

# CIVILIAN

## ART PROJECTS

### FOR IMMEDIATE RELEASE

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### Nightscaping by Erick Jackson

### In Irons by Trish Tillman

September 10 – October 16, 2010

### Opening Reception for the artists:

Friday, September 10, 7-9pm

Civilian Art Projects is pleased to present two solo exhibitions opening concurrently in our new gallery space at 1019 7<sup>th</sup> Street, second floor. *Nightscaping*, new paintings by Erick Jackson, and *In Irons* by Trish Tillman launch Civilian's fourth exhibition season on September 10, 2010.



*Nightscaping* is a new series of paintings by Washington, D.C. based artist Erick Jackson influenced by Charles Schultz's *Peanuts* characters and the school of Romanticism. Drawing from his academic background (Rhode Island School of Design), his rock musician sensibility (Apes, Midnight Kids), and his lavish imagination, Jackson creates this new suite of paintings based on the techniques developed in his last exhibition *All Night Flight*, a series of 68 color pencil drawings. The paintings in *Nightscaping* continue this trajectory and were germinated during the blizzard of 2010, when much of the East Coast was blanketed in snow.

According to the artist, "my paintings begin in a sort of beautifully, apocalyptic land where the smoke, or in this case snow, clears and kids start poking their heads out to see what's going on." Ever inspired by the romantic notion that a gifted, perhaps misunderstood loner, creatively following the dictates of his inspiration rather than the mores of contemporary society, is to be revered and celebrated, Jackson marries his childhood memory with an imagined, other world.

The paintings are heavily influenced by Charlie Brown holiday specials, specifically *The Great Pumpkin* "where kids are having a Halloween party in what looks like a bombed-out house." The paintings, according to Jackson, "are set in a pleasant world where parentless youth roam an endless playground created for their amusement. I try to imagine that I'm creating a set for an (as of yet) unmade movie. The locations are reoccurring places that I visit in dreams. All of it happens at night. Night equals the unknown where the possibilities are endless; things are out of focus, unclear and everything is easier on your eyes."

Jackson began painting 15 years ago first using a labor intensive, complex and multi-brush stroke egg-tempera technique. Now, creating his own unique paint from gouache, wet pigment, water color, matte medium, and acrylics, Jackson experiments with levels of hyper color-saturation to create dreamy, otherworldly effects.

This is Jackson's first exhibition of works on canvas in several years and his first display of works on canvas at Civilian. (We're excited!) He went back to this timeless format because of its depth and texture and its flexibility in absorbing and holding paint. Prior to this, Jackson painted on wood panels, Cintra (a lightweight plastic based surface), and various heavy papers.

Erick Jackson graduated from the Rhode Island School of Design in 1994. He work has been on exhibition at Civilian Art Projects, Transformer, and D.C. Arts Center in Washington, D.C. and Branch Gallery in North

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Carolina. Jackson's work will be included in *Catalyst*, WPA's 35th Anniversary Exhibition in November 2010 at the American University Museum. He has a forthcoming solo exhibition at Sala Diaz in San Antonio in 2011. His work is in several private collections.

### ***In Irons* by Trish Tillman**



Civilian is excited to present the work of emerging Brooklyn based artist **Trish Tillman**. Once a D.C.-native, Tillman moved to New York to pursue her MFA degree at the School of Visual Arts studying under Dan Cameron, Jerry Saltz, and others. This is her first exhibition in D.C. since graduating.

According to the artist, “when a boat is in irons it is pointing directly into the wind, or is too close to the wind to make headway. Therefore, it struggles or is completely stopped dead in the water. Elements of my work possess this ambition of wanting to move forward but with constant barriers or reminders of loss.”

Exhibiting for the first time with Civilian Art Projects, Tillman will install site-specific sculpture and new cut-paper works.

*In Irons* includes architectural elements that both welcome and threaten a guest. “My interest lies in depicting the transformative quality of these elements—being invited, feeling special, unexpected threat and fear, experiencing separation... The style of the work marries a fantastical element (fairy tale/castle gate/dark magic) with a real and comforting element (hospitality items/food/quilt),” says Tillman.

One sculpture, *Pajama Party with Murder Holes* (pictured above) is a black open gate with sharp wooden points that hang from the ceiling. Bearing a decorative awning, but appearing like a handmade guillotine, it is both a common entranceway and a warning of danger ahead. A shrunken pineapple is speared to the top referencing the tale of the sailor that upon arriving home stakes a pineapple to his fencepost so that others may know they welcome to visit his wife and family.

Trish Tillman received her MFA from the School of Visual Arts (SVA) in 2009. She has been featured in numerous group exhibitions including shows at the Cue Foundation, Transformer, Arlington Arts Center, Parlour and “New Currency” curated by Dan Cameron. She was awarded the prestigious Joan Mitchell Foundation grant in 2009 and the David Rhodes President’s Award from SVA.

An essay by writer and curator Nicole Caruth will accompany the exhibition. Caruth most recently curated *Burning Down the House* at the Brooklyn Museum.

More images can be found at [www.civilianartprojects.com](http://www.civilianartprojects.com). High-resolution JPEG images are available upon request. Exhibition hours are Wednesday, Thursday & Saturday 1-6pm, Friday 4-8pm and by appointment set up 24 hours in advance.