

LORIN GALLERY

With huge excitement and honor, Lorin Gallery is announcing an unprecedented group show “All Together”. Opening on 24th June through August 26th, the exhibition “All Together” features participatory artists coming eleven different countries and celebrates the diverse cultural and aesthetic background the gallery has consistently devoted to with its profile and program. At “All Together”, viewers will join a visual conversation formulated by artworks of the same, classic size of 60 x 48 inches, which pays homage to the wider art history and envisions a communal language that transcends borders and differences.

At the time the exhibition was conceptualized, it was towards the end of the global pandemic, and on the verge of Russia’s aggression into Ukraine, a time when human condition has been unprecedentedly complicated and pushed into extremity, a time when the meaning of “togetherness” was challenged, shaken. For the upcoming show, we would like to examine through art’s narration and imagination the meaning of “All Together” both in our current world and across human history, and in the hermeneutics of having art from different artists, culture, religion, and geographical regions together, an experience imbued both with randomness and necessity.

Hence, we have invited artists from around the world, including Asia, Africa, Central Europe, The Netherlands and U.S. to be part of the exhibition. Joined by Soko, Rita Maikova, Salome Rigvava, Iván Forcadell, Willem Hoffnagel, Sophie-Yen Bretez, Suanjuaya Kencut, Noa Ironic, Natalie Strait, Kelani Fatai and Nicole James, the visual conversation surrounds one of the most ancient, sociological acts of gathering, in the context of as grave as war, disease, migration, taboo, and climate change, as mundane as a daily dining table, and as visceral as a gendered body.

In another sense, “togetherness” has always been at the very center of the act of painting, and thus, reaches far to the ontological core of what an exhibition aspires to arrive at. The process and conceptualization of painting entails to contemplate on and to redefine a visual “togetherness” of painterly elements, and it is from this perspective that “All Together” searches to present a miniature of the gallery’s history to its viewers.



- **Togetherhness and War**

Rita Maikova, a Ukrainian artist born in Kherson and now in diaspora in Europe, has brought to the exhibition her new painting “Feeling Soft”, which heralded a new chapter of softness, femininity, fluidity and oceanic territory in her work. Rita is a Symbolist artist, and her work progresses between the conscious and unconscious mind. With the Russian war of aggression in Ukraine, Maikova also begins to explore the human conditions in conflict,

“That’s what the Language of War does: it erases the gray and ambiguous - you are either for or against. I either feel uncontrollable hatred and calmly look at the bloody photos from the enemy’s frontline, or I exude endless suffering for the deaths of innocent children. And on the basis of overwhelming emotions I tell the story of the victory over evil, showing metaphorical episodes on the way to this victory. I am not just talking about the victory of Ukraine, but about the global victory of man over all the lower vibrations in himself, about a personal victory over his own personal inner evil.”



In a less manifest way, there is also a constantly going war on a minor, personal level. **Salome Rigvava**, an artist from Georgia, Central Europe and now based in New York City, uses her work to explore the inner war in this sense. In “I see you – the Skin in which She Lives”, Rigvava continues to investigate the metaphor of façade, visage and the theme of taboo and inner desire. Translated into the figurative gap shown powerfully between the headdresses, the discrepancy between desires, passions and realistic condition and social regulations is more than tenderly but powerfully shown in Rigvava’s painting.

“No matter how deep they are buried in our subconscious, no matter how dense a shell surrounds them and prevents them from coming out, these feelings still constantly remind us of themselves, constantly fighting to free ourselves from restrictions and to live freely.”

Sophie-Yen Bretez was born in Vietnam and moved to France at the age of 4, in an area near in ocean in La Rochelle. Sophie-Yen Bretez is inspired by the freedom found in observing her own experiences as an adopted Asian woman or women’s experience around her. Her painting practice can be viewed as a simultaneous translation of these experiences into an enigmatic visual language. The particular work Yen Bretez has brought to the exhibition is her new painting centered on the struggle of Iranian and Afghanistan women, titled “Hear the Voice of Freedom Carried by the Light of Those Who Denounce What is, and What Tirelessly Returns to Tie up Our Bodies – The Verb as a Weapon”. Responding to the dire danger Iranian and Afghanistan women are facing, to the possibility of being erased from public space, the painting also celebrates their courage and resistance, through which we see the embodiment of the global feminism struggle. The painting also recalls the history of struggling for women’s rights and reminds us of their fragility in recent years due to political, economic and religious crisis around the world.



“It resonates with what Simone de Beauvoir once said: ‘Never forget that it will be enough for a political, economic or religious crisis for the rights of women to be called into question. These rights are never acquired. You will have to remain vigilant throughout your life.’”



With several exhibitions home and abroad showing his works, **Kelani Fatai**, an emerging Nigerian artist, has found painting a powerful way of giving responses to the turmoil in Nigeria’s domestic politics after the Boko Haram insurgents, bandits, kidnappings, and political totalitarianism and brutality. Fatai was born and bred in Mushin, a commercial area in Lagos, and started painting at a very young age. Kelani draws his inspiration and creativity from nature and the environment around him, and works as a multidisciplinary interpreter that translates the beauty onto his canvas. He is a versatile impressionist and realist and usually creates his art according to the story conjured in his mind. The work he has brought to the exhibition recalls the disenchantment but nonetheless persistent hope in the political upheavals as expressed in Ayi Kwei Armah’s 1986 novel *The Beautiful Ones Are Not Yet Born*.

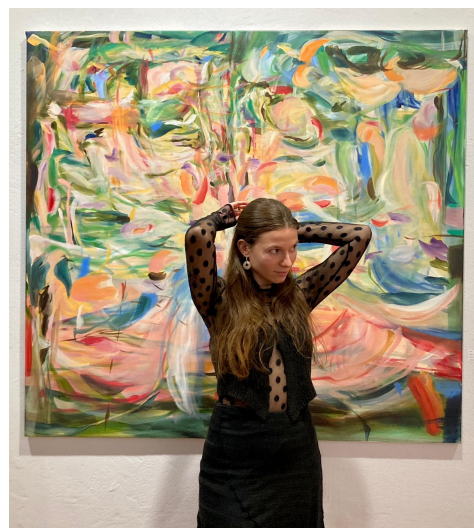
“My work revolves around the beauty of elegant, albeit simply-clad, black men and women. Through the insertion of unidentified flowers in my paintings, I highlight the message of love and togetherness. Thus, I express the world as I see it.”

- Togetherness and Energy

Togetherness calls for new fields, and new fields create unseen energy. In the collection of this exhibition, we have invited abstract works and cubist works reminiscent of collage to experiment with togetherness' visual potential in this regard.

So o is an Argentina artist now based in Berlin. She received education in architecture from the University of Buenos Aires and has exhibited her art works in the Museum Tamburini in Córdoba, Amuleto Gallery in Barcelona, TUBE Cultural Hall in Milan, and Grolman Gallery in Berlin, Germany. Her work "Life Force" celebrates the interconnectedness of all things, where the painting are the vessel in which the energy becomes matter and the matter becomes energy.

"I see painting as a deliberate exploration of the hidden and invisible elements that shape our world. Through the use of vibrant colors, gestural movements and multiple layers, I attempt to capture the essence of the unseen, creating imagery dense landscapes that evoke a sense of wonder and mystery."



I n Forcadell is a multidisciplinary artist who produces authenticity and expressionism to build a body of work that relates to his true being, his roots, and his vision. Forcadell earned a Design degree from EINA University in Barcelona. He has numerous national and international exhibitions with his artworks included in renowned press such as Harper's Bazaar, El País ICON, Vogue Spain, El Mundo, and Architectural Digest Spain and Vanidad. Using the avant-garde sharpness inherent in Cubism, Forcadell's new painting "Casa Rosa" examines the mingling of folklore and symbols from different space and time.

Nicole James is a Los-Angeles born artist now based in Brooklyn, New York. Jame's work rejects the notion that chaos and beauty are opposing forces, and instead seek to unite them, offering the idea that the raw and the unfiltered beauty of disorder is exciting precisely because it is so fleeting and unpredictable. Her painting "Between 'Shit' and 'Sorry'" challenges the stillness in still-life painting, and explores the subversive potential of beauty in liminality and disorder.



- **Togetherness and Contemporary Expression**

Each generation has its own responsibility, history, and dilemma, and similarly, they develop their own visual language to narrate it. “All Together” has gathered works from two distinguishable contemporary visual artists whose work pushes the boundary of painting and assimilates more present imagery expression into the canvas.

Born in Arnhem, Netherlands, 1995, **Willem Hoeffnagel** is a contemporary experimental artist with a distinguishable personal style and a constant focus on the emotional landscape of contemporary life. He has studied illustration design at ArtEZ Zwolle before returning to painting as his main medium. In Willem’s most recent mature series, the anthropomorphic central figure has incorporated the visual traits of cartoon and an emotional explicitness of emoji – two categories that constitute the new visual language emblematic of an age. In his new painting “Support”, Hoeffnagel explores the group identity and epochal sentiments constructed in the communal space of cartoon and emojis through indirectly presenting himself, and the countless others homogeneous to him via the anonymous placeholder.



Born in Bali, Indonesia, **Suanjaya Kencut** understands deeply the richness and magic of the indigenous culture of his land. He received his art education at the Yogyakarta Indonesian Art Institute, and following that has held three solo exhibitions worldwide. Conceived as a rediscovery of the island culture, his artistic creation comes from the interconnections of history, tradition, and religion. The tunnel vision in his painting, the button-eyed creatures all came out of this combination. His current artistic technique is also closely tied to the accumulation of experiences embedded within his subconscious since childhood, and it reflects his past experience in a culminative way. In this signature work “True Friends”, the central character as the stuffed dolls with whimsical patterns and buttons for the eyes was inspired by a chance conversation between him and Ary Indra, a well-known Indonesian architect.

- Togetherness and Gender

Also belonging to the diverse catalogue of art works for the exhibition is a series of paintings that examines the concept of sensibility of gender through a creatively aesthetic perspective and via a comparative lens. When put into dialogue with each other, both the portrayal of queerness, femininity and masculinity will find themselves within a wider imagination with more possibilities.

Noa Ironic works and lives in Tel-Aviv, Israel. Born and educated in an Orthodox Jewish family, Ironic is self-identified as a queer fem. After her BFA, Noa Ironic has centered her practice on the masculinity as a spectacle and its quotidian manifestations both in public and domestic environment. By representing such manifestation in a figurative and highly-saturated manner that accents masculinity's performative nature, Ironic turns art into a weapon that points at normative gender's paradox and inherent absurdity. Noa Ironic's work "Good Guys" is a humorous, performative caricature influenced by German Expressionism and Contemporary American painting.



Natalie Strait is a Los Angeles-based artist. After MFA from University of North Carolina, Chapel Hill, Strait has held solo exhibitions in New York and Phoenix, Arizona. Through a semi-autobiographic and queer lens, her paintings explore personal and psychological lived realities of womanhood, navigating the interplay between emotional vulnerability and gendered, social-media-enforced performativity. Her work implores audiences to question their preconceived notions in how they view women, and her painted figures defy gendered conventions by taking up space, their bodies dancing between representation and painterly abstraction. Her work "Green-Gold Haze" was inspired by the group exhibition's theme of togetherness. Set in the autobiographical tumult during the pandemic when she and her girlfriend moved to Phoenix, Arizona and managed to sustain an Eden, though imperiled by the Western landscape, this painting also references a myriad of other imagery sources, from personal back-log to vintage and contemporary images. The specific posture of the subjects pays homage to a British pin-up photograph from the 60s, and Strait has recontextualized it in a new figure and space. The core of the painting emphasizes on the element of contrasts: comfort and unease, familiarity and strangeness, beauty and smog, sensuality and dirt, all on one canvas, altogether.



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Tuesday – Saturday, 11 am – 6 pm

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