

another year in LA



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FOR IMMEDIATE RELEASE

“OU-BOUM – NEW PAINTINGS - BY LINDA DAY”

March 22 – May 14, 2011 - Opening Reception: Tuesday, March 22, 5pm – 8pm

ANOTHER YEAR IN LA is pleased to present, Ou-Boum – New Paintings by Linda Day. This is the second solo exhibition at Another Year in La for Ms. Day, a LA based painter and professor at CSU Long Beach.

After a long anticipated trip to India, and never having traveled to the Far East, Day writes about her work, “My work goes through periods of refinement followed by those of disintegration in which I re-examine and dismantle. Although there are certainly areas of overlap between the PULSE series and this new work, my experience in India provided me with the impetus – and the inspiration – to begin again within the framework of the past. This is not merely an interest in the exotic – but an embrace of new and increasingly complex hybrid relationships in art and the culture at large”.

Day also references A Passage to India, where E. M. Forster describes the echo reverberating within the fictional Marabar Caves as “ou-boum”, evoking a terror in which “Everything exists, nothing has value,” the inevitable result when all things come together as one and, in the case of Forster’s novel, when an English tourist becomes engulfed by the contradictions of India. Day states, “I have begun to see Forster’s “ou-boum” as touching upon the sublime. The aesthetics of the sublime has been investigated historically – from the Greeks, to the philosophers Edmund Burke, Kant, Hegel, and the more contemporary Lyotard. To simplify the sublime is largely experiential and the result of an overwhelming event in which we, as participants are physically and emotionally engulfed. Unable to define our own boundaries within the experience, we are at once filled with pleasure and terror.”

In her new works, palette and description fuse, creating sumptuous compositions that border on sculpture and in some cases have “feet” that articulate and objectify the work. Scale and composition are self-referential, determined by each work’s particular dynamic, ranging from intimate “drawings” to monumental works. The paintings are intense, “Color was everywhere – and burned even brighter against the New Delhi smog,” and reflect Day’s synthesis of experience.

