



LILLIAN BAYLEY HOOPER

AS IT IS

APRIL 12 - MAY 29, 2013



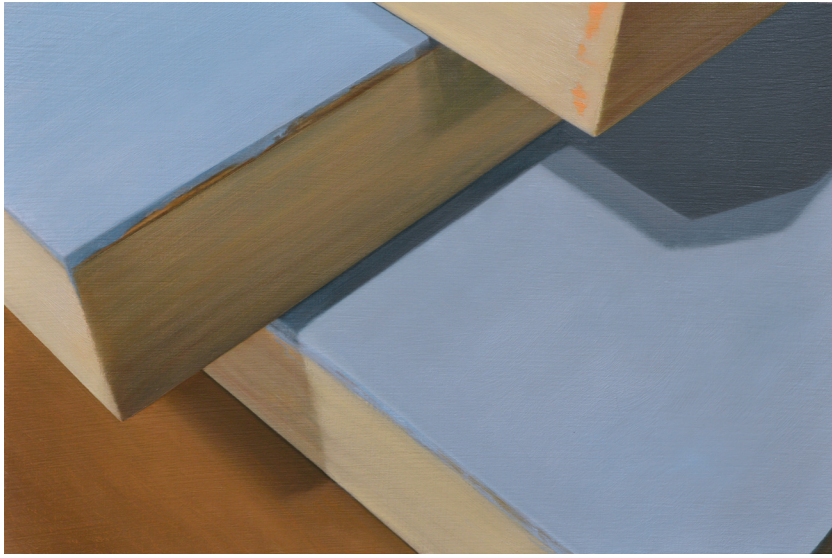
1



2

3





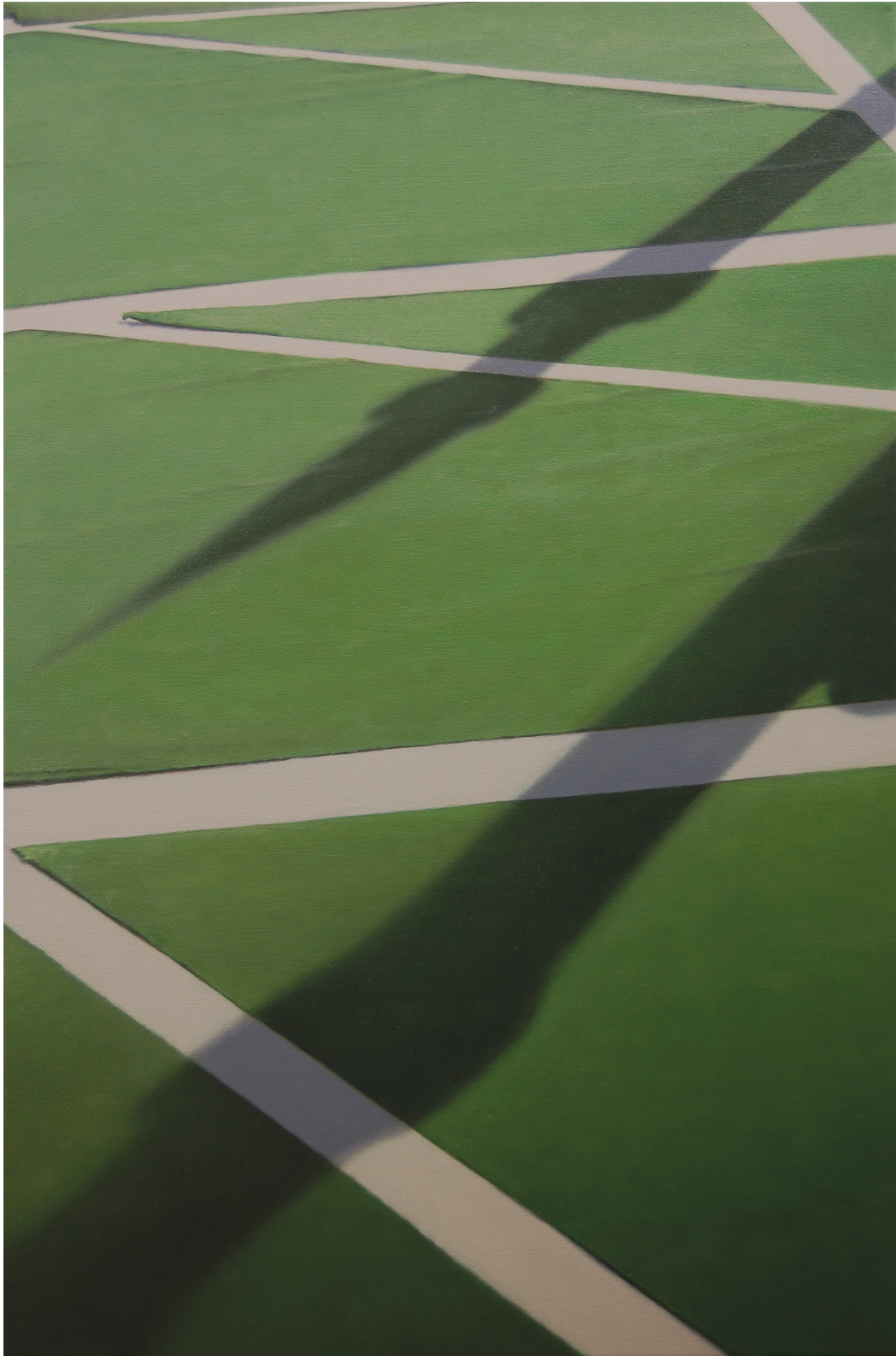
4



5



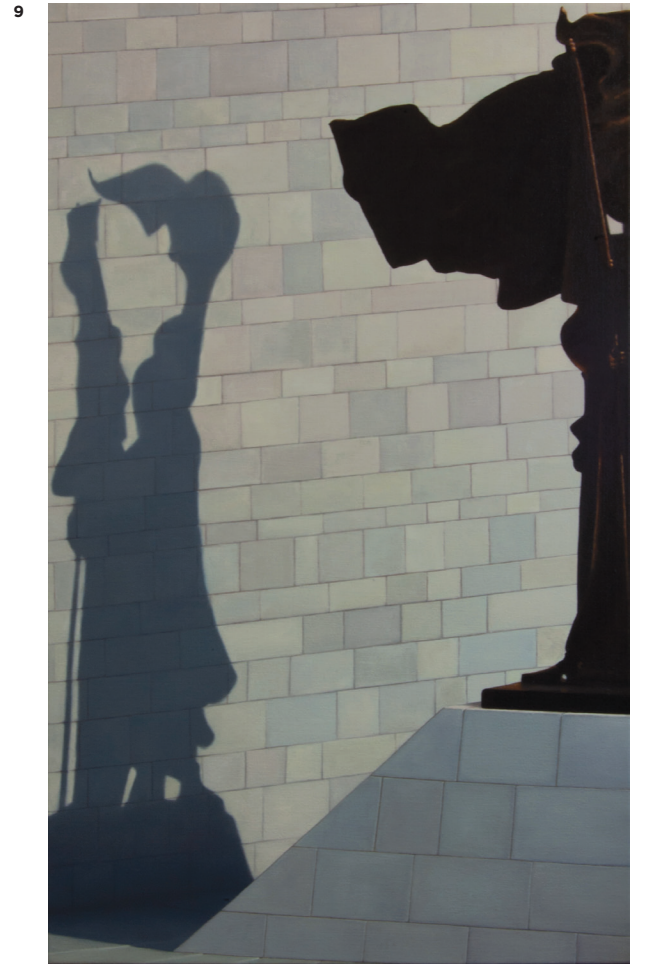
6



7



8



9



MICHAEL SALCMAN.

©EXCERPTED FROM *LITTLE PAXUXENT REVIEW*, SUMMER 2011, EXPANDED IN 2013.

“How does a young painter today make peace with an art world in which photography and image-mediated reality reign supreme, an art world supposedly after the end of Modernism, in which self-reflexive art-historical irony is all the rage (i.e. Post-Modernism), hierarchical thinking has disappeared and painting is thought dead except in the hands of Gerhard Richter? If you are Lillian Bayley Hoover (b.1980) you ignore the bad news, learn everything you can about the constantly mutating form and function of painting, and soldier right ahead... Richter believes in the essential equivalency of abstraction and representation... Hoover does not avoid this conflict; she too makes paintings out of photographs but, increasingly, she combines realism and abstraction on the same canvas... In fact, Lillian Hoover [sometimes] has chosen to go Richter one step better by making paintings based on photographs of imaginary structures constructed through the conceptual model-making or table-top strategy of Casabere and Demand... [in her work] there is a whiff of the romantic and a frank desire to create an emotional response within the viewer... The three-step process of model-making, photographing and painting results in a subtle chilling effect or “distancing,” an emotional coolness superficially similar to that of Richter’s, in which the viewer is encouraged to spend time slowly surveying the surface of the painting without immediately engaging its possibly incendiary content... Hoover is highly aware of the theoretical situation surrounding her own work. She constantly challenges her technical proficiency by creating compositional “errors” to cue the viewer, create unease and challenge our expectations of a “perfect” painting... area[s] empty of any realistic reference clearly indicate Hoover’s profound and growing interest in the abstract composition of her pictures and her blank color scale echoes Richter’s favorite palette of silvery grays. The new architectural paintings also link her to a much younger German artist, Eberhard Havekost (b.1967) of Dresden...”

In Hoover’s most recent paintings the tension between reality and unreality, between representation and abstraction, is further heightened by reduced scale. Her image-mediated sources have shifted from models she has made or found to her own domestic environment. Through severe almost-photographic cropping, a narrow chromatic palette, and the collision of objects across sharply cut borders, Hoover produces an effect similar to that of the early collage-based paintings of Rosenquist. Like his push-button phone and Marilyn’s teeth, the partial views of wall-panels and power cords make her subjects seem strangely foreign. In the end, her sophisticated paintings give of themselves on many levels; while the mind can spend too much time on method and theory, the eye remains beguiled by their (we have no better word) beauty. This is very smart work.



AS IT IS

APRIL 12 - MAY 29, 2013

AS IT IS

1. STALL
2013
OIL ON PANEL
16 × 12 INCHES

2. WINDOW
2013
OIL ON PANEL
18 × 24 INCHES

3. CORDS
2012
OIL ON PANEL
18 × 12 INCHES

4. GESSOED PANELS
2012
OIL ON PANEL
12 × 18 INCHES

5. STRIKE PLATE
2013
OIL ON PANEL
22 × 10 INCHES

6. STAIRS AND MOLDING
2013
OIL ON PANEL
16 × 12 INCHES

COOLER
2012
OIL ON PANEL
18 × 12 INCHES
COVER & LEFT

SITES OF POWER

7. SULEYMANIYE
2011
OIL ON CANVAS
34 × 22 INCHES

8. HALICARNASSUS
2012
OIL ON CANVAS
24 × 35 INCHES

9. MEMORIAL
2012
OIL ON CANVAS
36 × 22 INCHES

FROM HERE

10. STOP
2007
OIL ON CANVAS
56 × 42 INCHES

11. AMERICAN SUMMER
2009
OIL ON CANVAS
40 × 54 INCHES

12. WAR TV
2006
OIL ON CANVAS
58 × 46 INCHES

3000 Chestnut Avenue
Mill Centre 214
Baltimore, Maryland 21211

410 366 2001 phone
410 235 8730 fax
goyacontemporary.com

GOYA CONTEMPORARY
GOYA-GIRL PRESS