



JOSHUA DILDINE

MARK MOORE GALLERY | *STATEMENTS*

"Dildine's neon paint strokes dominate everyday family moments, capturing the energy and fury with which we scrutinize the past...the familiarity of objects is marred by the obscuring electric strokes, which subvert the source material and stem any inklings of nostalgia."

—Huffington Post Arts & Culture, December 19, 2012

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Mark Moore Gallery: *Statements* introduces a featured gallery artist through images and candid interview. From noteworthy early examples to present bodies, the works featured in *Statements* act as an overview of the varying practices and movements implemented by a given artist in tandem with their thoughts and interpretations.

Merging archival photographs with viciously gestural painting, Joshua Dildine confronts the subject of conventional recollection. A fixation shared by society at large, the contemplation of past events and relationships ultimately shapes our psychology moving forward – as a flicker of fond reminiscence, ardent shame, or jovial glee can be activated by a single sensory cue. Dildine mines these runes for the underlying traits that forge our shared humanity: humor found in the compromising, endearment found in the aggravating, or conflict found in the absent. His painterly swaths are as visceral as the family photos they conceal, his vivid palette alluding to the glaring absurdity of our incessant self-analysis and contemplation of the past. Through a carefully disjointed lens, Dildine creates experiences that are at once present and bygone, and whimsically harnesses the contemporaneous nature of our being.

Joshua Dildine (b. 1984, CA), received his MFA from Claremont Graduate University (CA). He has been featured in solo and group exhibitions in Claremont, Culver City, Santa Ana, Berkeley, Oakland, Los Angeles, San Diego, Nashville, and Murfreesboro, as well as the Frederick Weisman Museum of Fine Art (CA). He was also the recipient of the 2010 Claremont Graduate University Award, and has work in the UC Riverside public collection. The artist lives and works in Claremont, CA.



League of Losers #1, 2011, acrylic and spray paint on photograph, 30 x 22 inches (detail)

JOSHUA DILDINE

Interview by: Jack Horkings, Mark Moore Gallery



What inspired you to start painting on top of images, since your work has not always featured photographic elements?

Working on top of images spawned from this desire to start from something other than the white canvas. It creates a level of interest to start with elements that are pre-decided and somewhat out of my control, but it really started more spontaneously than that. A few years ago, I visited the Martin Kippenberger exhibit at the MOCA in LA, and stumbled upon his drawings over hotel letter heads. This had a profound influence on me, as a poor graduate student, I thought "How resourceful!" At one point I was trying to find paper to draw on in the studio, and came across a couple of magazines that I had, and started drawing in the pages throughout the magazine. I realized that the gesture had a direct relationship to the objects that were within the ads. Like clay built around an armature, the forms grew out of the objects and created atmospheric constructions. David Reid once said "I use representational means to answer questions about abstraction." To connect the gesture and the image, I had to consider the representational means that were present within the images; value, resolution, contrast, depth of field, etc. and adapt them to my abstract response. Consequently, my paintings then became more atmospheric, since I was working within a photographic space. While recycling countless stacks of old magazines from my parent's bathroom whenever I visited was a great source of drawing paper, I lacked a personal connectivity to the source images.

In attempts to make the work be less about my relationship with advertising and the culture that surrounds "marketing", I started pulling from more experiential sources. What could be more personal than drawing over ones own face? This led to me work over a seemingly endless archive of my family's photographs.

How do you select a photograph? How much does the original content affect the painting?

There is always a root in nostalgia with an element of humor when I select photographs to work from. I choose awkward photos (because I have a lot of them) with funny faces and interesting colors or patterns, mostly because I think they will be fun to paint. When I paint over images of loved ones, especially on a grand scale, it presents an emotionally charged surface for me to work from. What I like about using photographs, aside from the visual combination with the paint and my private connection to them, are the emotions that they can evoke from the painted over subjects and viewers as well as the sense of familiarity and, at times, embarrassment that they can bring out. Something that has an aged or snapshot-like feel to it is familiar to most viewers, when the identifiable characters are generalized (with paint).

How are the works titled?

The titles mostly come from magazines that I steal from my parents house, as a nod to the previous process, they are advertisements or headlines.

At other times, the titles are anagrams from the contents of the photographs. I feel that both are relevant. Both the photograph worked from and the pulled magazine text are removed from their original context. When you look at the paintings, you try to piece together elements of the original photograph, in an attempt to excavate and re-arrange the information and make sense of it all. These combinations become humorous to me. Playfulness is important in the work. It is a part of my personality as well as the tenor of my family and upbringing, so I think that it can't help from coming out in what I do. This is also part of the challenge of taking something "sentimental" and defacing it without coming across as angry or appearing that I need some sort of psychiatric evaluation of my mental health in relation to my family. The titles do help allude to that.

Who takes the photographs? Are they ever taken with the intention of later being used as a painting's backdrop?

Several different people have taken the photographs, including my self. My mom probably took most of the images, as many are from my childhood, some even older. When I take photographs of my family now, I can't help but think that they could possibly be used as enlarged prints and, subsequently, paintings later. I find that possibility, consciously or subconsciously, affecting our day-to-day photographic choices, especially when taking photos of my son. On days when the large printed canvases come in, I like to send a snapshot of the giant photo in my studio to the subjects, before paint goes down, strictly for fun. In some ways I let them in on a secret that most viewers try to excavate when viewing a finished piece.

Opposite Page:
Spend The Day On Cloud 9, 2011
acrylic and spray paint on photograph
22 x 30 inches



Many describe your brush work using references to scientific visualizations of crystallization, magnetism and neural networks. Where do you draw influence for your painterly forms and markings?

When painting, I am interested in using a large variety of gestures and textures. Whether it is the vapor edge of an airbrush gesture, or the high-velocity speed of a brush mark, they have a push-pull relationship with the photograph. Like I mentioned before, the objects within the photos present themselves as an armature or skeleton for the marks, but at some point I diverge and respond to other elements, such as orientation and weight of the composition. I do watch and read a lot of science fiction, so maybe it is seeping out into the paintings. Part of that visually might come from how I taught myself to use spray paint, by watching a lot of youtube videos of the street artists that paint cheesy, fantasy-like, space scenes out of spray paint. Even though the content was not super interesting, the process was fascinating and I like to implement bits of their methods into my paintings.

In a digital world of ubiquitous photography, does the handmade aspect of painting give the images a different kind of aura?

I think the act of painting automatically gives a different kind of aura to the images, but messing with scale and orientation will do that as well. We view so many images, at great speeds, from backlit screens all day. Just printing a photo out gives it value, and greater still when the scale is significantly increased.

It forces us to look a little longer and contemplate what would have been a very ordinary snapshot. Interacting with it, through the process of painting, transforms the image both physically and conceptually.

Whats next? Do you have any specific plans to develop on your current method? Or perhaps a divergent plan?

I plan on continuing this work. I am still engaged with the process, am I continually learning from it and feel like there is more for me to uncover through it. I find myself thinking more and more about who I am painting over and what that means. The unique relationship that forms with the meaning of the subjects of the photographs used might be interesting to push further, perhaps using different sets of photos, beyond nostalgic family photography.



Left: *Making A Bad Day Bright*, 2011
spray paint on photograph, 34.5 x 23 inches



Above: *Keeping Goodness Honest*, 2011
acrylic and spray paint on photograph, 18 x 24 inches



Above: *In Good Company*, 2012
acrylic and spray paint on photograph
21.5 x 24.5 inches

“Dildine knows how to wield a wide brush to apply a mixture of oil and acrylic to canvas and achieves an effect of pulsing energy.”

—Peter Selz, *The Berkeley Daily Planet*, July 2, 2009

Opposite Page: *Be First More Often*, 2012
acrylic, oil and spray paint on canvas
60 x 72 inches

Following Page: *Color To Grow*, 2012
acrylic, oil and spray paint on photograph
23.5 x 71 inches









“Dildine's graphite / oil-pastel hatching and smudges...suggest neural networks, while his clusters of impasto...suggest magnetization and crystallization...”

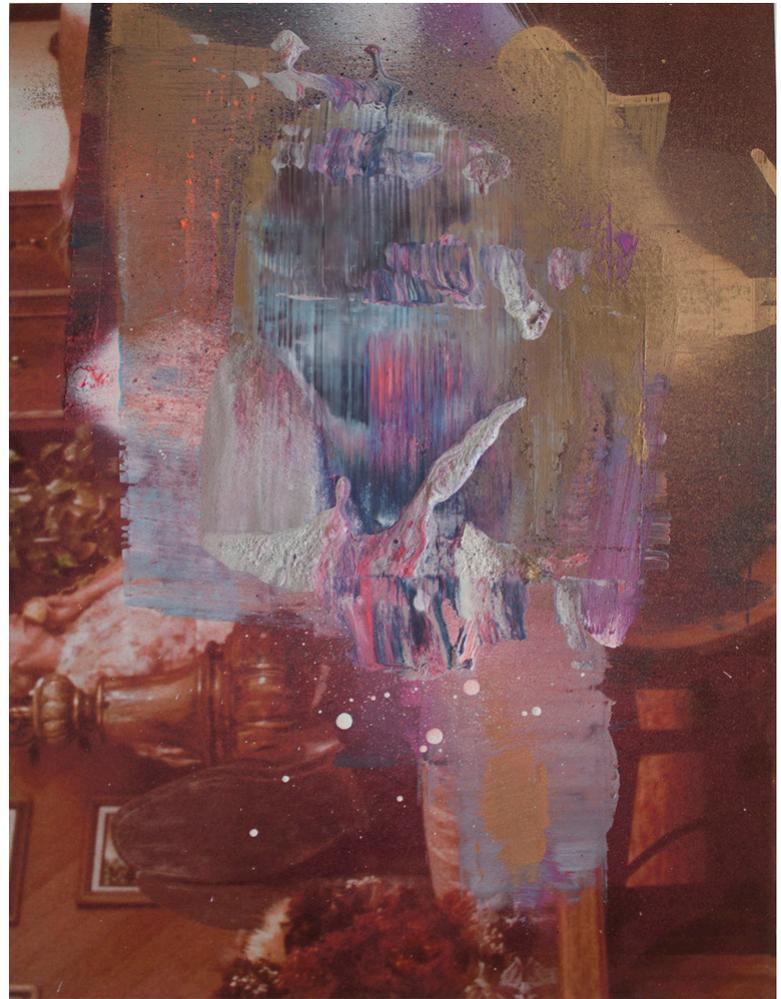
—DeWitt Cheng, *East Bay Express*, October 7, 2009

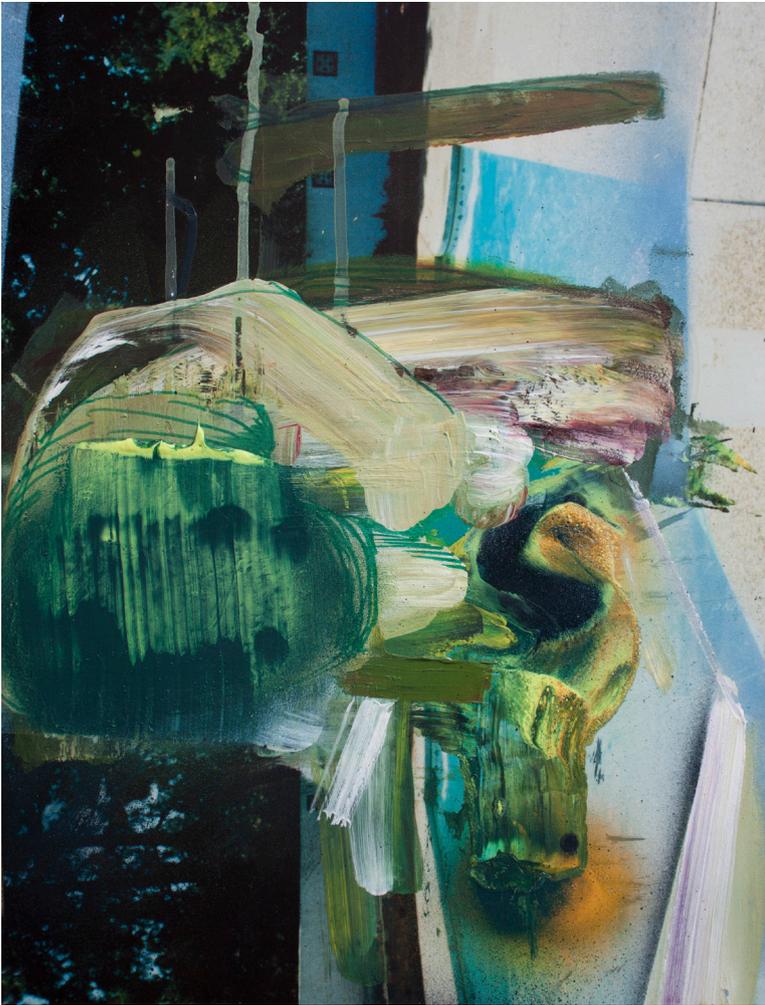
Right: *The Comforts Of Not Home*, 2012
acrylic and spray paint on photograph, 8 x 11 inches

Opposite Page: *Rock The Boat*, 2012
acrylic and spray paint on photograph, 4 x 6 inches

Following Page Left: *It's Noon Somewhere*, 2012
acrylic and spray paint on photograph, 15 x 11.5 inches

Following Page Right: *Joy Is In Bloom*, 2012
acrylic and spray paint on photograph, 8 x 11 inches



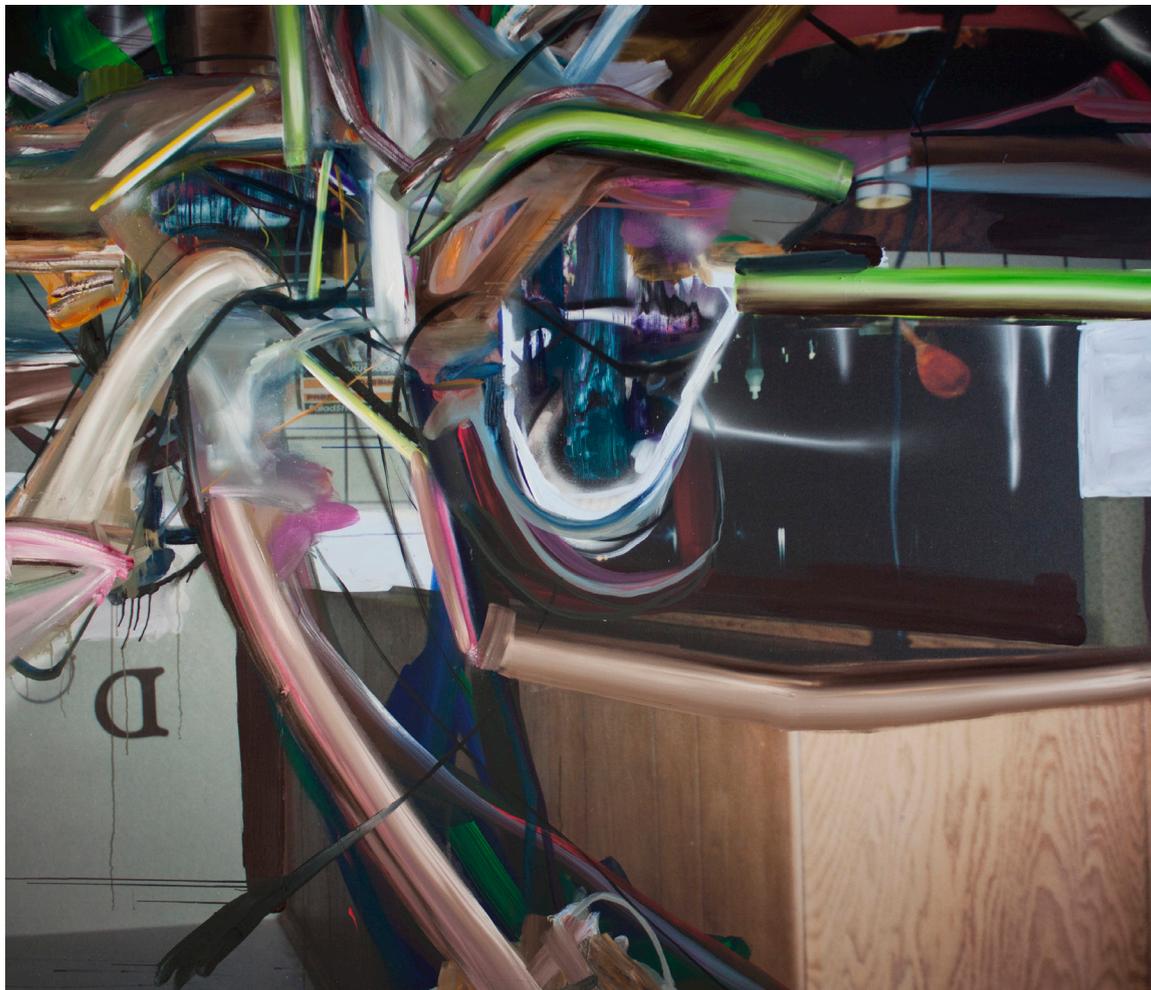


MARK MOORE GALLERY



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Previous Page:
Odd He Rots, 2013
acrylic and spray paint on photograph
21.75 x 29.5 inches

Left:
Make Light Work Of Heavy Loads, 2012
acrylic and spray paint on canvas
72 x 84 inches

Opposite Page:
Good Looks And Intelligence Run In The Family, 2012
acrylic, oil and spray paint on
photograph, 72 x 84 inches (detail)



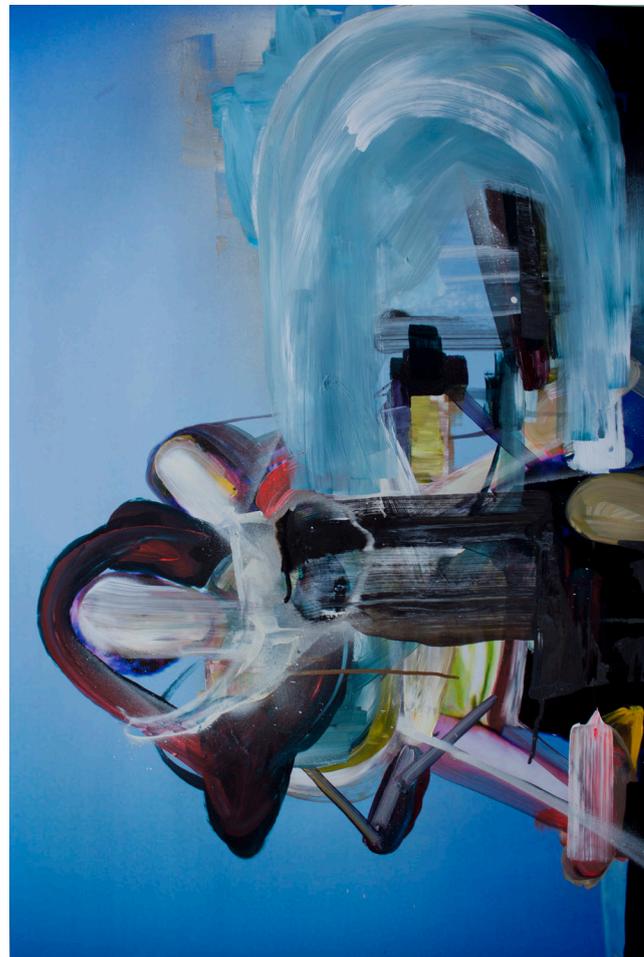


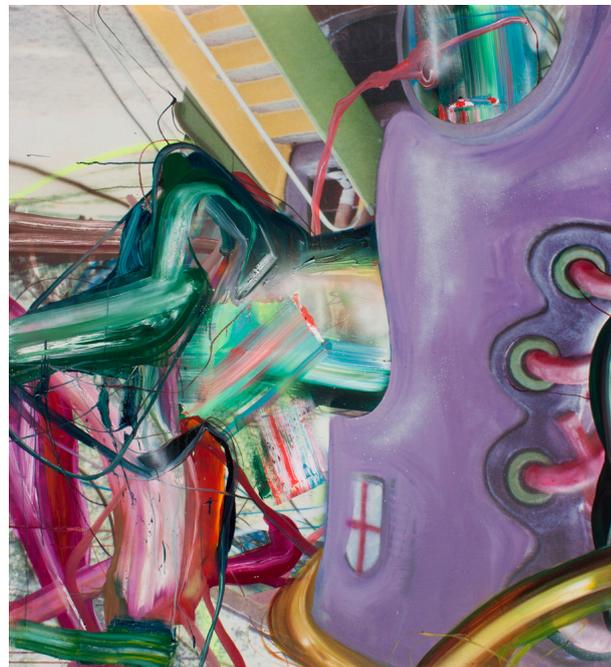
**“These are not latter-day appropriations
of Action Painting, but a vigorous
continuation of a 20th century tradition.”**

—Peter Selz, *The Berkeley Daily Planet*, July 2, 2009

Right: *Fresh Got A Nourishing Boost*, 2012
Acrylic and spray paint on photograph, 36 x 24 inches

Opposite Page: *Dive Into A Paradise Of Deliciousness*, 2012
Spray paint and acrylic on photograph, 18 x 24 inches





Left: *Get Ready For Your Happy Face*, 2013
acrylic, oil and spray paint on canvas, 66 x 60 inches

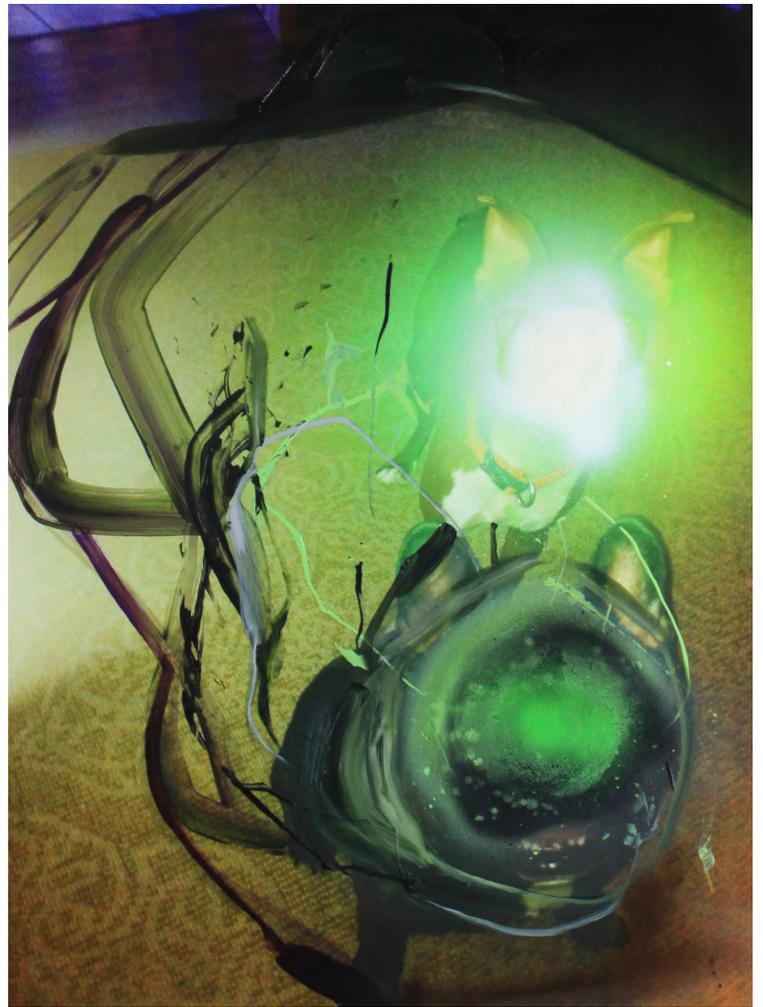
Above: *Freshness With A Kick*, 2013
acrylic, oil and spray paint on canvas, 66 x 60 inches

Opposite Page Left: *It's Time For Bright Beginnings*, 2012
acrylic and spray paint on photograph, 10 x 7 inches

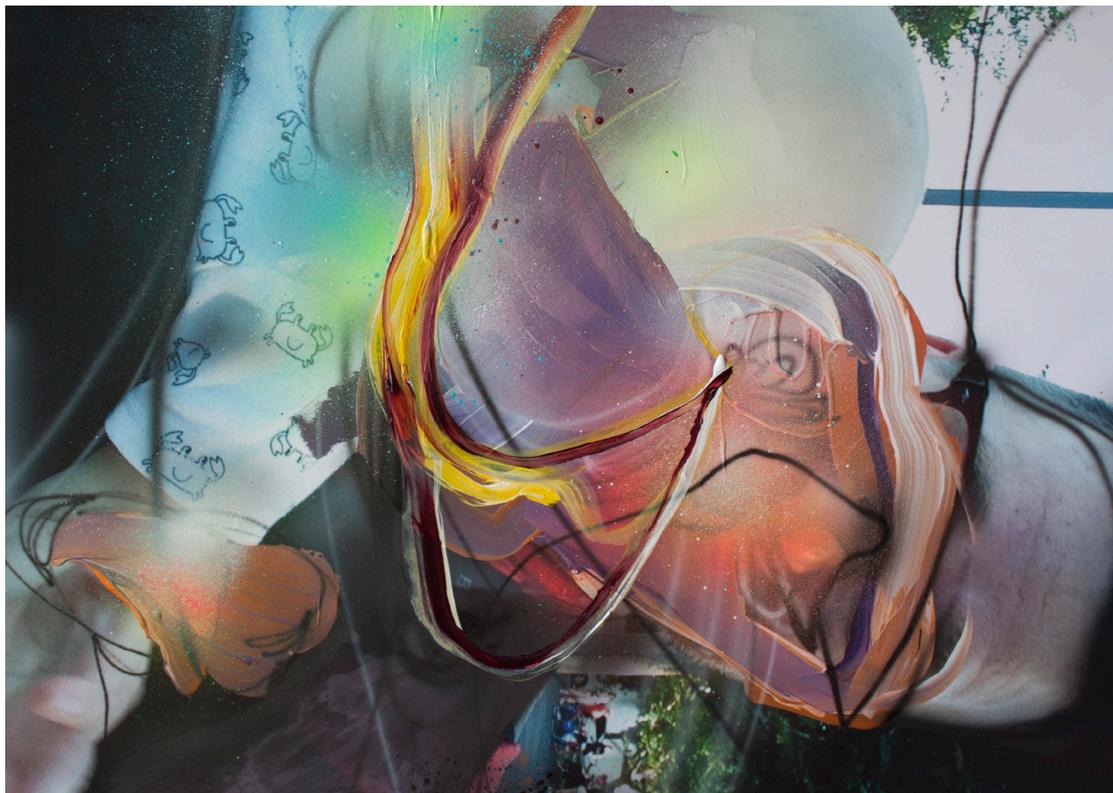
Opposite Page Right: *The Merrier The More*, 2012
acrylic and spray paint on photograph, 24.5 x 18 inches



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MARK MOORE GALLERY



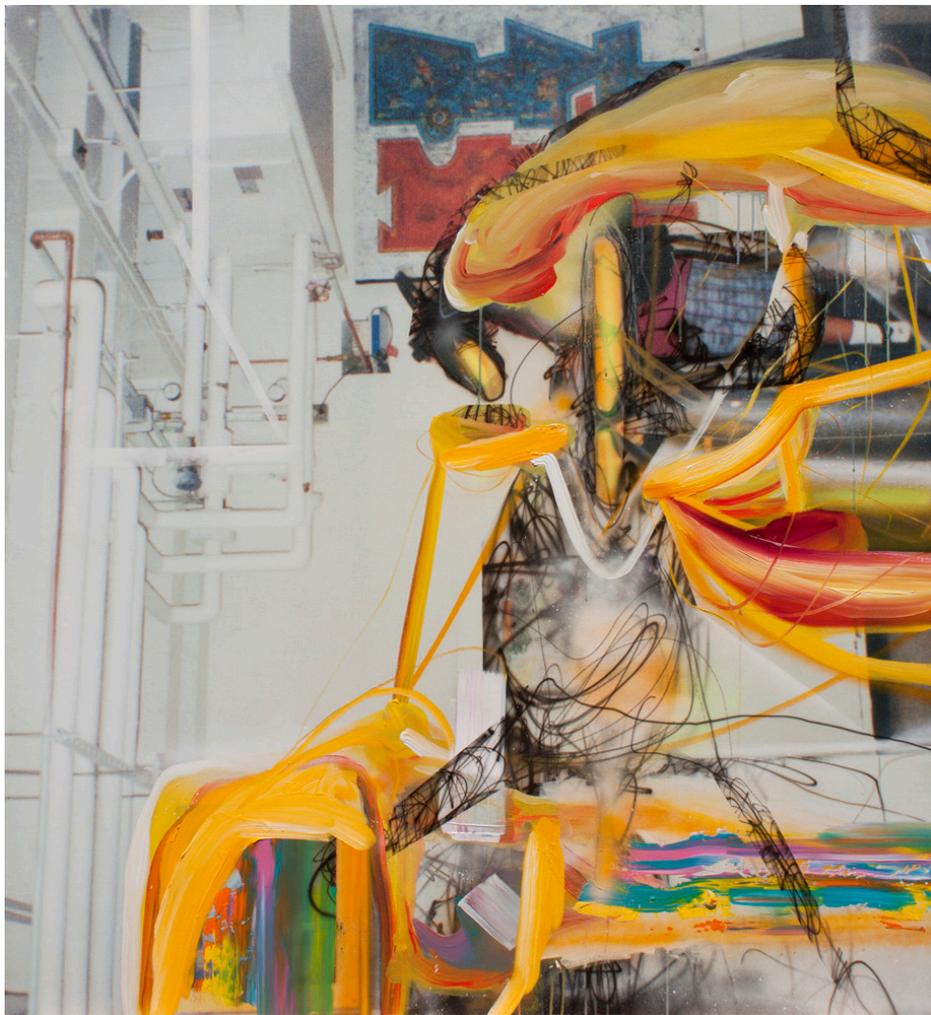
Left: *A Coach Rejoices Mutts*, 2013
acrylic and spray paint on photograph
12.5 x 17.5 inches

Opposite Page Left:
A Bobcat Mewls Long Jilts, 2013
acrylic and spray paint on photograph
17.5 x 12.5 inches

Opposite Page Right:
The Games We Play, 2013
acrylic, oil & spray paint on canvas
72 x 96 inches



JOSHUA DILDINE



BIO

JOSHUA DILDINE

Born 1984, Mission Viejo, CA
Lives and works in Claremont, CA

Education

- 2010 MFA, Studio Art, Claremont Graduate University, Claremont CA
- 2007 BA, Art, Pepperdine University, Malibu CA
- 2005 Studio Art Centers International, Florence, Italy

Selected Solo Exhibitions

- 2013 New Works, Mark Moore Gallery, Culver City, CA
Light Well Lit, Lipscomb University, Nashville, TN
- 2010 Joshua Dildine, East Gallery, Claremont Graduate University, Claremont, CA
- 2009 Josifov, Dildine, Costello: Three Solo Shows, Alphonse Berber Gallery, Berkeley, CA

Selected Group Exhibitions

- 2013 Palette to Palette, Laguna Art Museum, Laguna Beach, CA
- 2012 The New Cool School, White Box Contemporary, San Diego CA
P3 Painters Painting Paint, Middle Tennessee University, Murfreesboro, TN
Against the Grain Charity Auction, Mark Moore Gallery, Culver City, CA
Abstract Expressionism. Santa Ana College, Santa Ana, CA
Artists in Residence, Santora Gallery, Santa Ana, CA
- 2011 New Works, Western Project, Culver City, CA
- 2010 Action (un)Packed, Common Space LA., Los Angeles, CA
Construction Zone, Western Project, Culver City, CA

- 2009 28, Peggy Phelps Gallery, Claremont, CA
Surface Strata, Joyce Gordon Gallery, Oakland, CA
Leak of Contemporary Artists, The dA Center for the Arts, Pomona, CA
- 2008 Laundry List, Peggy Phelps Gallery, Claremont Graduate University, Claremont, CA
Pieces, Claremont City Hall, Claremont, CA
- 2007 Polyfocal, Frederick Weisman Museum of Fine Art, Pepperdine University, Malibu, CA

Awards

- Claremont Graduate University Award, 2010
- Claremont Graduate University Artist Fellowship, 2008
- Seaver Art Department Scholarship, Pepperdine University, 2005
- Pepperdine Grant Malibu, Pepperdine University, 2007
- Vera Post Scholarship, Pepperdine University, 2003-2007

Public Collections

- Sweeney Art Gallery, University of California Riverside, Riverside, CA



Left:

Crap Named Dang, 2013

acrylic, oil & spray paint on photograph
17.5 x 12 inches

Front cover:

On A Limb, 2013

acrylic, oil & spray paint on canvas
72 x 96 inches

Back cover:

Imagination Is Always The Winner, 2013

acrylic, oil & spray paint on canvas
66 x 60 inches (detail)

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