



154 1/2 north la brea avenue
los angeles, california 90036
323 931-1311
www.dnjjallery.net

FOR IMMEDIATE RELEASE

EXHIBITION: Joe Goode, *Ashes*
SHOW DATES: April 5--May 24, 2008
ARTIST RECEPTION: Saturday, April 5, 6-8 pm
GALLERY HOURS: Tuesday – Saturday, 10-6pm

DNJ Gallery is pleased to present an exhibition of new photographs by the renowned Los Angeles-based artist **Joe Goode**. The exhibition “Ashes” is a culmination of three projects; “Burn Out!” -photographs of Goode’s destroyed studio, “Study for Lost Paintings” –small scale photographic studies of his last series of paintings before the fire, and “Lost Paintings” -large scale reproductions of his studies along with layers of paint.

Born in 1937, in Oklahoma, Goode rose to prominence in the West Coast art scene of the early 1960s. He moved to Los Angeles with his childhood friend Ed Ruscha and studied under Robert Irwin and Emerson Woelffer at the Chouinard Art Institute, in Los Angeles. Over the last 40 years, Goode has shown in galleries from New York to Los Angeles, Tokyo to London. His work has been featured in the Whitney Museum of American Art, the Museum of Modern Art in New York, the Los Angeles County Museum of Art, and more. His paintings are included in the collections of the Art Institute of Chicago, the National Gallery in London, the Los Angeles County Museum of Art, the Museum of Contemporary Art in Los Angeles, and the Museum of Modern Art in New York.

In 2004, Joe Goode began work on a series of paintings that re-examined his past work. This set featured a photograph affixed to the face of a painting representing every major series he had produced to date. When the painting was completed, Goode used a gas torch to create large holes in the piece. When hung, these images cast haunting shadows on the wall beneath. After a year’s work, this body had grown to around 40 pieces. Tragically, these paintings were never shown, as they were destroyed in a fire in Goode’s studio in May 2005. However, since Goode had made photographic documentations of the finished works, all was not lost.

After the fire, Goode continued working, spending more time with photography. Remarkably, his camera, which was left on his desk in the studio, sustained no damage. Partially for documentation and partially for his own mental and emotional processing, Goode made photographs of the destroyed studio using that camera. These beautiful, eerie photographs are included in the series “Burn Out!” which illustrate the charred remains of his studio and paintings.

For his next project, Goode decided to use his pre-fire documentation of his lost retrospective paintings. Goode called this series, “Study for Lost Paintings.” He selected nineteen images, digitally converted them to black and white, and made two sets of small scale photographic prints – one simple black and white representation, and one on which Goode painted. His new painted photographs mark two things: the last time Goode would use oil paint and the first time, at age 68, he would use acrylic.

This process of painting on top of the photograph became a perfect solution for Goode’s continued work. With the painting studio completely unusable and oil paint no longer in his repertoire, Goode used photography as one would use sketches; to create studies for larger paintings. These “studies” began to take on more emphasis and using digital technology, the documentation images were enlarged, segmented, printed on archival paper and layered with acrylic paint. This project is a clear illustration of Goode’s style of working: motivated by a concept, his desire to create pushes him into new territory. A total of 16 large scale paintings, the “Lost Painting” series, were created to complete the work he started in 2004 and to honor the work lost in the fire.

This series, and this show in particular, revisits a curiosity Goode has always sought to examine, that of creation, destruction, and re-creation. This fascination with the cycles of life has always been prevalent, whether exploring this through his “Torn Sky/Cloud” series (1969-76) or his “Environmental Impact” paintings (1979-83). Goode continued this retrospective approach in the “Lost Paintings” series, an example of which, “Lost Painting, Fire,” makes reference to his “Forest Fire” series (1982-86.) The use of bright, fire-like colors further complicates the viewers’ experience, suggesting some form of alchemic relation to the chemical nature of the photographic process and thus calling into question the underlying fabric of the original imagery. It is a bold example of Goode’s observations of life through art.

For more images or information, please contact the gallery.