

TAYLOE PIGGOTT GALLERY

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TAYLOE PIGGOTT GALLERY ANNOUNCES *EMBERS*
AN EXHIBITION OF MULTIMEDIA WORKS BY JULIA BLAND

Exhibition Dates: 14 December 2023 – 4 February 2024

JACKSON HOLE, WYOMING – TAYLOE PIGGOTT GALLERY is pleased to present *Embers*, a solo exhibition of work by artist Julia Bland, on view December 14th, 2023 through February 4th, 2024. An artist reception will be held on Thursday, December 14th, from 5 to 7 pm. The artist will be in attendance. All are welcome.

Julia Bland makes artworks that exist somewhere in the space between painting, sculpture, and tapestry. Her experimental process incorporates stitching, weaving, knotting, dying, and even burning her materials, creating sublime abstractions of geometric compositions. This exhibition, Bland's first at Tayloe Piggott Gallery, also features oil and canvas collages, as well as Bland's drawings, which help her think through her ideas, functioning as a kind of map with different marks indicating the process or material she intends to engage. A digital catalog will accompany this exhibition with an essay by Glenn Adamson, which is excerpted below.

Early in Bland's career, after training as a painter at Rhode Island School of Design and before learning to weave, she spent time in Morocco, where she studied Islamic art and Sufism. As Adamson writes, "She absorbed the dense concentrations of pattern in people's homes there, and for a time apprenticed herself to a carver of intricately decorated wooden doors. This saturation in craft reinforced experiences she'd had growing up in Palo Alto, California, where she had her first exposures to art through family friends who probably would qualify as flower children. One of them taught her how to make jewelry, and another gave her a loom that she still uses today." Bland incorporates her loom as one of many tools—alongside her trusty scissors, and, of course, her hands—to transform fabric into a transporting tableau. Bland's experience in Morocco has embedded itself in her work, which often contains intricate geometric patterns that recall ornate Islamic architecture and images of snakes, a sign of death and rebirth in Sufism. Other forms in her paint-tapestry hybrids, meanwhile, resemble the suspension bridges of New York—a reminder that majesty can come from the spiritual world, the natural world, and the urban world all the same.

Adamson observes, "The total effect is electrifying. Standing before the immense wall hanging, you are enmeshed in the internal oscillations of its "active surface" (to borrow a term from Op Art). The composition, while essentially symmetrical, is laced with tactical misalignments. Colors are usually reflected from one side to the other, but here and there, they shift unexpectedly. The work has the dynamic balance of a *yin yang* symbol, as if seen through a kaleidoscope." Hints of familiar objects emerge through the layers of fabric and yarn. Adamson continues, "These multiple, elusive images are compacted within the pictorial field, much like the numerals in Jasper Johns' celebrated *O Through 9* series: a palimpsest of layers, with none taking precedence."

Allusions to her process and remnants of her materials are always present in Bland's work. She observes that these vestiges "give you information about how the work came together. There are the technical and formal aspects of the technique, and then there is the social naming of it." As Adamson observes, "Craft is typically encountered either as culturally-encoded, perhaps folkish, perhaps kitschy; conversely, it may be seen as a culturally-neutral *modus operandi*, simply a way of arriving at form.

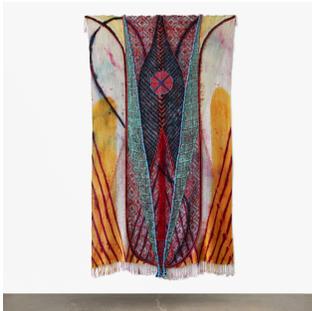
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Bland refuses this false opposition. When she uses a technique, she takes on its full range of association and potential, absorbing it whole. This is the impulse that drives her practice forward.”

Julia Bland was born in Palo Alto, CA in 1986. She received her BFA from Rhode Island School of Design in 2008 and received her MFA from The Yale School of Art in 2012. She has been an artist in residence at The MacDowell Colony, Yaddo, The Skowhegan School of Painting and Sculpture, Lighthouse Works, The Sharpe-Walentas Space Program, and The Shandaken Project: Storm King. She has received awards including The Milton and Sally Avery Fellowship from Yaddo, The Carol Scholsberg Memorial Prize, NYFA/NYSCA fellowship in Craft/Sculpture, The Florence Leif Award for Excellence in Painting, and the Natasha And Jacques Gelman Travel Fellowship. Recent solo exhibitions include Derek Eller Gallery, New York, NY; Andrew Rafacz Gallery, Chicago, IL; Camille Obering Fine Art, Jackson, WY; The Lighthouse Works, Fisher’s Island, NY; Helena Anrather, New York, NY; and On Stellar Rays; New York, NY. Recent group exhibitions include The Everson Museum, Syracuse, NY; John Michael Kohler Art Center, Sheboygan, WI; Chambers Fine Art, Beijing, China; and Yossi Milo Gallery, New York, NY. She has been reviewed or featured in many publications, including The New York Times, Mousse Magazine, and The Brooklyn Rail. Bland lives and works in Brooklyn, NY.



Julia Bland, *Love In The Endless Night*, 2020, hand-woven linen and wool textile, hand dyed linen, linen and wool threads, hand dyed blanket, wax, oil paint, 111 x 136 inches



Julia Bland, *High Moon*, 2022, linen, cotton, and wool threads, canvas, fabric dye, oil paint, 95 x 57 inches



Julia Bland, *Long Alliance*, 2023, oil and burnt canvas on panel, 32 x 32 inches

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Specializing in modern and contemporary art, Tayloe Piggott Gallery brings together artists from all over the world in a tightly curated vision. In an expansive exhibition space in downtown Jackson Hole, the gallery pursues a rigorous schedule of exhibitions representing both emerging and established artists.

From first time buyers to seasoned collectors, the woman-owned and women-led gallery assists a wide range of clients with the intricacies of collecting contemporary art. Our staff has the knowledge and expertise to facilitate art acquisitions, advise collection management, and curate the interiors of private spaces.

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