributes to both of our recent bodies of work. Each of the pieces we chose for the show is seemingly abstract but with

recognizable imagery coming forth, and seem the best example of how our work tends to have a conversation with each other. We've always been influenced by one another's dedication in the studio. For this reason we've been lucky to have studios in the same building. We work long hours but make sure we take quick breaks to visit one another—checking in on works in progress and interjecting unsolicited opinions. A late night reflection over a glass of whiskey is the best incentive to keep pushing on for a few more hours. It's also fun to take an art object out of context and make each other laugh. - Trish & Sam

## **Heeseop Yoon & Fawad Khan**

Heeseop Yoon's work is about the memory and perception of a cluttered space. Typically working with ink on paper or tape on mylar and wall, she creates room-size drawings of these documented spaces from different areas in her family's home. Yet I am finding her new direction of layered mylar very intriguing as well. On a formal level, her drawing takes on more than just line and space but creates form and depth, in what could appear to be a transparent x-ray of the collaged object. Also, the subject matter has shifted from the personal space (based on her parents' cluttered closets, garage, etc) to the public: in this case, ancient greek and roman busts from the Metropolitan Museum of Art.

Fawad's work starts from his childhood memories in Libya and Pakistan. His paintings and wall installations are filled with arresting explosions, which show a paradox between beauty and violence. In his new series of collages, his fragmented car parts and traffic cones look even more whimsical and playful. His bloodless and flameless explosions show how something can be so fragile yet violent at the same time.

*Two's Company* opens Saturday, February 13, 2009 from 6 - 9 PM, and can be viewed on Sunday, February 14, 2009 from 12 - 4 PM by appointment only. For more information or to make an appointment, please contact Leslie or Ciara at [parlourinfo@gmail.com](mailto:parlourinfo@gmail.com) or visit [www.parlourdoor.com](http://www.parlourdoor.com).

Parlour is a nomadic exhibition space started in 2008 that presents weekend-long exhibitions in different homes throughout New York City. Its impetus is to showcase the work of contemporary artists in a unique and dynamic setting. Beginning in 2010, Parlour will expand its programming to include shows in different cities around the world. Parlour was conceived by Ciara Gilmartin and Leslie Rosa-Stumpf. Both are graduates of Sarah Lawrence College. Leslie additionally received her MA in Curatorial Studies from Goldsmiths College.