

EARTHLY DELIGHTS

NEW PAINTINGS | TED RANDLER

Eric Schindler Gallery
April 12th – May 10th 2019



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Eric Schindler Gallery

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So it's probably that I am a little obsessive compulsive, but whenever I've looked at paintings I've focused on the whole of the paint engineering. Particularly if the painting is made by glazing, the weave of the underlying canvas will create a distracting grid from what is being rendered.

I totally understand when viewers read pointillism into my work, but I am not really coming from that technique as much as I'm trying to be aware of the brush strokes as individual objects of beauty that create an image and a surface. I've seen this similar surface in all sorts of works like in this oil-on-panel detail of "Isabel of Portugal with St Elizabeth" by Petrus Christus (1460) on the left. Created by the stress of environmental elements over time, the varnish and pigment have cracked into this almost tactile veneer that to me actually adds to its beauty.

On the middle detail of my "Dog and Butterfly" painting, I strive to achieve a similar veneer through the layering of brush strokes. This has led me to appreciate the techniques used by the Ukiyo-e Japanese artists from the 17th through 19th centuries, the same artists who influenced the Impressionist painters.

Ukiyo-e balances the graphic design of each mark with the subject that is being rendered as in the woodblock print of New Yoshiwara (Shin-Yoshiwara) on the right. Painting this way requires that you own and commit to each mark in a single stroke. There is no physical blending of paint — it's all an optical illusion created through a cloud of random marks layered upon marks. Sometimes the mark draws, sometimes the mark colors, and sometimes it does both.



Painting Paradox

While painting, you aren't satisfied until the work is completed; though once completed, you aren't satisfied because you're no longer in the thrall of the creative process.

Earthly Delights

To me a good painter is like a street magician performing card tricks right in front of you. The deck is shuffled and fanned while you stand spellbound waiting for something extraordinary to happen with everyday objects. Even though you've seen every gesture the magician makes, you are amazed when your card is presented. The magic isn't in the turn of the card but that you will stop on the street long enough to trust a stranger to amaze you.

Artists who show me how they got to their final compositions, who leave a painterly trail of their process, and who take everyday objects and events as their subject matter and still somehow create something beautiful and intriguing are magical.

Invariably, when you tell people that you are a painter, they ask you what you paint. I have to check my first impulse to say, "everything." In art school in the 1970's, we identified artists by what they painted. Oh he's the guy who paints cakes, or the woman who paints quasi-figurative horses. It was a meta-tag for entire careers. It's probably a contemporary result of branding for gallery exhibitions.

I'm more like the easel painters from the late 19th century who painted from what they encountered on a daily basis rather than what might look good in a 2000 square foot white gallery space. Somewhat autobiographical, the images I pluck from the photo stream on my phone, paintings from art history found on the internet, flowers I see on the way to work, people I sketch on the metro, or even background dancers from videos I watch on YouTube are spun intuitively into my work.

I like the way interior designers will place flowers or decorative objects in front of paintings. I'm fascinated how the contemporary objects will change the historical paintings by their mere placement. It's a magic trick that allows a still life to become a landscape, a figurative work, or create an ironic moment.

Honey Bear
48 x 36 inches
acrylic on canvas
2018

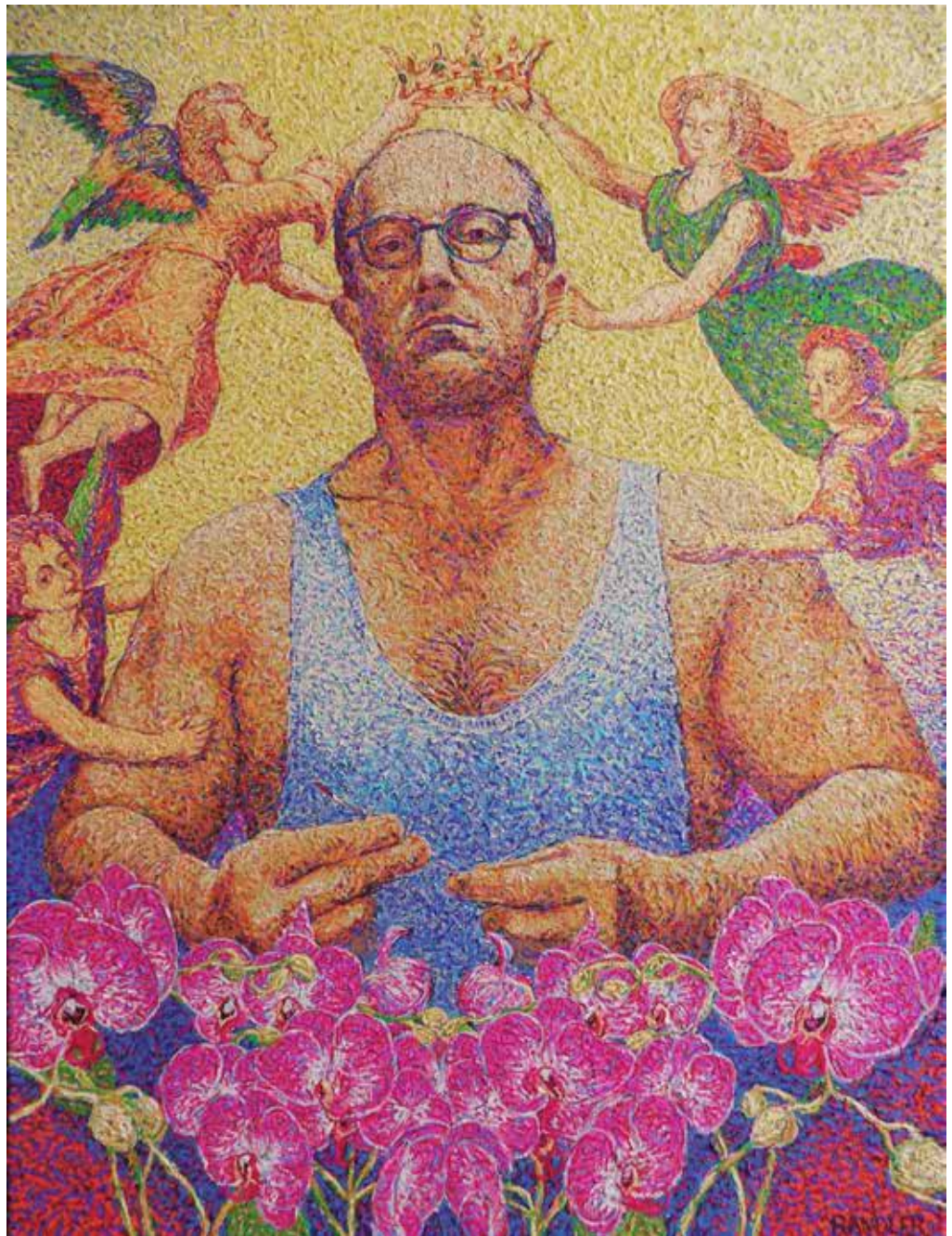


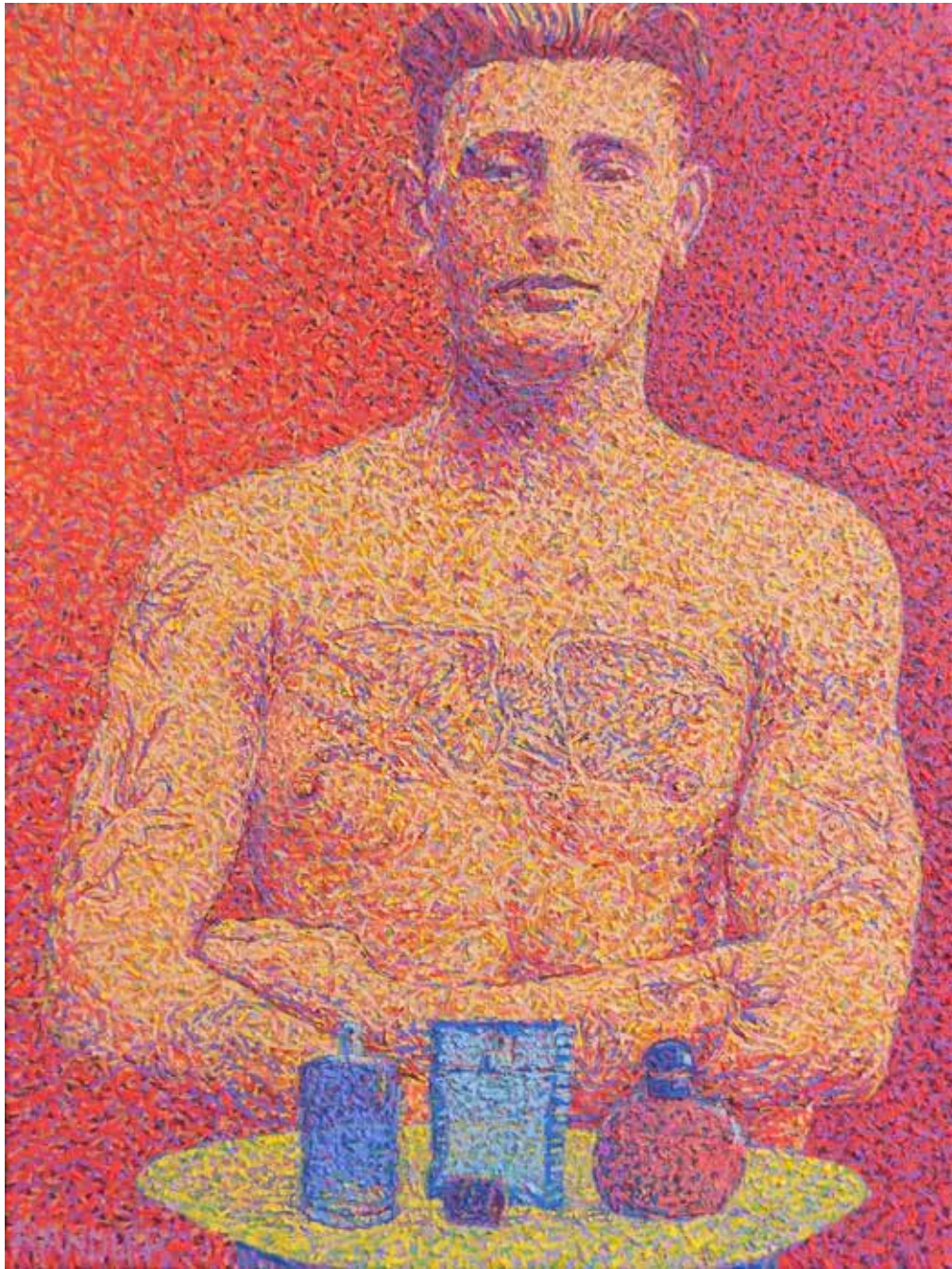


I Am Superman And I Know What's Happening

36 x 48 inches
acrylic on canvas
2017

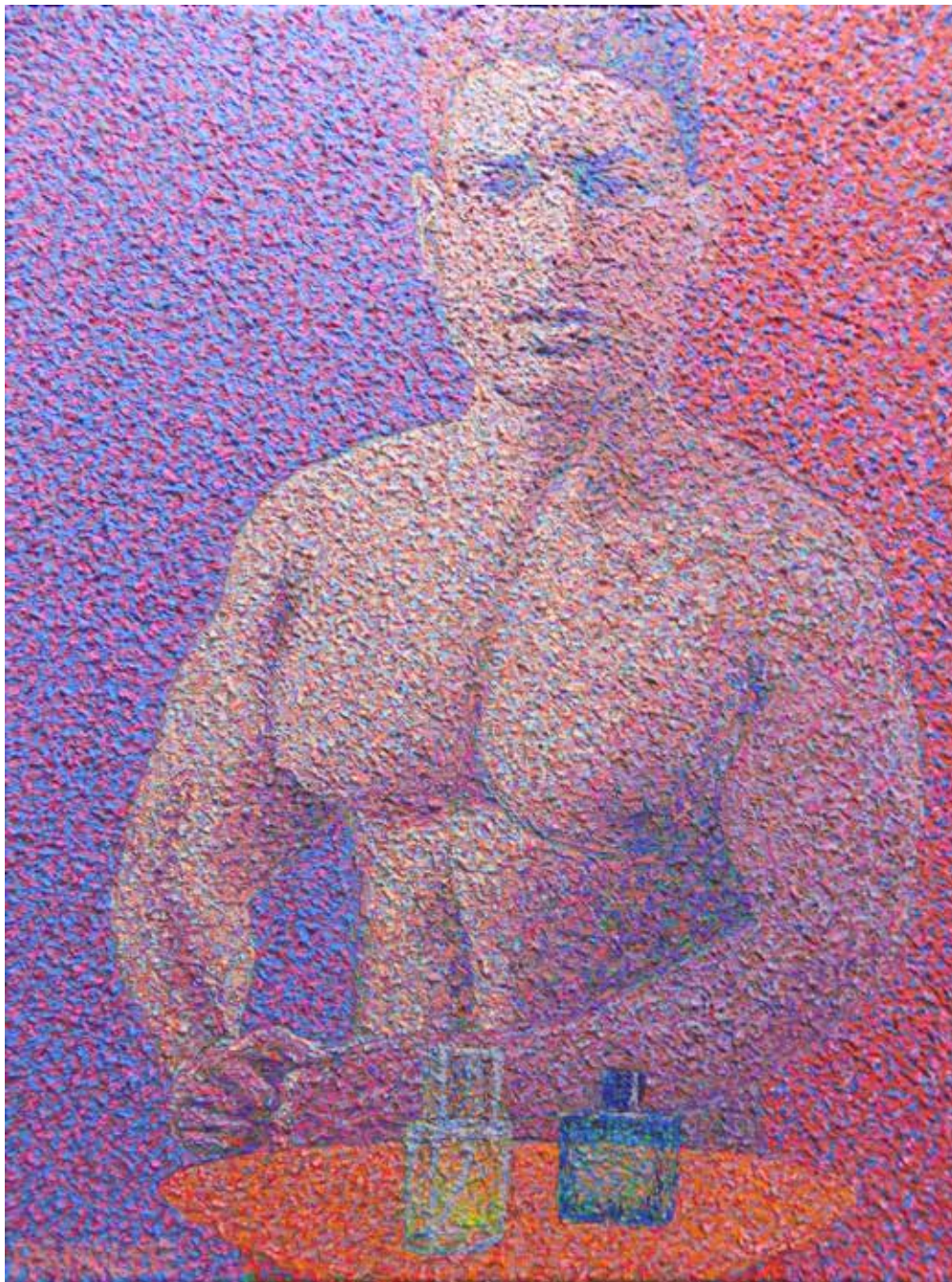
*That Afternoon,
Ted Received
His Artist License*
24 x 18 inches
acrylic on canvas
2018





***Dog and Butterfly:
Painting of
My Dog Morgan
if He were a Man***
16 x 12 inches
acrylic on canvas
2018

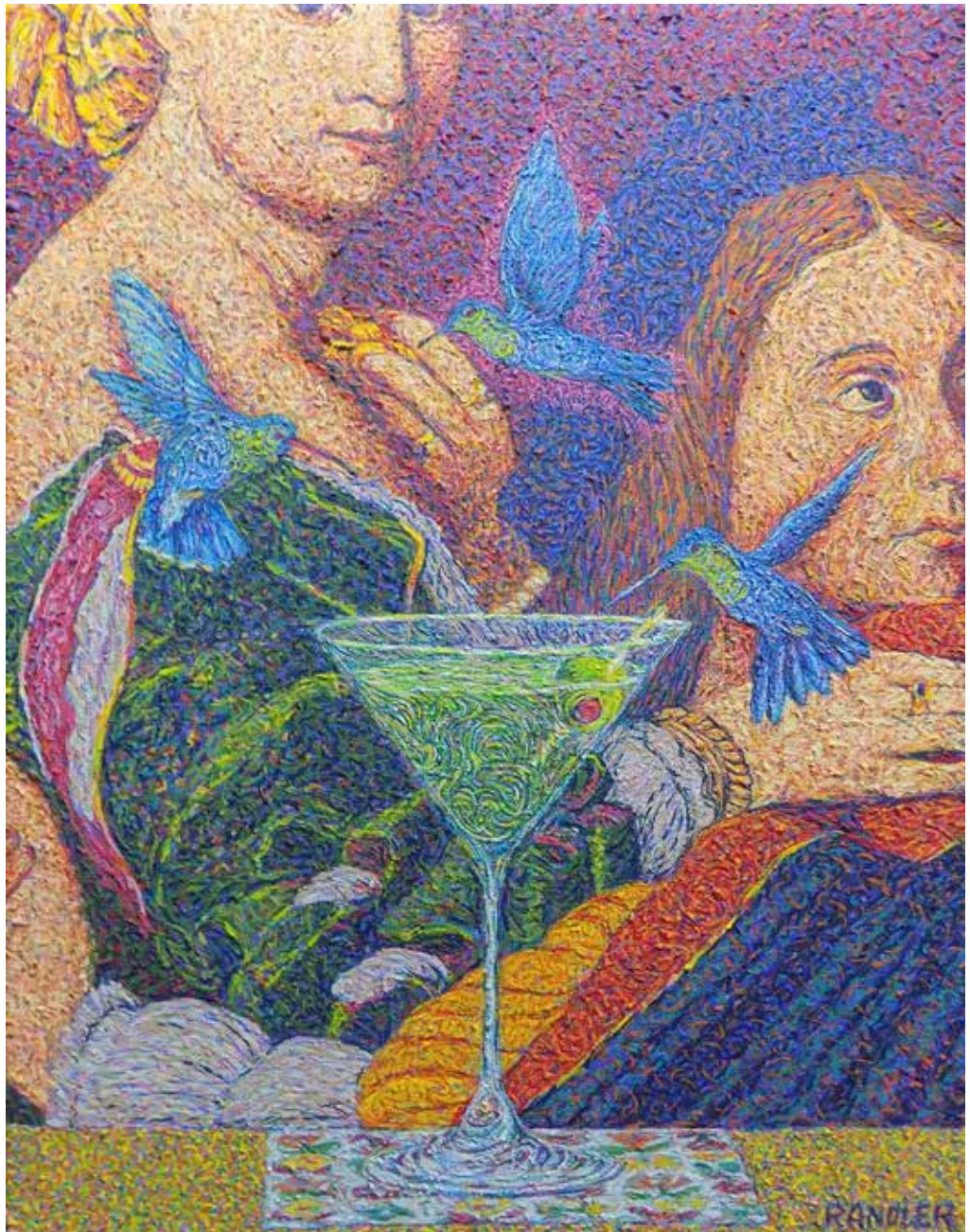
***Magic Man:
Painting of
My Cat Rocky
if He were a Man***
16 x 12 inches
acrylic on canvas
2018

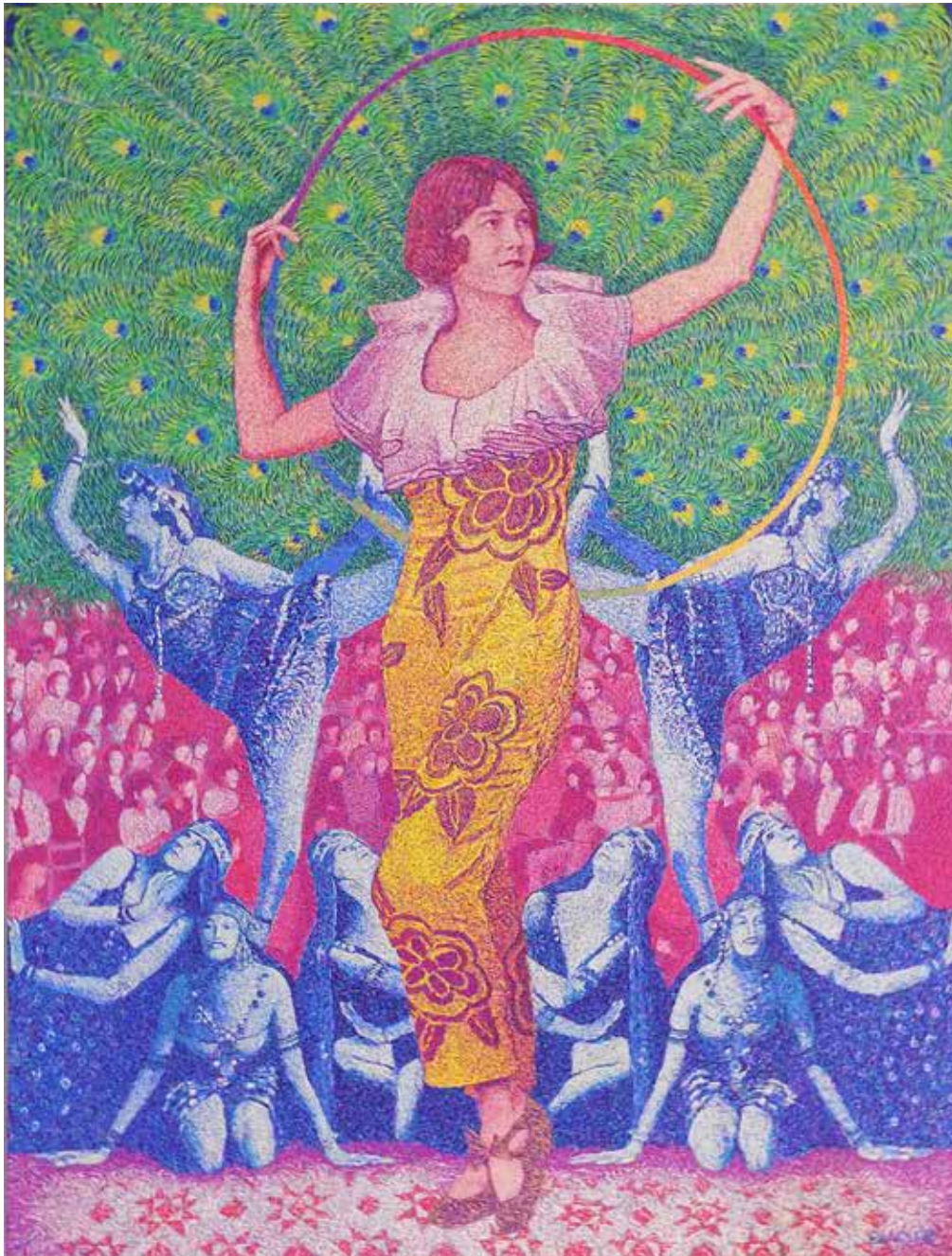




Girls Talk
14 x 11 inches
acrylic on canvas
2018

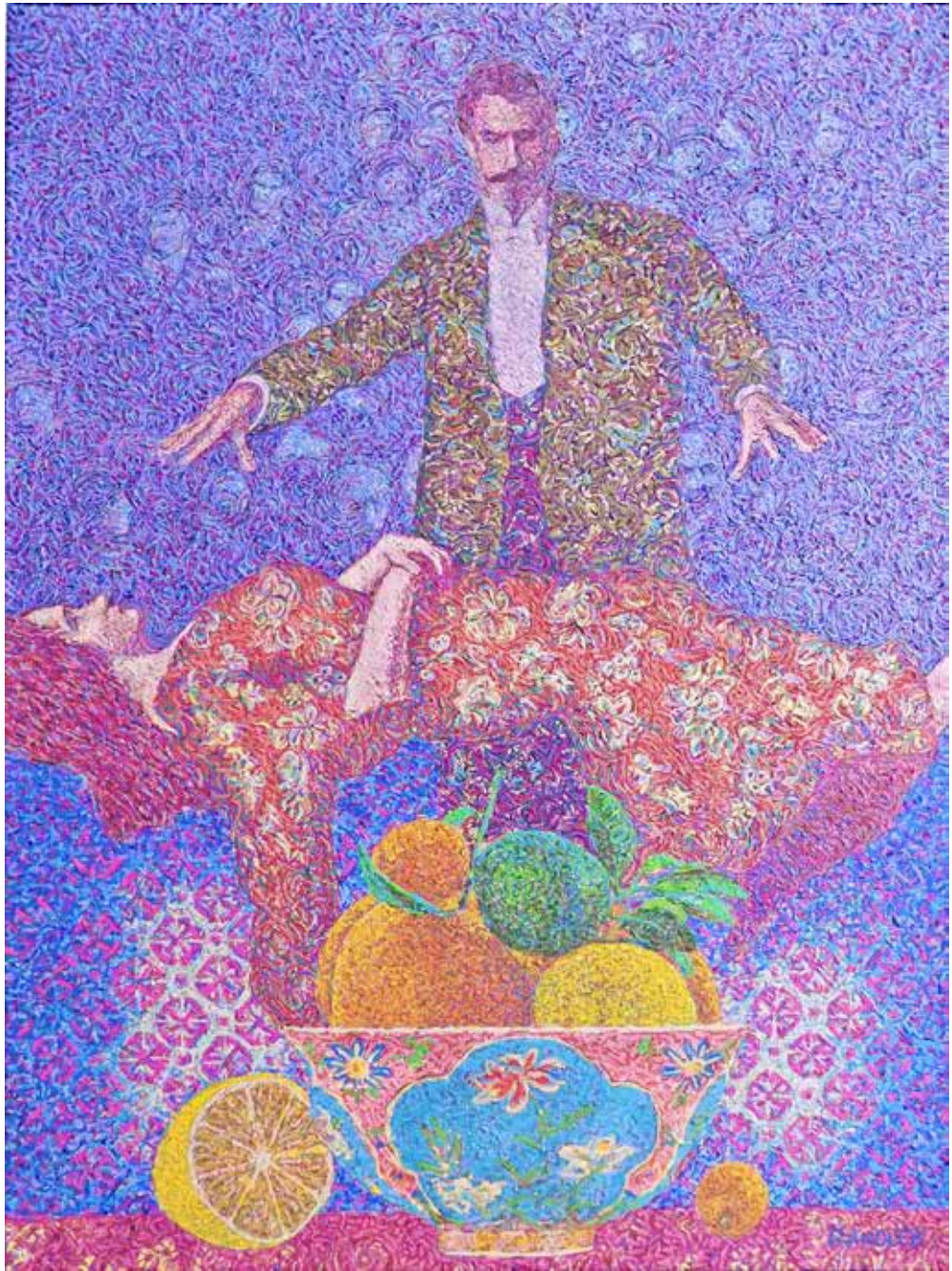
*Make
a Little Birdhouse
in Your Soul*
14 x 11 inches
acrylic on canvas
2019





She's a Rainbow
42 x 36 inches
acrylic on canvas
2018

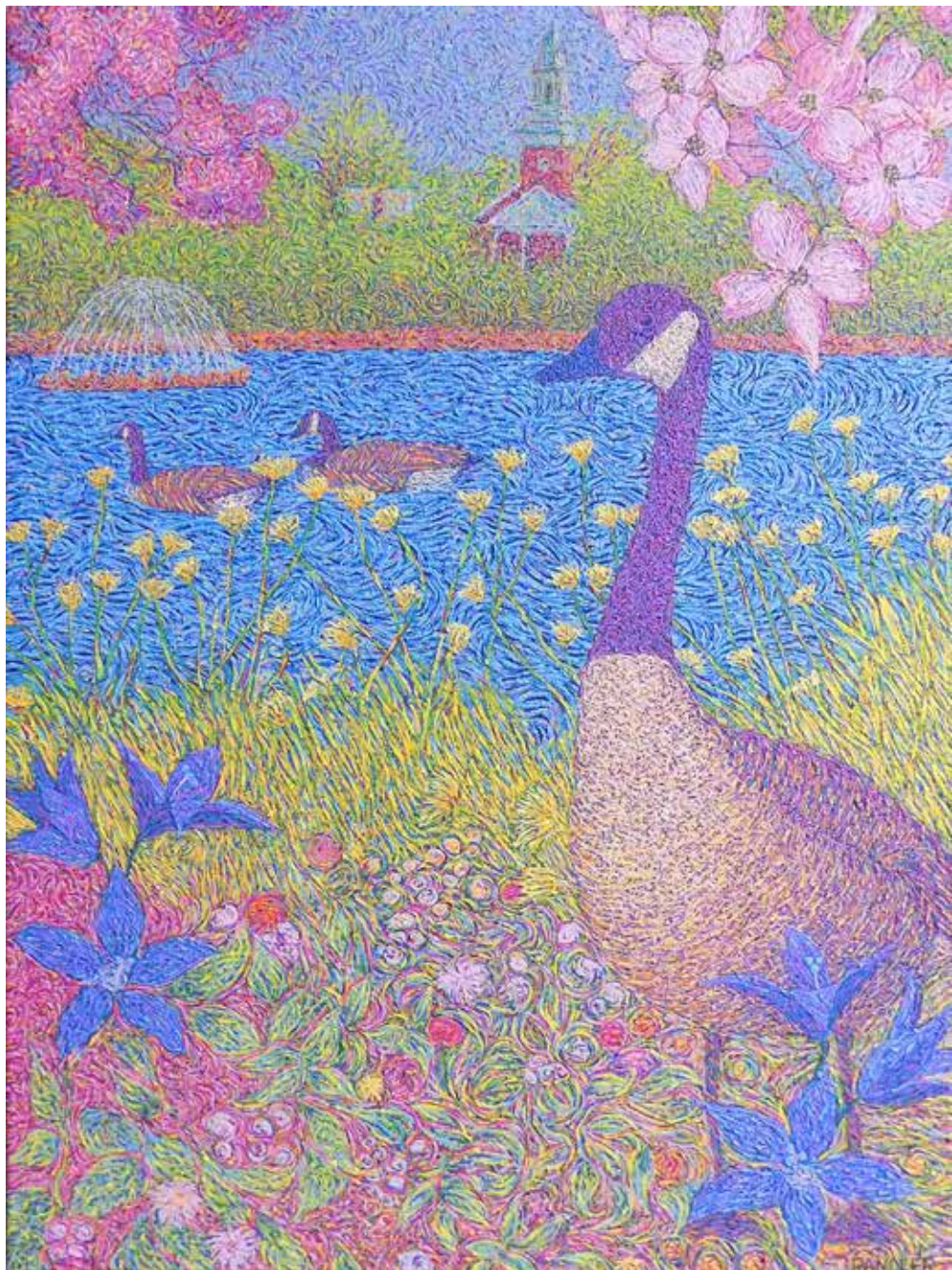
***Total Control
Over You***
24 x 18 inches
acrylic on canvas
2018

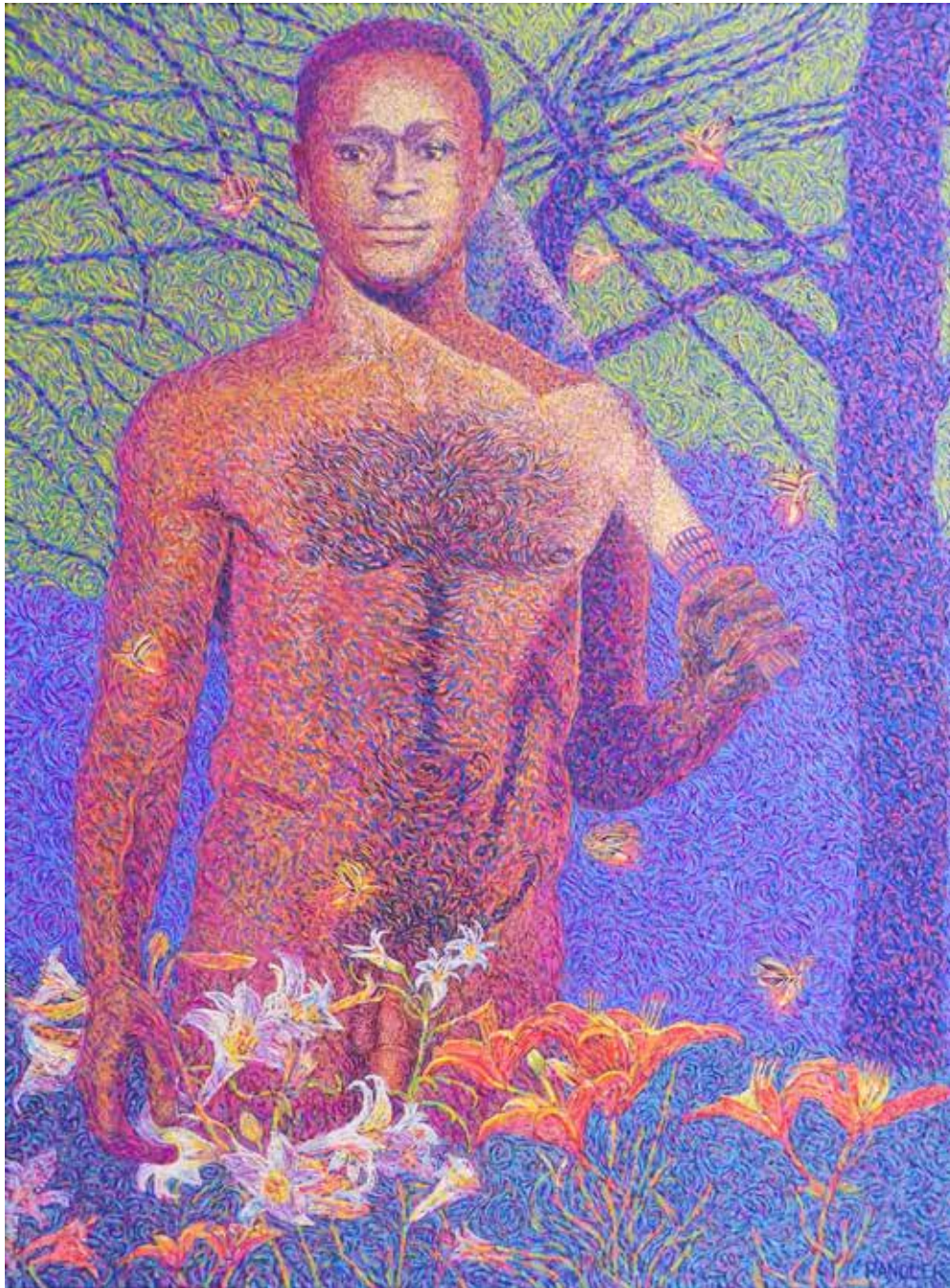




***We Are Stardust
We Are Golden***
24 x 18 inches
acrylic on canvas
2019

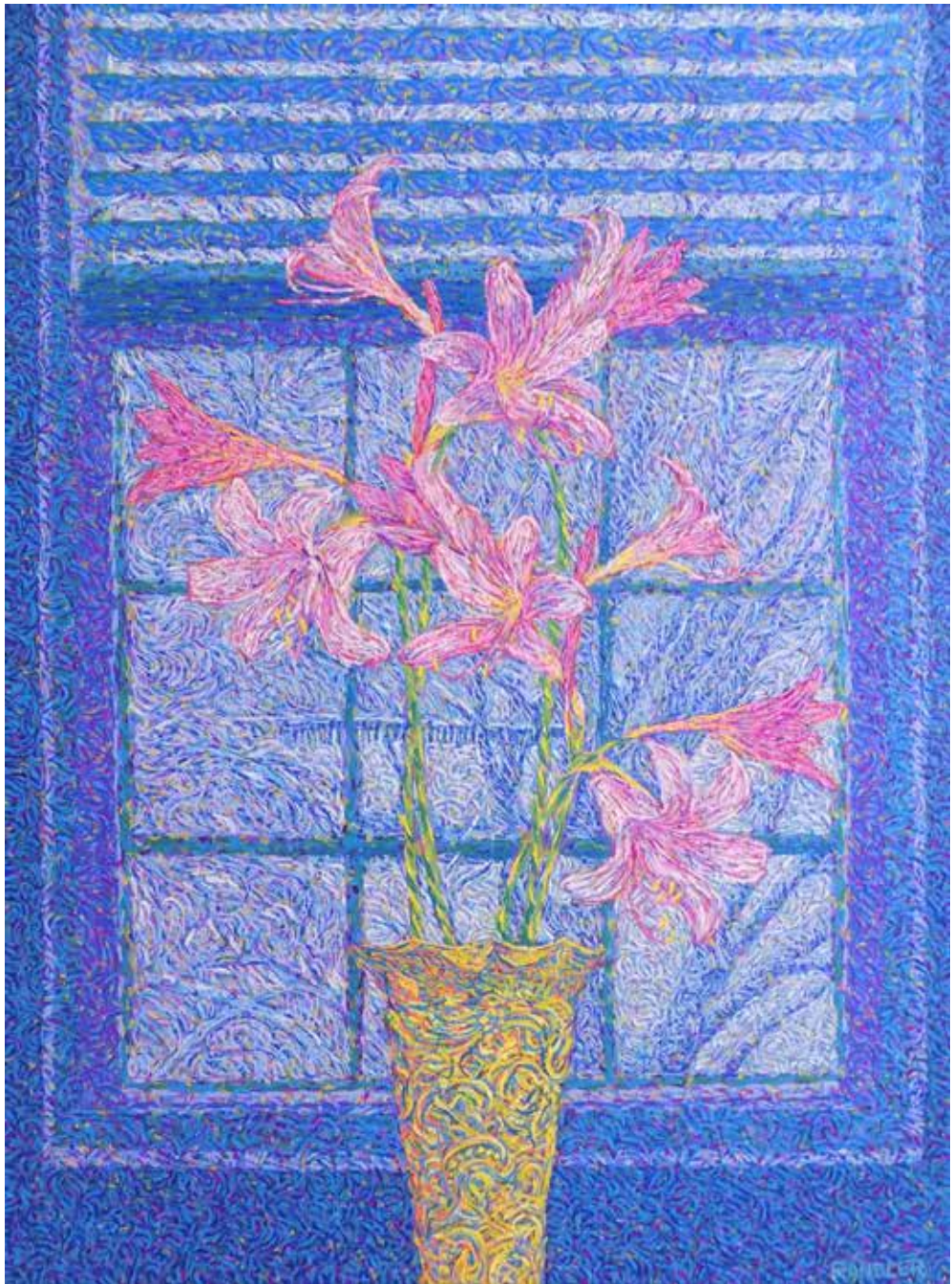
Floating World
24 x 18 inches
acrylic on canvas
2019





*In Your Eyes
I See the Light
and the Heat*
24 x 18 inches
acrylic on canvas
2019

Blizzard Flowers
24 x 18 inches
acrylic on canvas
2019





TED RANDLER (b. 1959, Stamford, Connecticut) spent a large part of his childhood moving with his family to New York, Illinois and Texas before settling in Bowling Green, Virginia. He earned his Bachelor of Fine Arts from Virginia Commonwealth University in 1982 and Masters of Fine Art from Syracuse University in 1985. After graduate school, he resided in New York City for a number years before relocating to Virginia.

Highly influenced by popular culture and mass media – particularly his interest for magazines and television – his early artwork predates the age of the internet.

As an early-adopter of desktop publishing, Randler followed a career into graphic design and publishing. His work in commercial multi-media led into video production and later development with web and mobile applications.

In 1998, along with his husband David Smitherman, Randler established Palari Publishing LLP, an independent publisher of books, magazines and web applications. Among the publications Palari launched included URGE, a regional fine arts journal that Randler led as well as contributed art criticism.

URGE later evolved into the arts section of Greater Richmond Grid a publication that Palari sold in 2010. Following the sale of the magazine, Randler moved to the Metro Washington D.C. area where he currently lives and works.





**I wish I could paint as
good as toast smells.**

#arttheory

[instagram.com/tedrandler](https://www.instagram.com/tedrandler)

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