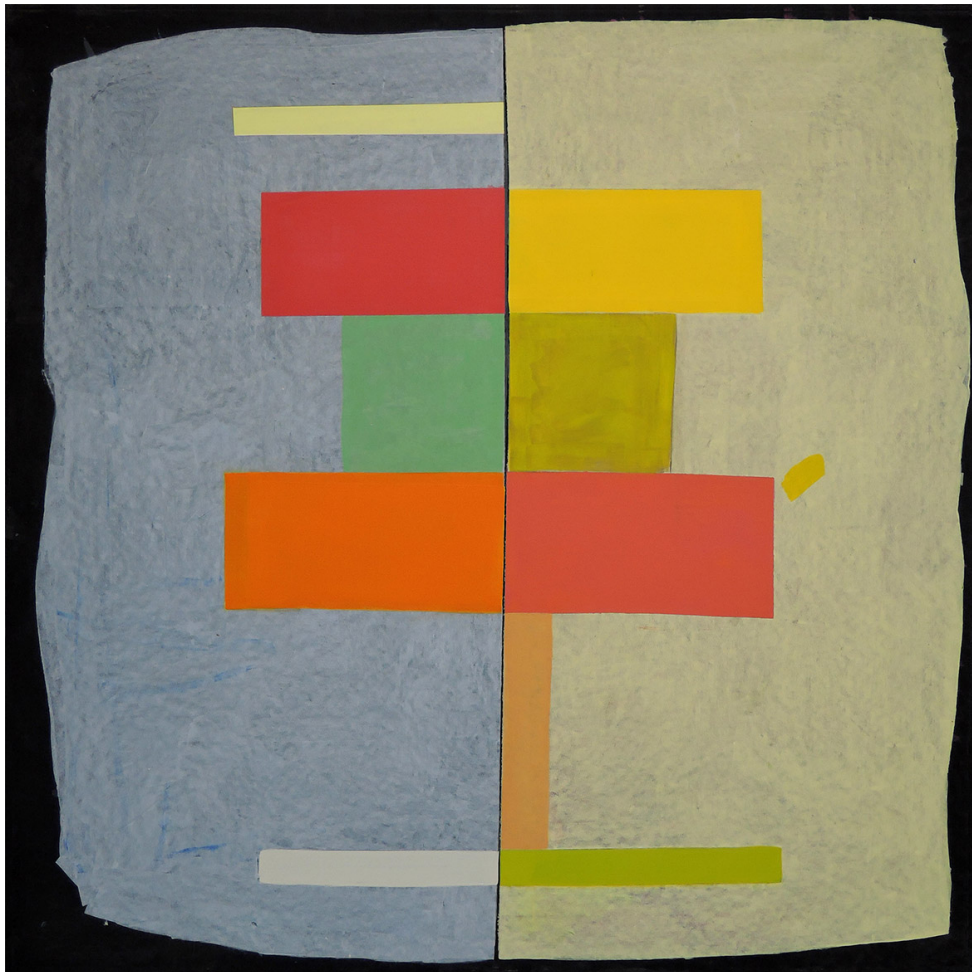


ANDRE ZARRE GALLERY

Randy Bloom
Don't Shoot: All Lives Matter
October 22 - November 11, 2015

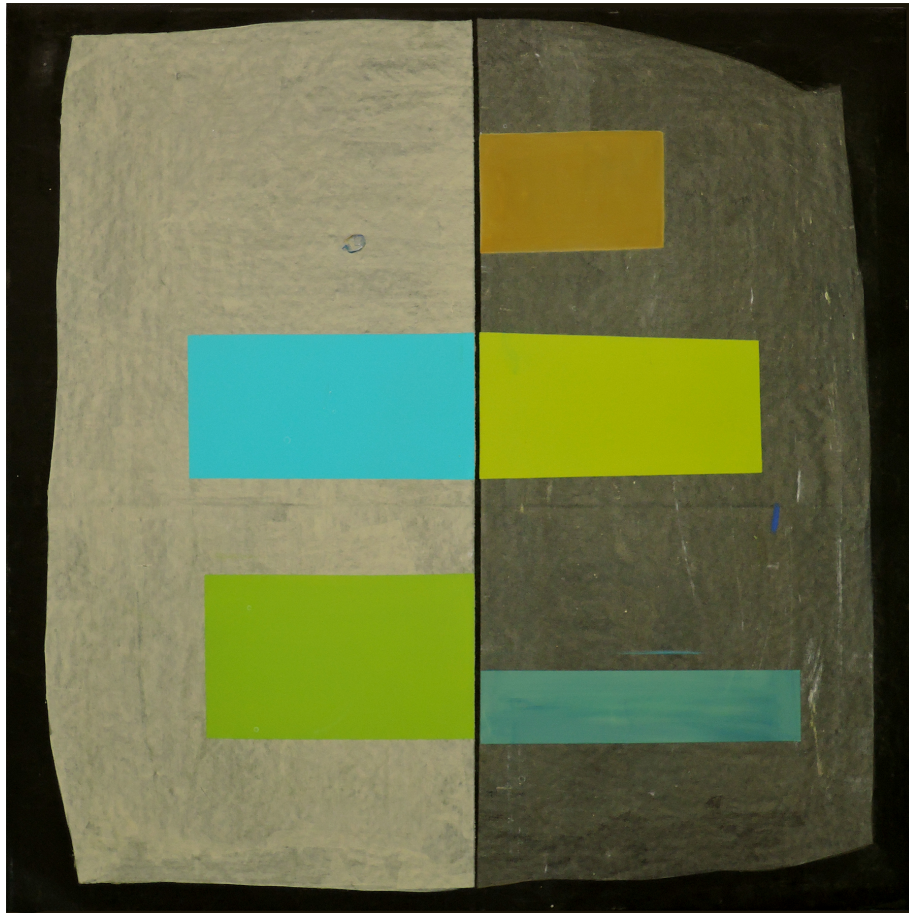
Andre Zarre Gallery is pleased to present an exhibition of new paintings by Randy Bloom, her first solo show with the gallery

The artist will be present for the opening reception at the gallery on Thursday October 22, 2015 6-8 PM



"PALMYRA" 67" x 67" acrylic on canvas 2015

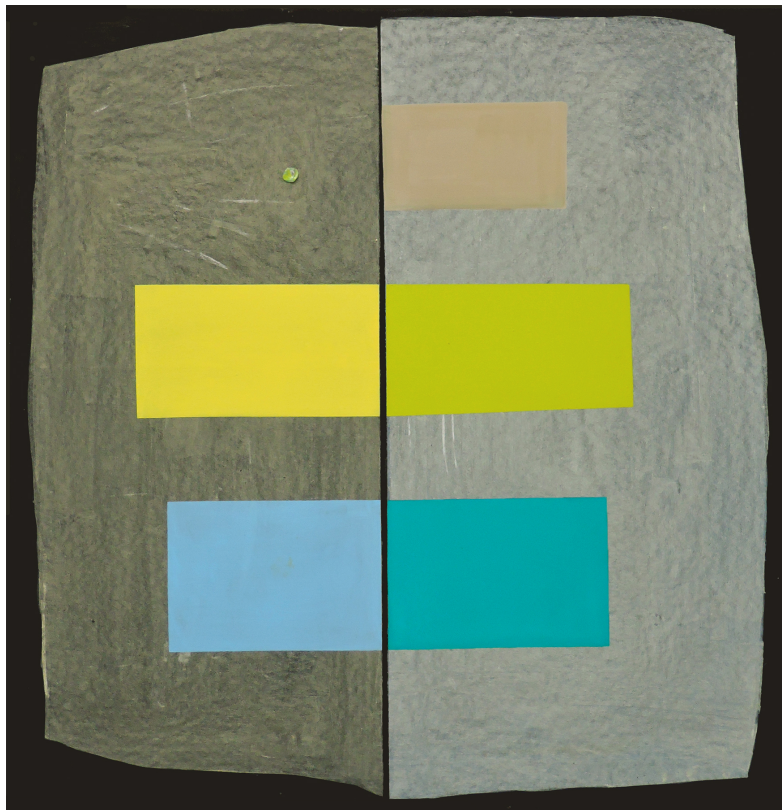
The good news about Randy Bloom's new paintings is that they are alive with metaphors. The better news is that these metaphors stay alive, no matter how long we contemplate them. At no point does the viewer say: I've figured it out; there is nothing more to be said. There is always more to be said, and the viewer familiar with Bloom's background might be asking, at this point: Why all this talk about metaphors? That sort of thing is verbal, even literary. Bloom's heritage is the color-field painting of Jules Olitski, Larry Poons, Peter Bradley, and others of that generation who did everything they could to extricate painting from literature. And so Bloom's colors are haunted by an ideal of purity. Or it might be better to call it a faith in the power of sheer color to sustain a painting—to give it a fully realized charge of meaning. Her work stands up to that approach, which is associated historically with the art critic Clement Greenberg. Moreover, she has guided pure color into new zones, where high key is compatible with full saturation.



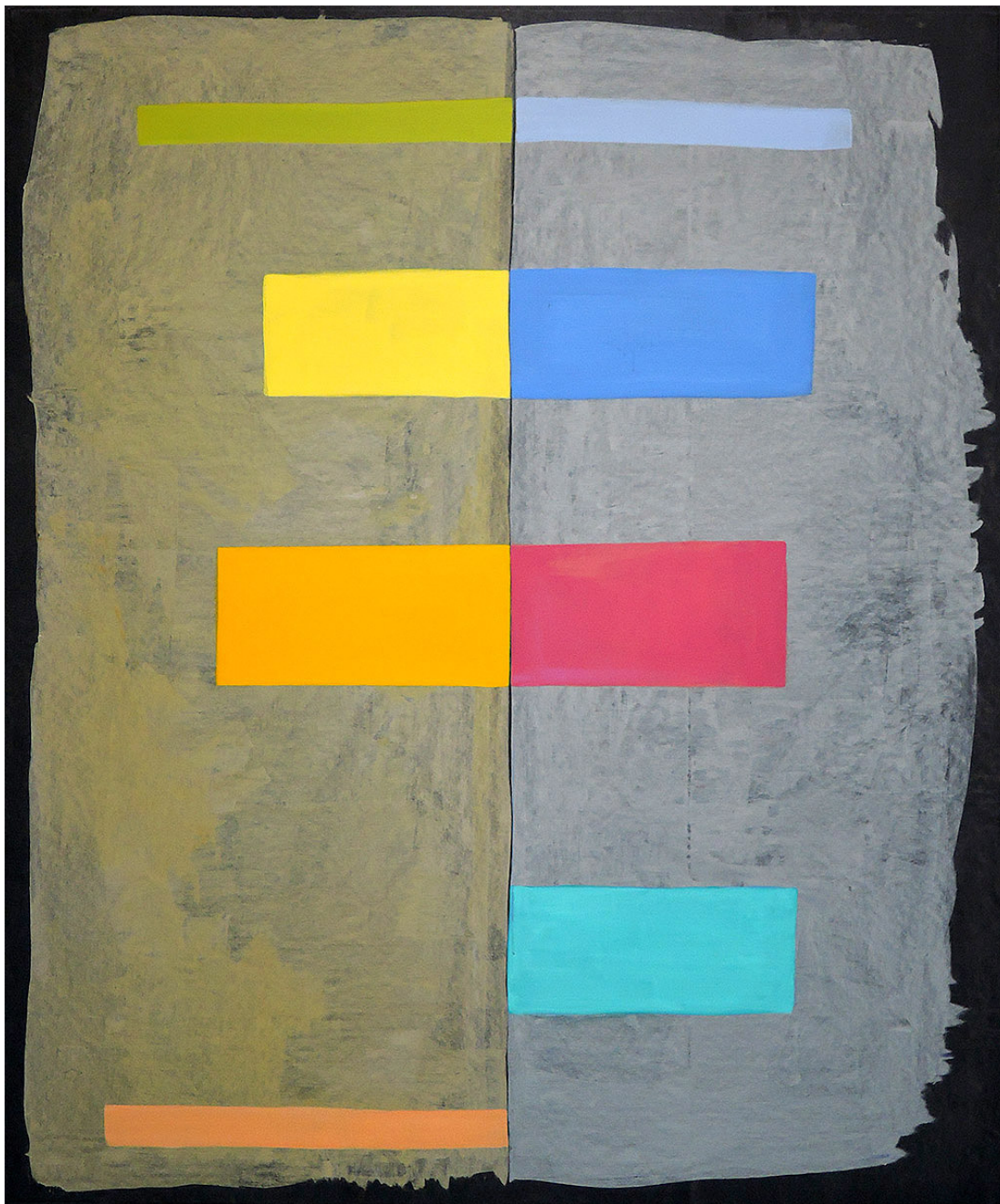
“HANDS UP” 52" x 52" acrylic on canvas 2015

To put the point less technically, Bloom has found a way to give her bright colors a surprising degree of weight. They seem solid, even shadowed, and this brings us back to metaphor—to the world beyond the borders of the purely aesthetic. Thus the vertical divisions in these paintings remind us of spines. But if we read them that way, what are her rectangles of color? Limbs? The gestures that limbs might make? And where is the head? Perhaps the head is virtual, a realm of thought and feeling we share with the artist as we find our way into these paintings and endow them with meaning. In the process, it might occur to us to adopt a bird's-eye view and see the central division not as a spine but as a border of some kind. A narrow abyss? If we are looking from above at a flat stretch of terrain, a painting's color-blocks could be seen as plots of land, each distinct but linked to the others by harmonies and occasional dissonances of hue. And that brings us back to the origins of Bloom's art in the ideal of pure color, which, as she shows us, is not as disassociated from the world and life as theory often said it was. For Bloom, color is life, and it is deeply immersed in the world we all share

Carter Ratcliff. 2015



"MADIBA" 55" x 54" acrylic on canvas 2015



"WHY WHY WHY" 79"x 67" acrylic on canvas 2015

www.randybloom.com