

Press Release - Cine
234 West Hancock Ave
Athens, Georgia
T: 706.353.7377
H: Monday-Friday: 4:30-10
Saturday-Sunday: 2-10

LAYET JOHNSON

MARCUS

December 16, 2011 – January 15, 2012

Opening reception:
Friday, December 16, 6 – 8 PM



Cine is pleased to present an exhibition of new works by Layet Johnson, on display at 234 West Hancock Ave. The exhibition will bring together recent works by Johnson in drawing and sculpture, including a suite of fifteen drawings derived from paintings by Mark Rothko, as well as a set of ten collapsible sculptures built by the artist during his recent residency in Iowa.

Johnson currently lives and works in Little Rock, Arkansas. After graduating from the University of Georgia in May, 2011, with an MFA in drawing and painting, Johnson attended artist residencies in Upstate New York, North Carolina, and Iowa, and in 2012 will attend residencies at the Virginia Center for Creative Arts and the Vermont Studio School. Johnson was recently featured in *Modern Painters'* December issue, *100 Artists To Watch*.

Johnson's work is characterized by a semblance of simplicity and a tendency towards jest, that borrows from outside sources, is furtively suggestive about art, and is always benevolent. His process involves constant material investigations loosely summarized by a thread of interest about images of the imagined/virtual/designed American landscape - which means he wonders what America looks like. By relating drawing and sculpture, his attempts at interchanging the material and conceptual nature of each process often result in uncanny objects and images that in effect *look how doodles feel*. This combined process enables him to treat sculptural production like drawing as well as to create drawings that illustrate sculptural potential, i.e. the real world.

Johnson describes the suite of fifteen drawings derived from Mark Rothko's multiform paintings to be an instance of this type of drawing, where in their creation, "the relationship between the body and the work becomes distanced, like a performance, not so the work becomes minimal, but that it becomes economically practical. It has nothing to do with essence. There is no sense of light or space. But we think 'Rothko' nonetheless and are then forced to come to our own terms about the sublime, that maybe it doesn't exist, or that it may take other smaller, simpler, and less grand forms.

Similarly, the set of ten collapsible sculptures (called "sticks,") like tent-poles, each hand made from sections of found broom handles and lengths of shock cord, offers an alternative drawing method in their infinite variations of display. Yet while the sticks serve to teach a lesson about the potential of drawing, they too offer a metaphorical resemblance to the body. They are packable. Outstretched they are big, and folded up they are small. Like the Rothko drawings, they are physically, mentally, and economically practical.

For press enquiries and prices please contact
Carl Martin Gallery Director - E. carl@docunlimited.com
Layet Johnson - E. layetjohnson@gmail.com - T. 501.425.0973

