

THEODORE:Art

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Jack Davidson

*love, mistake, promise,
auto crack-up, color, petal*

March 7– April 12, 2015

RECEPTION Saturday March 7, 6-9 PM

GALLERY HOURS FRIDAY-SUNDAY 1-6 PM

Theodore:Art is pleased to present an exhibition of new paintings by Jack Davidson.

Retinal Noise.

Everything is related. The community and the arena of life are the boundaries of expression of what, in modern times, we knew as privacy. We have now fallen into a social network which surprises both for its flexibility and for its tendency towards an enormous abyss of meaning.

Painting in this time of the present-continuous cruelly confronts the communicative core of reality. It prefers a direct relationship with the world, one without degrees of separation. It is important to see how an ever increasingly anachronistic medium, with regard to the dictatorship of immediacy, renders us disobedient.

The epidermis of the world's retina, which is how we can refer to Jack Davidson's work, is conscious of strangeness and belonging at the same time. Jack ironically sympathizes with already existing images – from record covers to vestiges of his biography – metabolizes them, and then restores them to what is a more open reading, always maintaining a faithful, but never dogmatic, allegiance to the discipline of painting.

This procedure of his is a kinetic-cognitive drift similar to that of the flâneur, someone able to do as many different jobs as there are ways of seeing. He propounds a new artificiality that depends on recognition, because images don't have a mother tongue, but are an adopted language.

To Jack, music is as much nutrient as information. In our life, the important questions appear as news in the guise of documents; living is thus the dictatorship of information. Jack separates the noise of music from the information prior to painting, but always so he can mix them up again, like an interpreter who doesn't owe his life to a recognizable score.

On his walks he looks for what is hidden between routine meditations and the slowing down of repetition, therefore we sense almost secret geometries among the painting planes, and difficult and improbable color decisions that are virtuosic without being capricious.

For this exhibition Jack has designed a viewing bench in which he has taken the precaution of leaving the least defined, most open, place for a third person; two people make a conversation, but the third decides the subject. The seat of the bench is composed of his sewn together paint rags. We sit on his corrections, as on the strict materiality of painting.

Javier Peñafiel. Barcelona, 2015.

For more information and images, please contact Stephanie Theodore at 212 966 4324 or theodoreart@gmail.com.