



If Your Colors Were Like My Dreams

TED RANDLER
NEW PAINTINGS

ERIC SCHINDLER GALLERY

OCTOBER 25TH - NOVEMBER 30TH 2024



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DIVINE THINGS

I don't paint in a planned series of related works. I use each painting as a stepping stone to the next one. Looking at the pieces in this show, I can see now how there's a definite lineage of change in technique and subject matter.

Actually, the evolution of genres in "If Your Colors Were Like My Dreams" occurred over the course of these last three years. "What The Purple Martin Saw In The Garden Mirror Ball" was the final painting of 2021 that led to a new year of my using nature as a resource for motifs. I like to break apart the elements of a landscape – the patterns, space, light, flora and fauna – to create compositions that aren't necessarily depictions of specific places inasmuch as they are re-imagined garden spaces.

As with all compelling dreams, there are elements of truth that I pull from life. But then the demands of the painting process transform the nature scenes into designed, artificial spaces. I'll want the composition to swirl out from the center, or I'll create "almost patterns" of flowers from their original random placement. It is similar to when gardeners try to achieve a type of artificial design over nature's seemingly chaotic growth.

In 2023, the human figure and domesticated animals entered the compositions. Early on, with the first two works, "Cat's Cradle" and "Queen," I can see where the previous year of painting the twisting tendrils of plants and wavy reflections of water had loosened my brushstrokes into spinning calligraphic marks. I continually balance the verisimilitude of what I'm depicting with preserving the painterly marks I use to create the image.

Similar to examining the elements of a landscape, I wanted to explore what constitutes a portrait as opposed to a figure in a narrative format. To me, a single figure in a composition is a portrait; the minute you add a second figure, it becomes a drama.

I have always had an ardent interest in art history and using it as a resource for images and compositions.

In some cases, as with "Cat's Cradle" and "Queen," I'm overtly interpreting existing historical works. Although, with other paintings like "Floating Flowers," I'm making subtler references when I incorporate just the background scenery from the 1852 work "Ophelia" by Sir John Everett Millais.

At some point towards the end of 2023, I noticed that when I source a historical work for images, I have a tendency to mimic the light of the paintings. Gradually, I had replaced the sunlit, saturated hues of the garden paintings with the more somber ambiance of 19th-century tonal portraits.

In 2024, I was watching a movie from the 1950s and it occurred to me that the Technicolor presentation of perfectly-lit figures wearing glamorous makeup and performing on stylized sets was very similar to the Neoclassical features of paintings by Jean-Auguste-Dominique Ingres and Jacques-Louis David.

I began to paint faux movie scenes to capitalize on the Technicolor effect and exaggerated patterns of shadows made by key lights. These works also enmesh the figures in a whirl of patterns and textures as in "The Oracle" and "Tiger Lounge Rendezvous" where the compressed compositions read like woodblock prints from Toyohara Chikanobu's "Beauty Pictures" series.

While I had tackled landscapes and portraits, there was still another genre to address in the still life – the ultimate artificial space. As a memento mori, the still-life elements of fruits, flowers, pretty collectibles, instruments, and curios are presented to remind the viewers of the brevity and fragility of life. In reality, it was more of an excuse for 17th-century Dutch painters to show off their skills with realism.

In watching Technicolor movies, I am fascinated by the objects in the foreground and background. My still lifes create narrative play between the viewer and the objects and figures in photos, in reflections, or in the background. For example, in "Jolene," if we follow the logic of the composition, anyone who views the painting is standing next to the woman in the mirror.

“The earth is rude, silent,
incomprehensible at first;
Be not discouraged
~ keep on ~
there are divine things,
well envelop’d;
I swear to you there are divine things
more beautiful than words can tell.”

Walt Whitman



What The Purple Martin Saw In The Garden Mirror Ball 20x20 inches acrylic on canvas 2021



Blue Heron at Water's Edge 20x20 inches acrylic on canvas 2022

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The Strawberry Thief In David's Garden 20x20 inches acrylic on canvas 2022



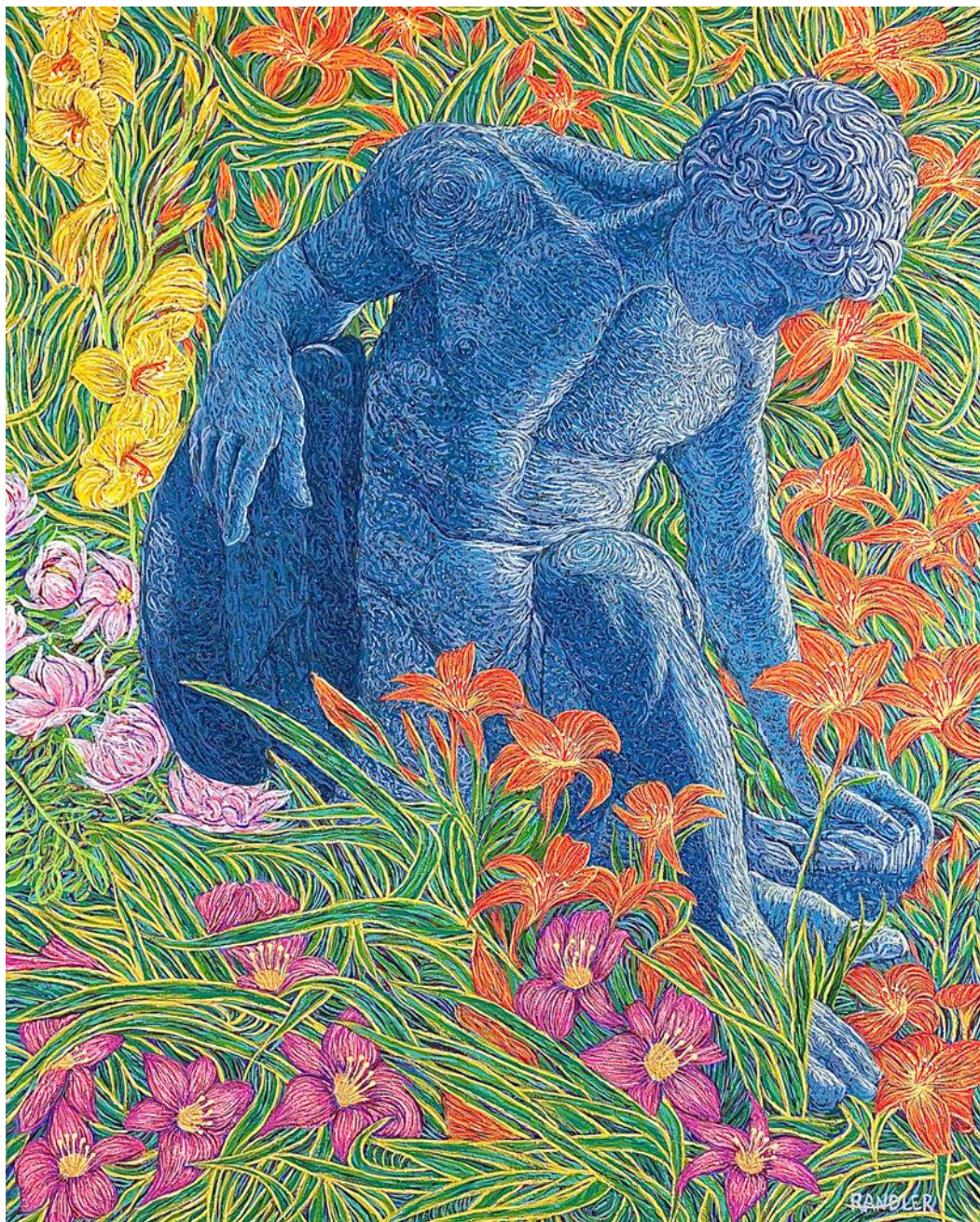
Hoot 20x20 inches acrylic on canvas 2022

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The Three Fates 16x20 inches acrylic on canvas 2022



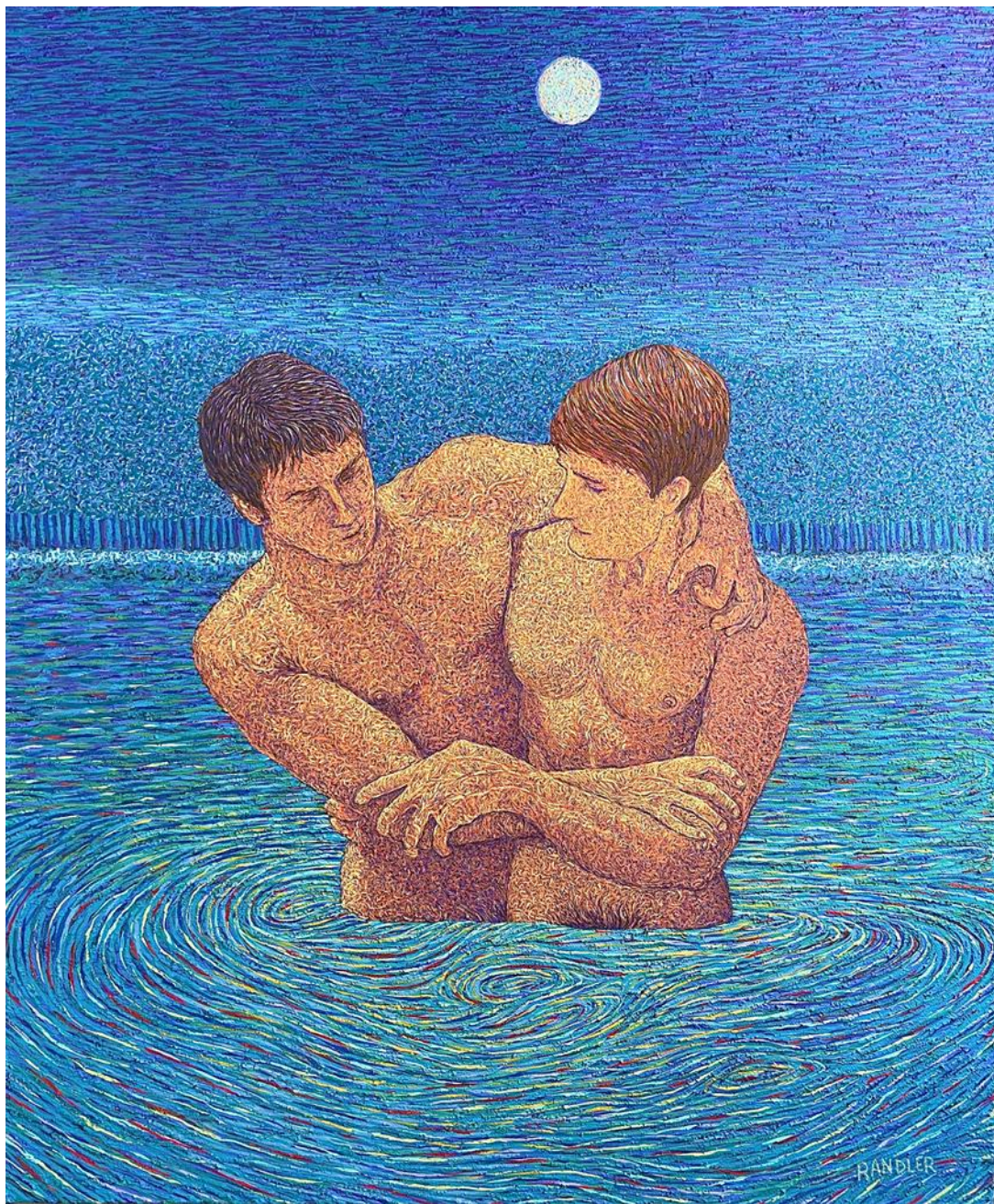
Broken Heart Gardens 20x16 inches acrylic on canvas 2022



Cat's Cradle 20x16 inches acrylic on canvas 2023



Queen 20x16 inches acrylic on canvas 2023



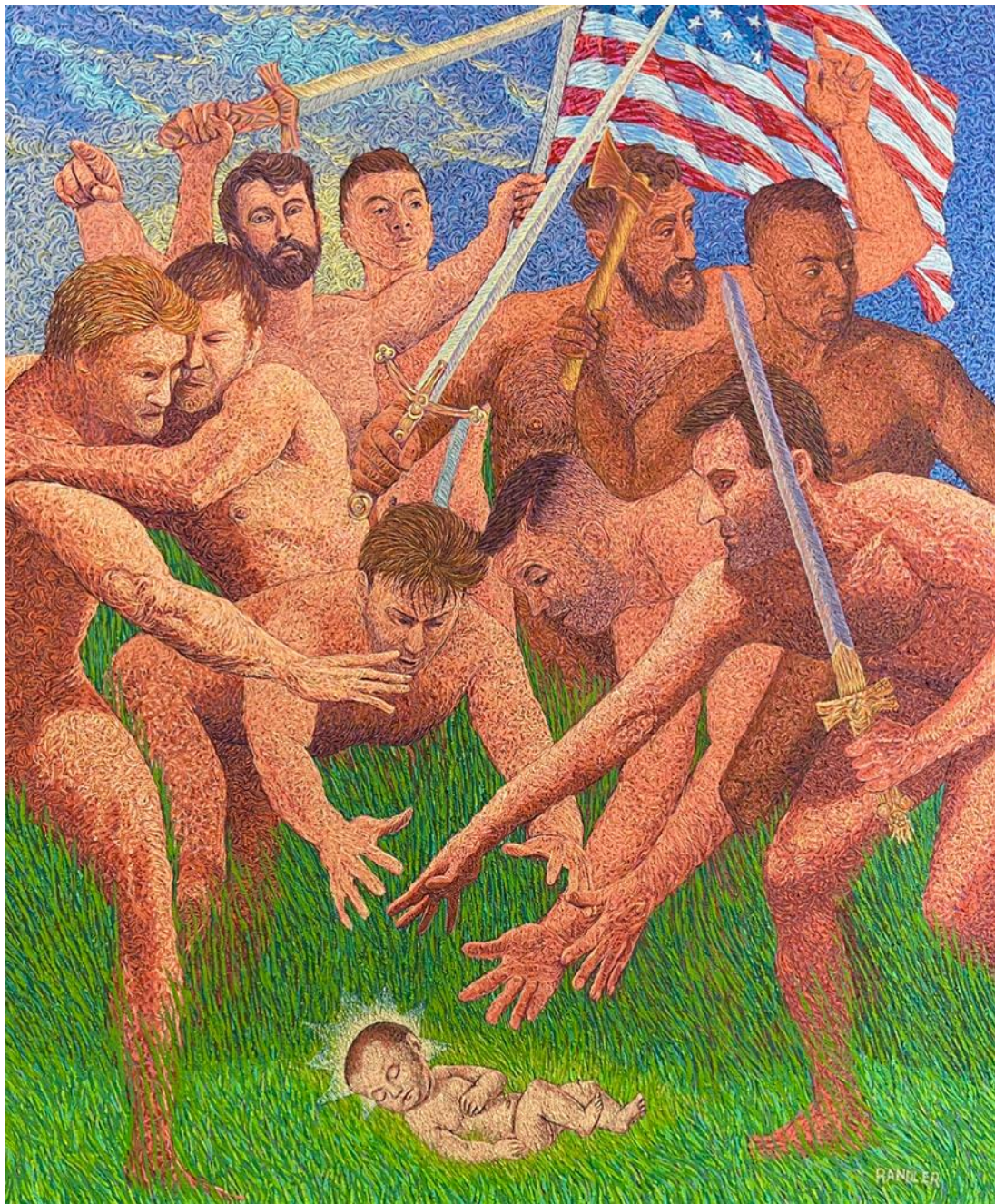
Night Swimmers 24x20 inches acrylic on canvas 2023



Floating Flowers 20x24 inches acrylic on canvas 2023



Bird Watching in Honeycrisp Orchard 12x16 inches acrylic on canvas 2023



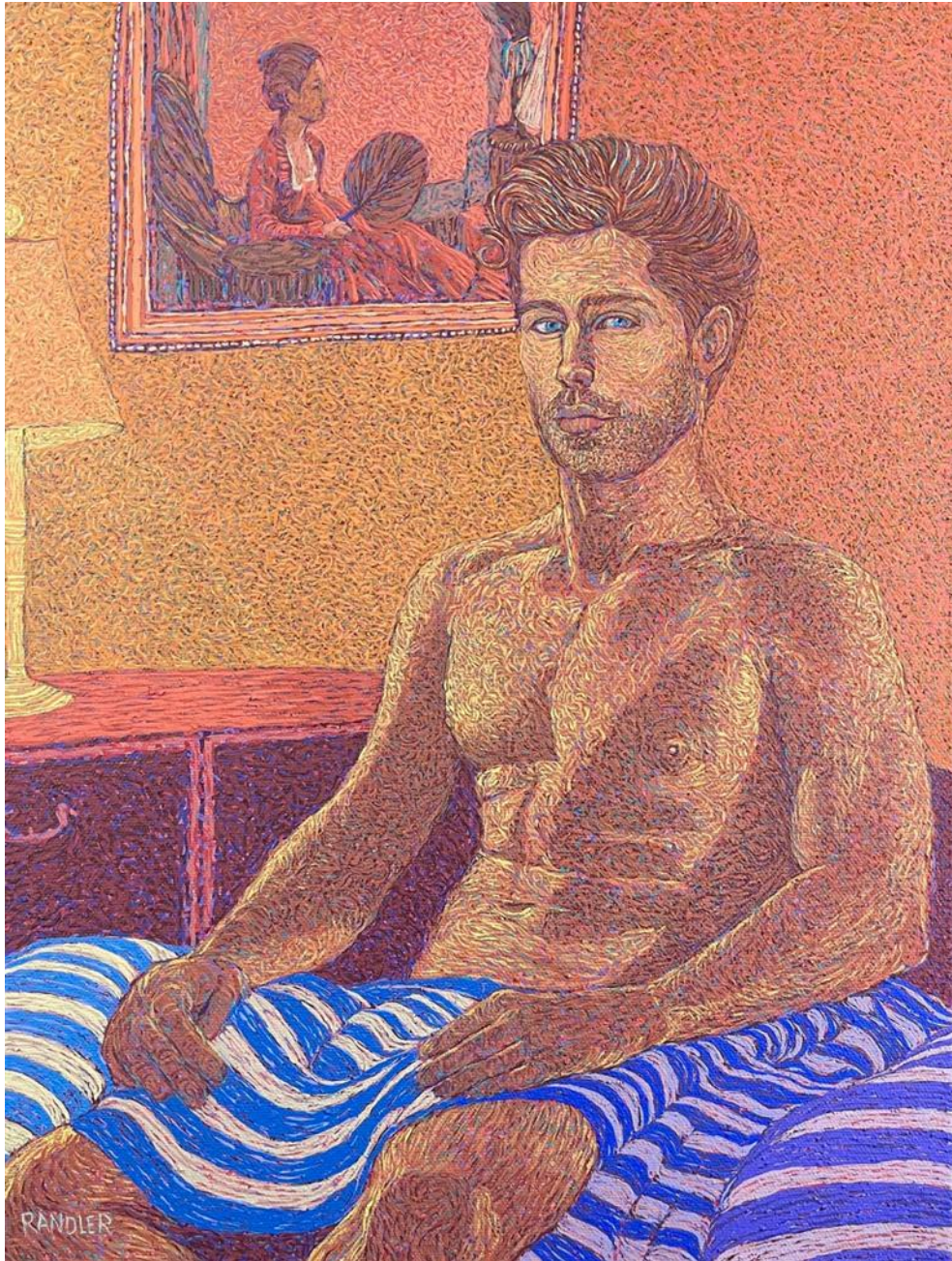
Crusade for the American Baby Jesus 24x20 inches acrylic on canvas 2023

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If Only He Had... 16x20 inches acrylic on canvas 2023



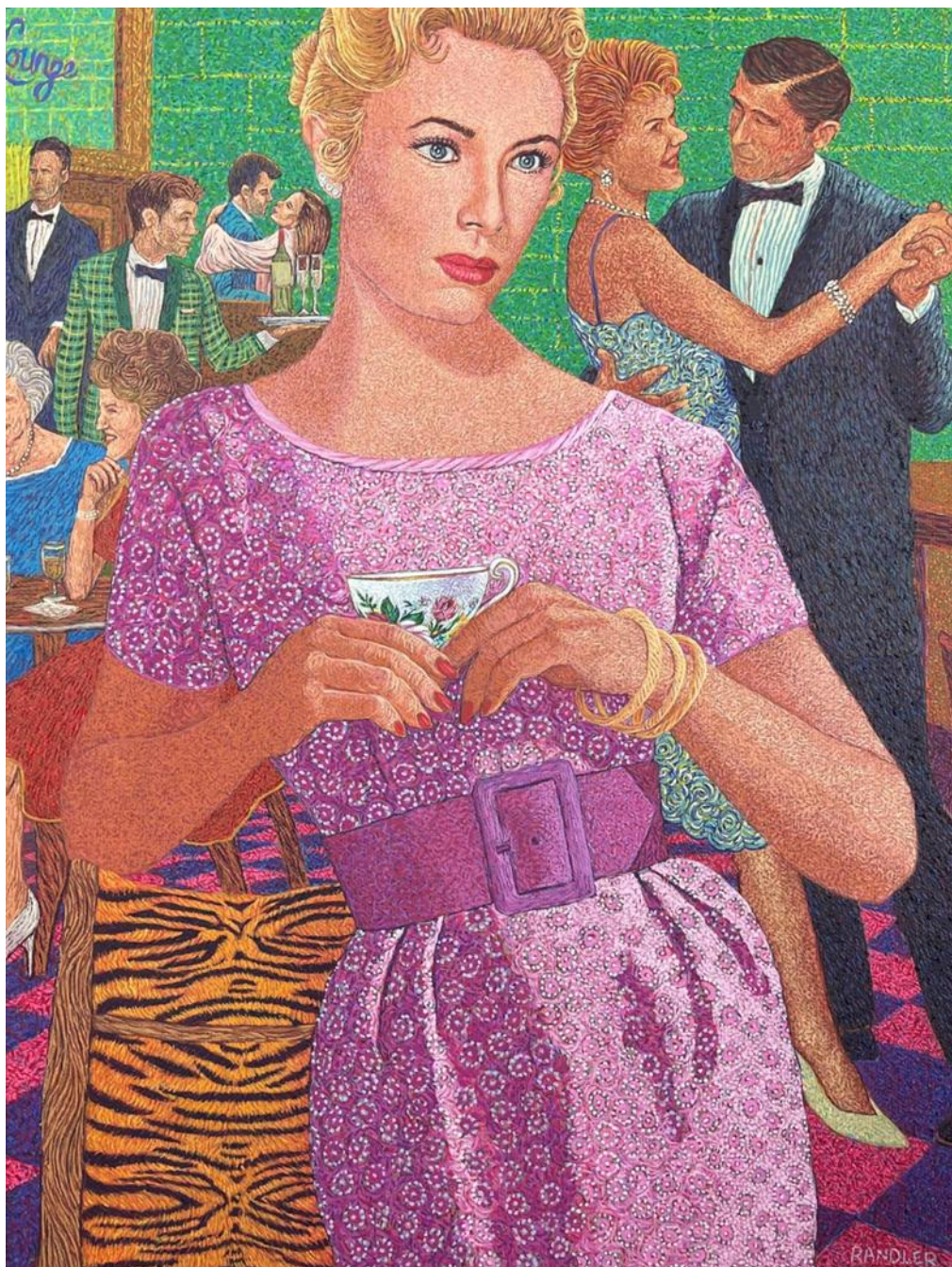
Sonder 16x12 inches acrylic on canvas 2023

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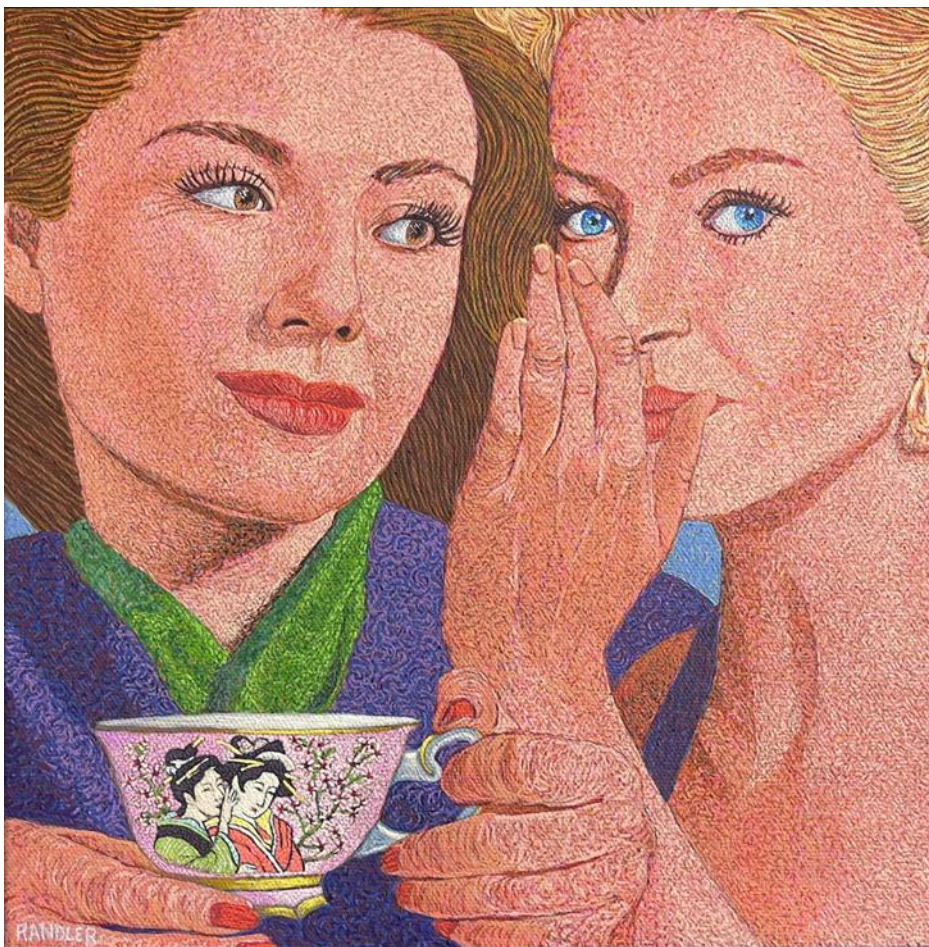
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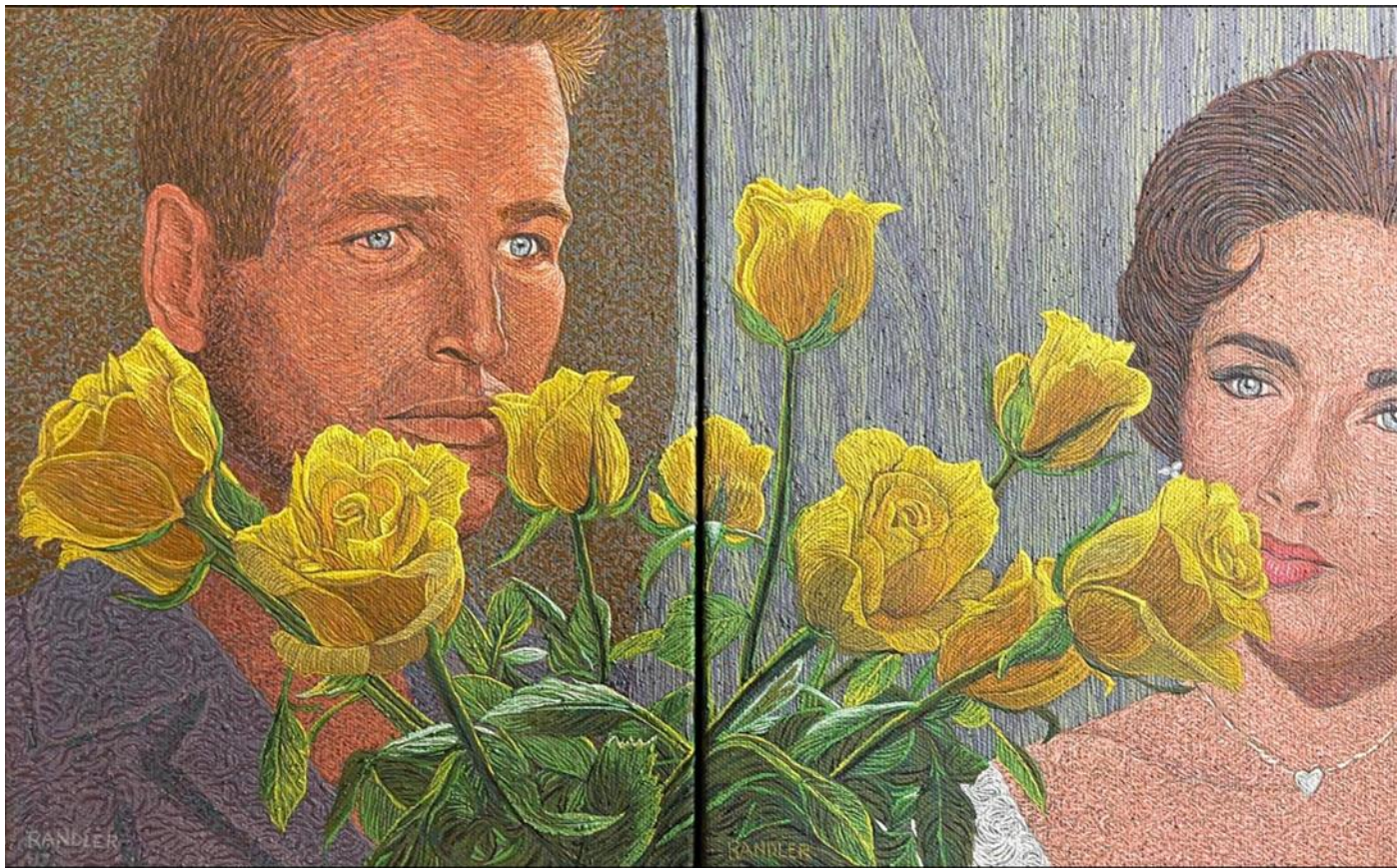
The Oracle 16x12 inches acrylic on canvas 2024



Tiger Lounge Rendezvous 16x20 inches acrylic on canvas 2024



Entre Nous 10x10 inches acrylic on canvas 2024



Starlight Bouquet a diptych of two 10x8 inch canvases 2024



Afterlife 14x14 inches acrylic on canvas 2024



Alice 14x14 inches acrylic on canvas 2024



Jolene 14x14 inches acrylic on canvas 2024



The Music Box 14x14 inches acrylic on canvas 2024



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 lived in New York City for a number years before relocating to Virginia.

Highly influenced by popular culture and mass media — particularly 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 to 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. 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 Washington D.C. He currently splits his studio time between D.C. and Ashland, Virginia.

His paintings have been presented in solo and group shows in the Hamptons, Manhattan, Richmond, Baltimore, and Orlando galleries. His works are included in the Capital One Corporate collection, the Florence Griswold Museum as well as in private collections throughout America.



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