

Works by Thomas Woodruff and Lenae Day at Mark Moore Gallery

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Mark Moore Gallery proudly presents The Legends of the Mysterious Rocks, an exhibition of paintings and drawings in the main gallery by New York-based artist **Thomas Woodruff**. Concurrently, the gallery also presents Prescott Pictures, an inaugural solo exhibition by interdisciplinary artist Lenae Day in the Project Room. An opening reception for the exhibitions, both of which run through February 15th, will take place from 6PM to 8PM on Saturday, January 11th.



Marking Thomas Woodruff's first solo exhibition with the gallery, The Legends of the Mysterious Rocks will showcase his visionary tableau narratives. The paintings, all enigmatic rocky landscapes, explore the places of miracles and mysteries. Each mythical composition is characterized by equal parts scientific precision and playful storytelling.

Woodruff's latest cycle derives from a single chapter in a larger body of work, a graphic opera entitled Francis Rothbart, which follows a fastidious feral child who is raised by magpies and other creatures and is repeatedly struck by lightning. As a consequence of the phenomena, the child develops eccentric talents, which he then abuses – leading to his ultimate destruction by the same natural world that once nurtured him. This picaresque saga unfolds in an allegorical environment, much like the topographical constructions behind renaissance religious paintings. Referencing both the Venetian landscapes of Bellini, Piero di Cosimo and Carpaccio, mixed with the unlikely animated backdrops of Jay Ward and Chuck Jones, Woodruff's images bring to mind the fictive gardens of a paradise lost that lingers somewhere deep in all our souls, moist and dark like the caves of the pious saints. Woodruff's images are multi-sourced

amalgamations that echo with familiarity, portraying a world that is not only our own but also exists in the place of our half remembered dreams.

In the Project Room, **Lenae Day's** Prescott Pictures brings together creative writing, costume design, photography, performance, and museum studies, Day relates the intricate hagiography of the titular fictitious film studio and its founding family.



Through the development of comprehensive visual, written, and performative personae and story lines, Day archives and inhabits the professional and personal sagas of the Prescotts. This faux archive – which takes form in Day's elaborate multiplayer performances and photographic staging – is reminiscent of the conceptual dramaturgy behind the work of Cindy Sherman and Eleanor Antin. In the well-researched and reverent mode of the movie lover, Day crafts the Prescott Pictures annals to culminate in an immersive Hollywood Museum experience teeming with intricately crafted ephemera—such as headshots, magazine covers, advertisements, movie posters, hand-sewn costumes, and props. Spanning the rise and fall of Classical Hollywood, Day's Prescott Pictures both reflects and intervenes in the manifold histories and myths related to studio and celebrity constructs. In developing the relationships and tensions between her characters, Day projects exaggerated caricatures of the figures we most revere, admonish, and disregard as we shape our collective pop-cultural narrative.