



FOR IMMEDIATE RELEASE  
Thursday, February 2<sup>nd</sup>, 2017

Tuesday, February 21<sup>st</sup> – Saturday, March 18<sup>th</sup>  
*Fielden Harper – Directions*  
*Sunae Aum – Noise for the Future*  
*Ernie Marjoram – Landscapes of New Mexico*

**Opening Reception:**  
Saturday, February 25<sup>th</sup>, 2017 from 5 – 8PM

**Artist Panel Discussion:**  
Saturday, March 11<sup>th</sup>, 2017 at 3PM

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***Sunae Aum – Noise for the Future***

Artist Sunae Aum's debut exhibition at TAG Gallery entitled "*Noise for the Future*" tackles philosophical questions that garner answers in the form of her rich and textured mixed media abstract paintings. To empty a mind is not to secure an empty space, but to fill it with something unnamable, to achieve something unnamable and objective. Aum's compositions respond to this call with swirling forms, patterns, and a cascading application of paint on canvas, creating a murky, misty effect, utilizing abalone, jade, fixed pigment, stone powder, and other mixed media to give texture to her pieces.

*Noise for the Future* finds Aum responding to a battle deep within her regarding her own artistic inclinations. "To make my mind empty is not as difficult as keeping it that way. Is it possible to produce work without pretensions and self-assertion? How far can one flee from his or her prejudices about things"? Every brush stroke, splatter of paint, and decision comes into question, which makes the creation process an intimate, yet arduous experience.

The ancient Chinese philosopher Chuang Tzu once said, "Non-doing does not mean doing nothing and keeping silent. Leave everything as it is by nature. Then, its nature will be fulfilled."

Aum equates emptying one's mind to disposing of a heavy burden, where there is no need for suffering, however entering and existing the state of non-doing while creating is not as simple. This body of work is the result of the artist's acceptance of allowing thoughts, ideas, and techniques into her state of non-being, filling her mind and transfiguring her mentality into a state of active doing.

## ***Fielden Harper - Directions***

In our urban society many types of directions come to us in rapid succession while also requiring split second interpretation. Some directions are those we present to others and others are orders taken by us. They can jolt us into an immediate kinetic reaction or form a pattern that determines how we live. In her newest exhibition aptly titled *Directions*, Fielden Harper explores the vast array of possibilities life offers us its coded instructions and the signifiers by which we receive them.

Using grids, patterns, and other signage, Harper interweaves literal pathways into her compositions, inviting and encouraging the viewer to follow the veins of the painting and the brush stroke, leading the viewer through multiple ways to arrive at a destination in her work. Other pieces instruct the viewer, asking them to stop, cross, or turn around. In this manner, *Directions* is an interactive show of sorts, with the artwork and the viewer participating in a mental game of "Simon Says." With each individual piece, a coded visual and written language plays an integral role in how Harper decided on her subject matter. The reds of a stop sign, the curvature of a freeway, the patterns on a railroad crossing, all are inspirations for Harper.

With life handing us an unlimited amount of choices we can take, *Directions* aims to show us the signs and reminders that the choices are always there when we stop, look, and listen.

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## ***Ernie Marjoram – Landscapes of New Mexico***

Los Angeles artist Ernie Marjoram's current exhibition of paintings titled *Landscapes of New Mexico* focuses on the majestic grandeur and subtle beauty of the American southwest.

On a recent visit to Santa Fe, Marjoram was awed by the massive geological formations in the area around Ghost Ranch, sometimes referred to as O'Keefe country. He found it easy to understand Georgia O'Keefe's fascination with the bold geometric forms and varied colors of the natural landscape. "I decided to paint the same subject," said the artist "but in my own less abstract, more realistic yet still impressionistic way."

Recognizing that the environment is beautiful but can be harsh, Ernie was also inspired to paint the mysterious ruins of adobe pueblos abandoned by their native builders. "As I painted, I tried to imagine who built these structures and how they lived," Marjoram explained, "it was like looking back into history."

The elegance of primitive yet functional architecture of surviving adobe structures such as the chapel at Chimayo also caught Ernie's attention. Even simple details of shadows on adobe walls become the subject in this wide-ranging exhibition of oil paintings.

## **TAG Gallery**

Established in 1993 as a not-for-profit corporation, TAG Gallery is a member-owned community of forty artists. Through the physical gallery in Santa Monica's landmark Bergamot Station as well as lectures from exhibiting and visiting artists, TAG Gallery has become a valuable resource for launching the careers of both emerging and mid-career artists based in the greater Los Angeles area. For more information about TAG Gallery, please visit [www.taggallery.net](http://www.taggallery.net).

## **CONTACTS**

**TAG Gallery** – [www.taggallery.net](http://www.taggallery.net)

Rakeem Cunningham, (310) 829-9556, [galleries@taggallery.net](mailto:galleries@taggallery.net)