

Thinkspace is pleased to present *Ignored Epiphany*, featuring new works by mixed media artist David Cooley. Cooley's work reconciles a feeling of visual chaos with the strategic restraint of composition. Combining abstract geometry and recognizably rendered imagery - everything from hot air balloons, swimming pools and ice cream cones, to statuary and landscape - the artist's work is psychedelic and visionary. Cooley's pieces are fearlessly experimental, both visually and materially, and truly seem to offer the viewer a visual revelation of sorts. Seeing the work for the first time is like looking into a kaleidoscope; we're offered a scopic view that challenges our assumptions about what is visually possible, all the while enjoying the delight of their fantasy. Whimsical and undeniably vertiginous, these works capture perspectival transition and movement in a way that suggests a deliberate orchestration of formal relationships. Beneath the seeming chaos of it all is a mastermind carefully controlling the matrices of this mesmerizing universe.

Unique to Cooley's mixed media work is his incorporation of pattern from found fabric and textiles, and his superimposition of perfectly strategic sections of impasto paint "spikes". This unlikely combination of pattern and imagery is at once dizzying and revelatory, and produces unexpectedly phenomenal results. Cooley juxtaposes surrealist imagery, with this decorative patterning and these meticulously applied textural geometries to play with depth, perspective and visual dissonance. Optically fascinating, and slightly disorienting, the work embodies the coexistence of seemingly contradictory states: chaos and resolve in complete, absurd harmony. One has the feeling that the paintings shouldn't work, but they do, therein lies the delight of Cooley's vision.

The artist's material practice is entirely his own. Working with a combination of media that includes resin, fabric, acrylic, and spray paint, the works are simultaneously textural, optical and sculptural. playing with the visual legacy of op-art, but in such a way as to re-introduce recognizable materials, unexpected imagery and intensely colorful palettes, the work defamiliarizes the known and pushes the boundaries of our expectations. Cooley fearlessly, and unapologetically, pushes the paradigmatic restraints of painting and sculpture, and challenges us to see again with fresh eyes.

Thinkspace is pleased to present new works by Los Angeles based painter Seth Armstrong: *Lovin' Thy Neighbor*. Armstrong's paintings feel cinematic and theatrical, delighting in the jarring minutiae of a surrealist's penchant for unexpected details. Looking to the absurd moments in the every day, the artist creates works that capture the recognizable and the familiar, as punctuated by fantasy and surprise. At times delivered in the guise of pastiche, and at others with a deliberate dose of nostalgia, the work employs a stylized approach to narrative that cites the visual conventions of film, photography, and a gamut of pop-cultural references. With an entirely unique aptitude for appropriative recombinations, Armstrong is able to conjoin visual references and styles - everything from superheroes to film noir - in a seamless whole.

The artist's paintings are beautifully refined, and demonstrate a sophisticated mastery of traditional painting technique. His skill at executing work in a hyperrealist style without sacrificing his painterly license, keeps the paintings expressive, idiosyncratic, and complex. With humor and irony, the work feels contemporary even when intentionally nostalgic, and the artist is able to keep his paintings dynamic, shifting, and multi-faceted as a result. At times Armstrong includes flat two dimensional patterns, or silhouettes, to offset the depth of his representational style, and to create interesting visual tensions and discordant relationships that heighten the work's feeling of surrealism.

Intensely atmospheric, Armstrong's work captures the perfect visual mood for each of his subjects. Often looking to the theatricality of cinematic lighting, and channeling everything from 70's soft-focus porn to the incising visual drama of black and white movies, the staging of the paintings is always strategic. The works are undeniably narrative, and each vignette taps into a rich and imaginative legacy of film, pop-culture and every day observation - perfectly tempered with a dose of the beautifully strange.