

Los Angeles Exhibitions

By Shana Nys Dambrot



David Hicks and Chris Trueman at Edward Cella Art + Architecture

The two-person show format is at its best when an inspired pairing across time, genre, medium, or era illuminates its components through the alchemy of unlikely allegiance. Such is the curatorial directive behind the arrangement of painter **Chris Trueman** and sculptor **David Hicks**, whose juxtaposition highlights, as the press materials gamely assert, the degree to which "Hicks sculpts with painterliness; and Trueman paints sculpturally." Acclaimed for several recent series in which volatile, organic, palimpsestic atmospheres were punctuated by linear scoring with quasi-architectural structuralist significance, Trueman returns to a more vigorously organic mode in his newest work. Working at a scale large enough to engage the architectural space directly rather than in imagery, Trueman has also been exploring the unique properties of a Mylar-like paper mounted on board, as well as his first forays into collage. For his part, Hicks makes wall and floor sculptures in terra cotta and steel that in their bulbous, fractal anatomies and nuanced, vaguely earthen palette and agricultural cultivation resemble things grown more so than constructed. Considered together, their inverse dynamic mergers of nature and industry, abstraction and phenomenology plot different courses to arrive at common ground. "David Hicks/Chris Trueman: New Works" runs from January 30 – March 5, 2016 at Edward Cella Art + Architecture.

FROM LEFT:
"CONSTRUCTION (WATER BLUE)," 2015
David Hicks
CERAMIC AND STAINLESS STEEL
36" x 21" x 21"

"DI," 2015, **Chris Trueman**
ACRYLIC AND ACRYLIC SPRAY PAINT
ON YUPO PAPER, 80" x 60"
PHOTOS: COURTESY EDWARD CELLA ART + ARCHITECTURE