

Tyler Dobson
A World Without Tears
September 25 - October 25, 2015

From the beginning, images always triggered a certain feeling of desire in him, a desire to reach that unreachable place, where reality and fantasy collide, often embodied in the more visual aspects of commerce.

They say that folk art is a one of a kind representation of contemporary life at the time of its creation. Perhaps today we find this reflected in internet platforms such as instagram, youtube, and personal blogs.

When he saw the image of the pancake on the blue wooden table with the maple syrup and utensils arranged just so, it was so evocative he just couldn't take it.

He bought a coffee table book of American quilts at the Milwaukee airport bookstore. It was abundantly illustrated and flush with anecdotes about the origins of each quilt.

He employed the use of two online personalized goods companies, *personalthrows.com* and *portrait-painting.com*, to assist in the production of four of the works on view. These websites provide a means for anyone to turn a digital image into a woven or oil painted one.

A dye sublimation print on aluminum, and a readymade stockade fence painted with pickling stain during installation, are also present. Pickling stain is a material commonly used in crafting applications. Dye sublimation is a cutting edge process whereby an image is fused to aluminum via heat transfer.

The night of the opening a hand altered flag on reclaimed bead board hung by the reception desk. It was 50 stars and stripes of red, white, blue, purple, green, orange and yellow, originally an American flag purchased on eBay.

Concerned that it narrowed the possible readings of the show, he replaced the flag two days later with an oil painting of Lana Del Rey. The source image was an iconic publicity shot from around the release of her record *Paradise*, perhaps a production still from the music video *Ride*. In the opening monologue of that video, Lana says something about making your life into a work of art.

The everyday themes present in this show such as birth, death, pleasure, introspection, and freedom, inhabit a world that is both public and private. The presence of stockade fencing alongside the works alludes to some desire for opacity. In the very public world of the internet, self expression is perhaps more fluid, while in reality we long for security and privacy.

It comes as no surprise that these historically craft based or traditional modes of artistic production are here digested through issues of commerce, technology, the internet and individuality. Or that the digital image is the dominant means. But perhaps it is with a wink towards the past that this realization becomes more fruitful.

Rather than providing a thesis though, there is a hope that this assembly of works retains a sense of openness and mystery. Its like that old american classic by Cole Porter and Robert Fletcher, *Don't Fence Me In*.

47 Canal

Tyler Dobson is an artist based in New York. In 2015, he presented a solo show at Landings, Vestfossen and was included in group exhibitions at Gavin Brown's Enterprise, New York and Galerie Max Hetzler, Berlin. Other recent solo shows include those at Dold Projects, Sankt Georgen and Ground Floor Theater, Brooklyn. His work has been featured in group exhibitions at Svetlana Gallery, Brooklyn; Cleopatras, Brooklyn; Bureau, New York as well as in numerous other group exhibitions. This is his 2nd exhibition at 47 Canal.