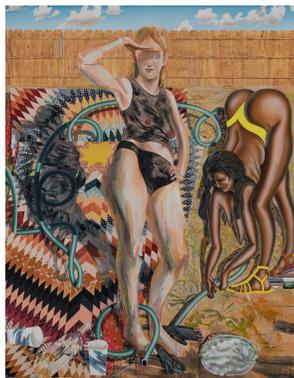


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PRESS RELEASE



“Looking Outside”

Sept 10 to October 17, 2020

Gallery Hours are: By Appointment Wed. - Sat. 11:00am - 5:00pm

Additional images are available upon request

Left: Elizabeth Malaska: “Dry” 2019, Oil and Flashe on canvas, 78” x 60”

Courtesy of Russo Lee Gallery Portland, OR

James Harris Gallery is pleased to present a group exhibition titled “Looking Outside” featuring works by nine visual artists from Washington and Oregon. The artists span different generations, backgrounds, disciplines, and formal practices. The show hopes to draw connections between disparate ideas that make looking at rewarding and challenging. The nine artists are Dan Gluibizzi, Lauren Grossman, Lee Kelly, Elizabeth Malaska, Steven Miller, Sarah Norsworthy, Lucinda Parker, Ryan Pierce, and Molly Vaughan. We excited to present a show of all new artists for the gallery. By looking at these artists to gain a wider view of the rich art landscape we have in the Pacific Northwest.

Lucinda Parker and Sarah Norsworthy paintings are rooted in the landscape of the Northwest. Parker’s paintings of mountains are constructed out of abstract forms that reverberate against one another. Gesture collides with geometric form to depict the grandeur of mountains. With her loose brushworks and heavy impasto, Norsworthy captures verdant vistas and lush brambling gardens. Norsworthy’s paintings share an affinity to Parker’s in location but each artist uses a very personal application of paint their vision of the world. Ryan Pierce’s paintings are situated in landscape but his vision incorporates ideas of conservation, ecology and the evolving histories of the natural world. His paintings feature allegorical scenes portraying abandoned sites once occupied, left behind contents left behind reveal an untold narrative.

Steven Miller’s pandemic portraits reveal the alienation of our past lockdown. The photographs depict people gazing out their windows. Carefully composed and bathed in natural light his photographs are imbued with the atmosphere of film noir. Dan Gluibizzi watercolors also communicate isolation. Social media is the source of his subject matter where men and woman are reduced to cartoon like figures. Disembodied heads or simplified figures float across a solid ground of color. Interactions are distilled into limited human expression.

Elizabeth Malaska and Molly Vaughan are both figurative painters. Malaska depicts the female form in densely patterned and multi-layered narratives, bringing to the forefront scenarios that seem familiar but are difficult to decipher. Vaughn depicts self-portraits that are powerful and vulnerable as well as having a rigorous drawing practice. The works on paper are based on Boucher or Fragonard drawings in which transgender figures have been inserted to give new meaning and a personal connection.

Lee Kelly and Lauren Grossman are the two sculptors in the exhibition. Kelly has been making sculpture for over 60 years. Kelly’s totemic stainless-steel works demonstrate the lyric qualities of form and volume. Organic and geometric shapes are stacked to create undulating movement. Grossman continues to pursue her interest in the old testament. Thin porcelain letters of the text from the bible are held together in a tower like steel structure. Language has been rendered useless except for visual pleasure. In another work, a ceramic head, an interpretation of Job’s wife, is also contained in a metal armature.