

P R E S S   R E L E A S E

contacts: Joan Davidow & Erin Starr 214-821-2522

***Legends* artist John Pomara ~ high tech meets the artist's hand**

**John Pomara: *Legends* 2005 artist  
September 9 ~ October 22, 2005**

**Friday, September 9, 2005**

**6 ~ 8 pm members opening**

*members free, \$10 nonmembers, \$5 students with I D*

*Mix! Series artist*

Takako Tanabe

*Hallworks*

Adrienne T Rosenberg

*3 D on Swiss*

Patrick Renner

**Thursday, September 29, 2005, 7 pm, John Pomara's Talk with slides**

*How my ideas become paintings*

Opening the fall season with its 13<sup>th</sup> annual **Legends** artist, The Dallas Center for Contemporary Art [The Dallas Contemporary] proudly presents the works of artist/teacher John Pomara. The 2005 Legends honoree's photographically and digitally informed paintings fill the main galleries.

A 25-year working artist, Pomara continues to stretch limits and reinvent his art form, forever in touch with new technology and a changing world. With a joint MFA from East Texas State University in Commerce and Empire State Studio Arts Program in New York City, Pomara now serves as assistant professor at the University of Texas at Dallas. "Artist, teacher, advocate, curator, and community convener," said Linnea Glatt, 2004 Legends artist. He has "nurtured more students and young artists than anyone else in the area," said Mark Cole, fellow artist. His *Concentrations* at the Dallas Museum of Art marked his mature career, along with other solo exhibitions in Houston, Marfa, Santa Monica, and Long Island City, and key group exhibitions in London and Korea.

A first-time, 12-year retrospective features series of works that have not been reassembled since he painted them, including an early work that was the first piece he sold. Pomara's work bridges the gap between the artist's hand and technology. His imagery transports dots and dashes of his own hand re-invented as he prints on fax machines and computer printers and as he digitizes photography. It all began with his love of film; he remembers sitting mesmerized during the film credits of a favorite director, watching the little black flecks bump around during the credits. Those mistaken marks would feed his artform for decades.

A montage of those early marks takes center stage in the main gallery. They are faxes of paint drips he picked up from his studio floor and moved through the copy machine. It was essential to Pomara that his hand have an

impact on the copying process. "I am mediating the mark...taking something expressionistic and moving it from being a direct image to becoming indirect." It wasn't enough that he'd made the mark; he had to alter it somehow with his hand.

The anachronism is that from these simple, playful beginnings, Pomara's art takes its rightful place in the 21<sup>st</sup> century, mainly because of its dependence on high technology. This accidental aesthetic continues to direct the art he produces, whether on paper, canvas, or aluminum sheets, to make elegant abstractions. The series of works are defined by color, material, and image; there are families of work based on broad color grounds, such as series in white, black, or primary color, and colored paint on paper.

Four early works from 1992, each on a field of white, gold, red, or blue of oil enamel and verathane, present black cells that flood the surface. In later series, those black cells that began as floating balls become horizontal marks of pixels from digitized images, defining and making his paintings uniquely Pomara. The computer has become his sketchbook.

To round out the exhibition, the newest photographic series complement the earliest prints. In addition to his paintings, there are two major series of Lambda prints ~ works he creates photographically and then has reprinted in the large-scale Lambda process.

Artist **John Pomara** is joined by the other honorees: **Janet Kutner** [arts professional] and **Marguerite & Robert Hoffman** [arts patrons]. They will be lauded at *Contemporary Legends* 2005 on **Thursday, September 8, 2005**, at The Dallas Contemporary's stunning galleries east of downtown for a cocktail party featuring the best of Dallas' chefs, martinis, wine, and beer: \$125 per nonmember / \$100 per member. Color code for this year's Legends is saffron ~ a nod to the Christo's Gates.

#### **Concurrent exhibitions**

*Mix! Series* artist, **Takako Tanabe's** scenario addresses concrete smokestacks, particular to Japan and disappearing from the landscape. Her finely crafted sculpture is enhanced by her large, colorful drawings.

*Hallworks* artist, **Adrienne T Rosenberg's** Asian inspired prints, called *Persephone's Code*, are based on a personal interpretation of ancient mythology about the story of the season's cycles. Her photographic works are hand-colored and collaged silver gelatin prints.

*3 D on Swiss* artist, **Patrick Renner's** flotilla's of painted wood, steel, foam, and suspended clothing give hints of a society adrift.

**Art Think** education program includes an adult guide, children's worksheet, and challenging wall labels that help visitors think creatively about the exhibition. Highly respected documentary reporter **Quin**

Mathews will produce artists' interviews on video that will run during the exhibition. To book a tour, contact Maureen at 214-821-2522 or email [educate@thecontemporary.net](mailto:educate@thecontemporary.net).

**The Dallas Contemporary** is free to the public Tuesdays ~ Saturdays, 10 am to 5 pm and is located in the Wilson Historic District one mile southeast of the Dallas Arts District. Please call 214-821-2522 or email [programs@thecontemporary.net](mailto:programs@thecontemporary.net). **Major funding:** City of Dallas, Office of Cultural Affairs and *Mix! Series* by Texas Commission on the Arts.

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