

Richard Telles Fine Art presents Formwandler, an exhibition of six artists based in Los Angeles. **Lucas Blalock** contributes three photographs depicting ordinary objects that suddenly become estranged in various ways. Overtly melding the digital with “objective” reality, Blalock wills a crease in the apparent seamlessness of lies captured by the camera. Embracing every genre, trick, or technique in the book, Blalock helps initiate a renewed shift in the materiality and space within the photographic image. **Sarah Conaway**’s photographic tableaux of objects become estranged by more deceptive means. In her three photographs, the objects and their tentative signifiers atomize in the mind over time. The austerity of these tableaux then morphs into something more open and Platonically real than what the image depicts. **Dan Finsel** also presents a large photograph of a shrouded sculpture in his studio. Partly serving as a document of his ongoing project “The Space Between You & Me”, based on Keith Edmier and Farrah Fawcett’s collaboration “Recasting Pygmalion” (2000), it also proposes an alternate reality altogether: Finsel blends his persona with his collaborators—including those of Fawcett and Edmier into a project as deeply empathetic as it is lurid.

Laeh Glenn’s paintings depart in their spare and diverse imagery, which together, build another image en masse. Glenn makes each painting as a direct response to the one before it, taking into account proportion, form, and structure, mounting to a visual rhythm in the space they inhabit. Borrowing cues from Shaker and contemporary design, still life, and portraiture, they question distinctions between objects and images and their fugitive positions within art and design. Caroline Thomas presents three sculptures that also intimate a dance between design and fine art, though often in the form of sculptural vessels and casts of everyday objects. In this particular case, Thomas contributes three slipcast heads, which become vessels for light and color instead of their usual function of personal identity. Often questioning the illusory line between nature and culture, her sculptures and videos are the result of Thomas’s persistent reevaluation of everyday objects, their surrounding space, and their various functions.

Tyler Vlahovich contributes two paintings to this exhibition. He consummately builds his paintings, often starting in one corner of the picture and splaying outward. Building the image organically and without tethers to planning, Vlahovich works towards painting an image of a painting. Removing himself from the so-called directness of his mind to his hand, Vlahovich paradoxically takes himself out of the way so that color and forms build without self-restraint.

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