

Roberto Mollá recent drawings at

JACK

a group show curated by Geoffrey Young

March 18 - April 15, 2006

Kirsten Deirup - Will Duty - Donald Baechler - Angela Dufresne

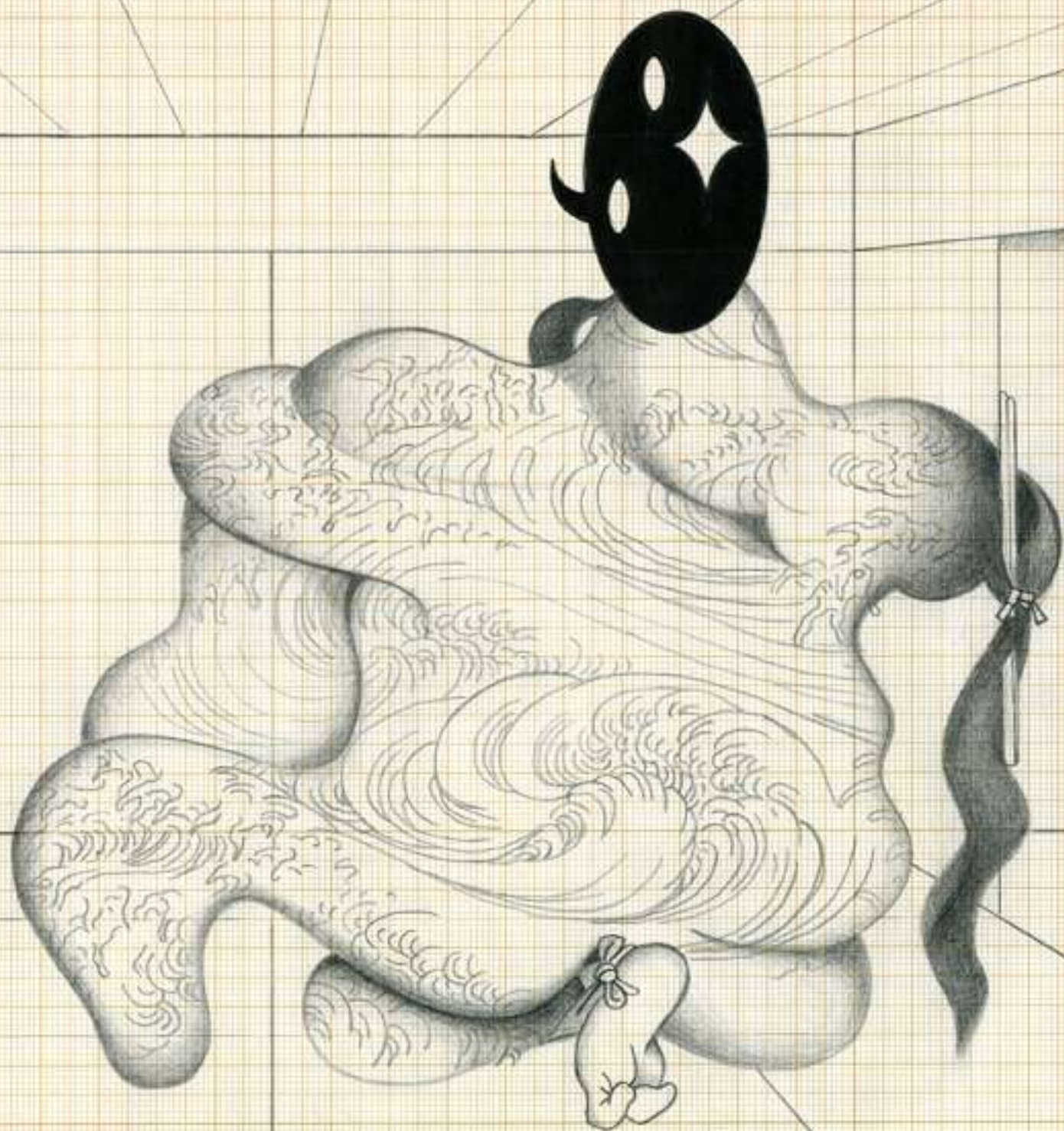
Warren Isensee - Larissa Bates - Cary Smith - Barbara Takenaga

S. Clay Wilson - William Anthony - Eric Fertman - Rebeca Raney

Roberto Mollá - Katia Santibanez - Blaze Lamper - Sean Bluechel

ROBERTS & TILTON GALLERY

6150 Wilshire Blvd., Los Angeles, CA 90048



“Se debe escribir en una lengua que no sea materna”

Vicente Huidobro

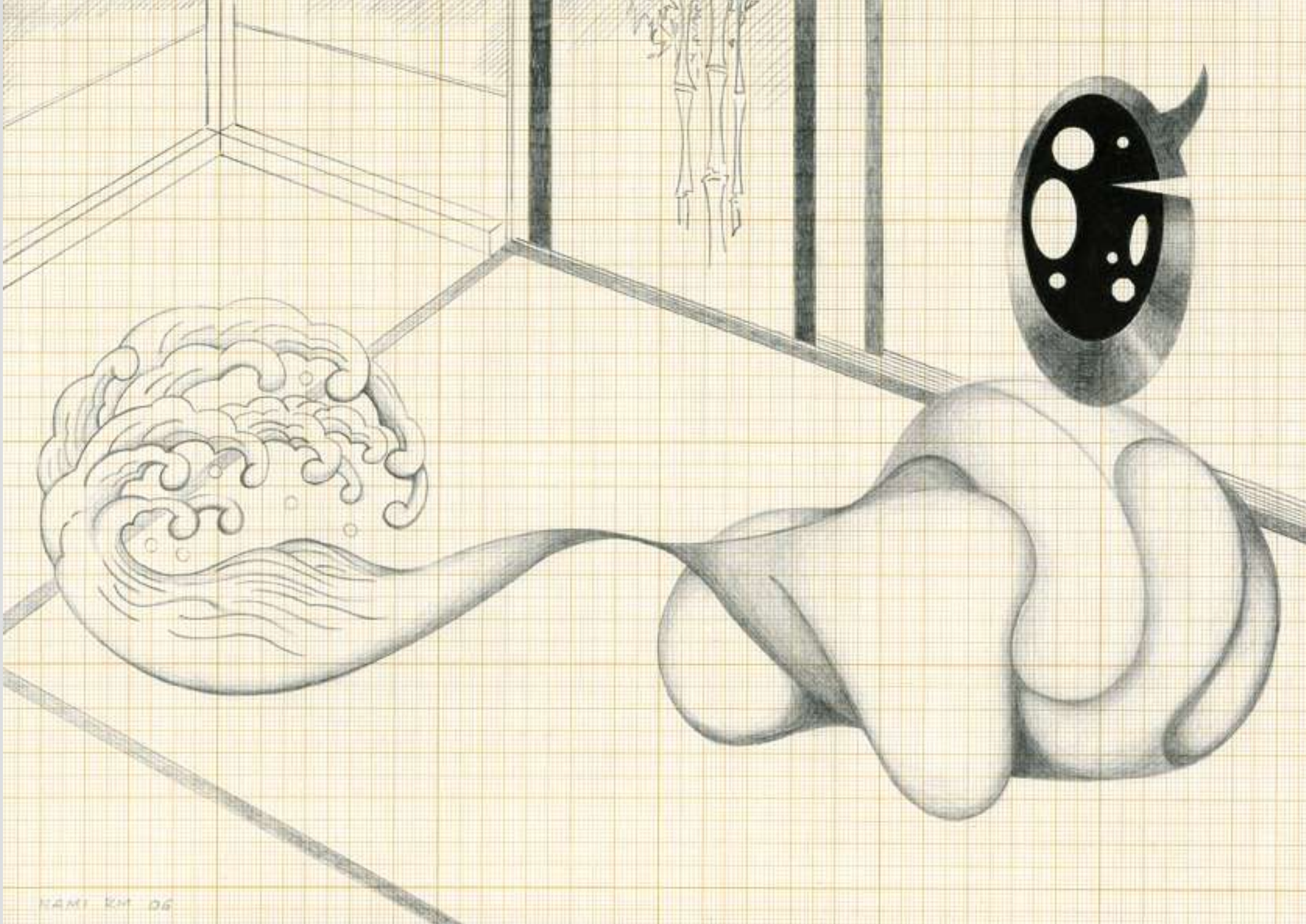
JACK be nimble, **JACK** be quick.

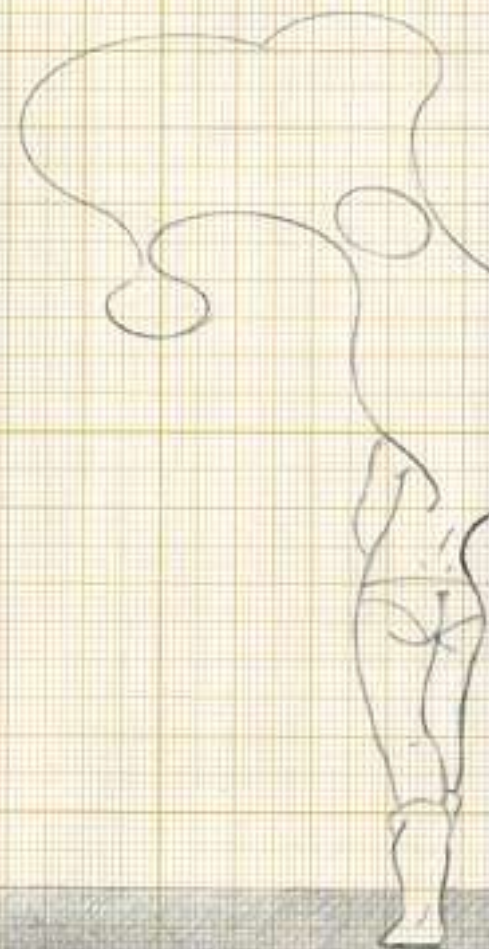
The drawings of 16 artists, all but two from NYC, make up this compact show opening March 18th through April 15th, 2006.

Graphite is the sole medium in Will Duty's tight structures, and in Angela Dufresne's eroticized Americana, as well as in Blaze Lamper's spooky forests and grottoes. Warren Isensee's small colored pencil works are like templates for vast geometries; and the rigorous decorative elements in the works of Katia Santibanez and Barbara Takenaga confirm that obsession pays off. As Cary Smith's wandering gouache line meets with and incorporates symbols of his own personal vocabulary, Larissa Bates tells a different story with her flowering imagination. San Franciscan Zapmeister S. Clay Wilson never fails to turn his drawing into libidinous mayhem, and Spaniard Roberto Mollá, from Valencia, enacts strange surreal rites on his euro-graph paper. William Anthony's satiric jibes at canonical art (for example, Ingres, or Mapplethorpe) are hilarious, and Kirsten Deirup's fearless grotesqueries issue from an angelic hand, a quirky wit, a steady eye. Donald Baechler isolates figures in stained fields, be they old-time telephones, running boys, or flowers pots -among many other subjects- recalling nostalgic silhouettes. Eric Fertman's "heads" are also studies for possible sculptures, ones with hiway systems and Asian symbols embedded in them. Rebeca Raney's colorful "trees" are part of a forest of 100 drawings, many of them sheltering bizarre activities. Sean Bleuchel doubles our pleasure by exactly repeating his offbeat graphite elements in winning combinations.

Drawing is the most revealing of the visual arts, and **JACK** is a revelation.

Geoffrey Young





Roberto Mollá (Valencia, 1966) graduated from the School of Fine Arts San Carlos at the Polytechnic University of Valencia, with a major in Painting (1989).

Since 1992 he has taken part in various workshops at different institutions and universities such as the aforementioned, the Complutense University of Madrid, the Miró Foundation of Palma de Mallorca and the Fine Arts Circle of Madrid. In 1997 he was artist-in-residence at Marunuma Geijustu no Mori in Asaka (Japan).

In 1994, he started showing his work in Tokyo. His paintings has been exhibited in 8 group and 6 solo exhibitions in different galleries such as Kobo Chika and Tozai Bunka Center.

In 2002 he received a joint grant from Ibaraki Prefecture (Japan) and the Valencia Government (ART VISUAL 2001), which allowed him to spend three months working in Moriya City. A few months later he participated in the New York Free Biennial and in group exhibitions organised by the Geoffrey Young Gallery in Massachusetts and the POST Gallery in Los Angeles, California.

In Spain, he has participated in different group and solo exhibitions in the Club Diario Levante, Sala Naranja, OBSERVATORI –Valencia Science Museum-, the Museum of the City of Valencia and the Biennial of Oviedo in 2000, as well as group exhibitions organised by institutions like Bancaixa, L'Oréal, and the UNED. In 2003 he showed his work at the group exhibition Mundos extraños in Sala de eStar Gallery (Seville) and in the travelling show Pieza a pieza organised by the Cervantes Institute.

Last year exhibited his first solo show in Madrid at the gallery Muelle 27 and in Lisbon Art Fair.

< previous drawings

HIGA

NAMI

SARU NO BABA

Ballpoint and pencil on graph paper
21 x 30 cm
2006

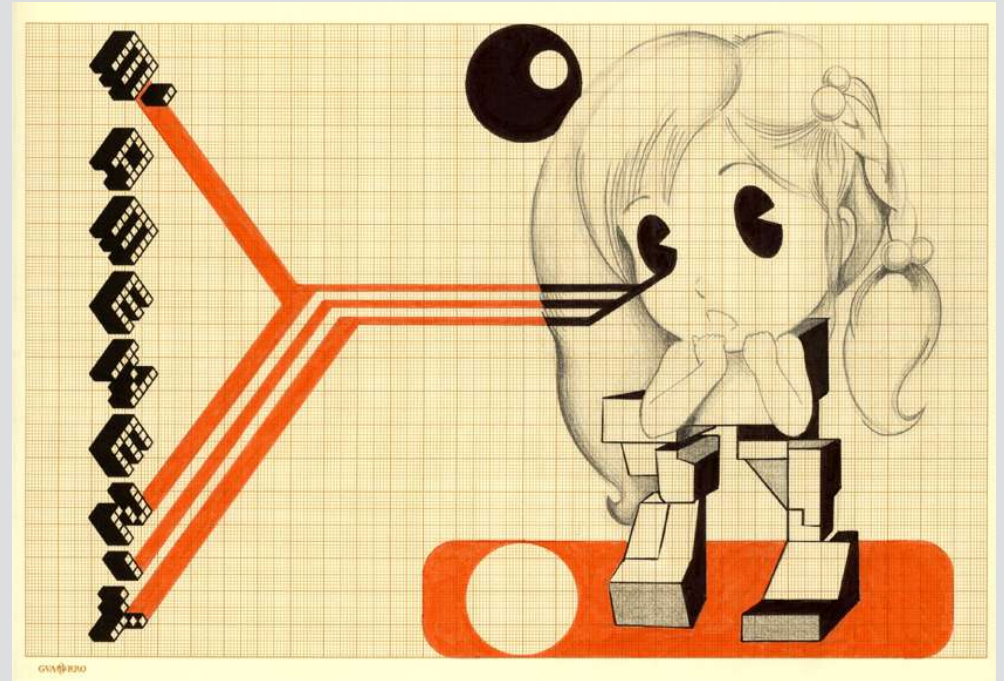


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M'AMENEZ-Y II

M'AMENEZ-Y IV

Ballpoint and pencil on graph paper
21 x 30 cm
2004



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