



"Trying to remain open-minded" Brian Robertson, 2020, Acrylic on Panel with Walnut Frame, 25 x 31 in | 64 x 79 cm



Avenue des Arts presents:

“Details”

A GROUP EXHIBITION

Ft. Brian Robertson, Oky Rey Montha, Murmure Street, & Pez

LOS ANGELES

August 29th – September 26th, 2020

Viewing by appointment only: contact@avenuedesarts.org

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Instagram: Artist- [@BrianRobertsonArt](https://www.instagram.com/BrianRobertsonArt), [@OkyReyMontha](https://www.instagram.com/OkyReyMontha), [@MurmureStreet](https://www.instagram.com/MurmureStreet), [@PezArtwork](https://www.instagram.com/PezArtwork) | Gallery- [@avenuedesarts_gallery](https://www.instagram.com/avenuedesarts_gallery)

Details

Avenue des Arts is proud to present “Details” a group exhibition featuring Murmure Street, Brian Robertson, Pez, and Oky Rey Montha, opening on August 15th and running until September 5th, 2020. This exhibition showcases 13 new paintings, on various subjects but using details as a strong tool for creating a convincing reality.

In the past, surrealism was used as a way to liberate human experiences from the oppressive boundaries of reality. Currently, during a time of great uncertainty and political unrest, artists tackle environmental issues, capitalism, and asks the question of what makes reality, reality. Each artist creates a dramatic environment that allows the viewer to truly experience this unusual world, that is just adjacent to the world we live in. The artists pay extremely close attention to detail in order to create a convincing alternate universe. And when artists create such detailed pieces, the viewer is forced to question the meaning behind each element and contemplate why the artists decided to devote their time and effort into including each detail in their final pieces. There is also an aspect of craftsmanship and slow burning passion in these pieces, when each piece takes weeks to create –it is truly a labor of love.

Paul Ressencourt and Simon Roche came together as Murmure Street in 2010 and have since created a subtle dialog about pollution through their hyper realistic carbon pencil and acrylic illustrations. The sheer vastness of the garbage in the drawings, contrasting with the miniscule subject, draw attention to how large the issue of pollution really is. Even before starting a piece, Ressencourt and Roche sit down and have many discussions on the subject, sometimes even challenging each other’s view or “vision” of a topic. They also research the topic and the elements they plan on including in the final piece. For the “Garbage Ocean” series, they’ve had to shoot and reshoot the garbage bags in order to get the perfect and believable composition. Next they start the piece by spending a laborious week on the “Ocean” alone, and another day on the painted elements. Since they are a duo, there is a lot of back and forth throughout the process of creating each piece to achieve the precise balance between the details and energy of the lines and masses.

Brian Robertson's work has a meditative quality that is shown in his limited, black and white, color palette. This allows Robertson to focus on the values rather than the tone, and in turn makes his surreal portraits believable.

For "Details", renown French street artist, Pez chose to continue in his *Dream* series and his *Pixel* series. Pez is known for his incredibly detailed pieces that can take upwards of 2 weeks to create, and in his *Pixel* pieces, he combines a sculptural aspect to his paintings by painting on three layers of wood that have been produced by Pez himself. "Magic Pen" and "Victor the Cleaner" combine the digital world to with the realities of graffiti, by incorporating a transparent grid that is seen in Photoshop with traditional graffiti imagery. The idea of the pixels in our screens relating to the atoms and molecules that make up our everyday lives, is an idea that Pez is intrigued by.

Oky Rey Montha slowly chisels away at a piece, by adding small details here and there. Montha believes that the tiny details are what gives each piece it's strength and intrigue. He creates pieces that reflect the present circumstances that we are living in, and for the pieces "2020 SUIT" and "After party 2020", Montha reimagines society in the aftermath of COVID-19. He includes familiar imagery but with a COVID-19 twist, especially relating to global social distancing regulations. This is unfamiliar territory for everyone, so by including armor and protective equipment that already exist, Montha is able to create a future that isn't too far off from reality.

ABOUT THE ARTISTS:

Brian Robertson

Within the hyper-specific lies the universal. It is from this ethos that Brian Robertson takes thoughts, images, and narratives from inside himself and translates them into painting, forming a kind of surreal investigation of self within each piece. In some cases this nod towards self-reflection and portraiture is obvious, such as in a recent body of work wherein Robertson utilizes his own clothing and body but replaces his head with some form of organic matter, most often a cactus — a nod to his hometown roots in New Mexico. However, in other instances the portraiture operates more abstractly, almost like a metaphor, and a smattering of objects can serve as stand-in figures that represent a mood, a feeling or a sensitivity.

Says Robertson, "I've engaged in a meditation practice for the past year and all I've learned is noise. . . My work has become this, recording the noise and reverse engineering my emotional state from it." In this sense, Robertson's practice is a way for him to check in with his own reality, a way to access and re-access who he is. Far from solipsistic, Robertson records and translates these intimate and vulnerable parts of himself into a painting in order to share them, in the hopes that the viewer can take that act of unguardedness and mimic it themselves, opening up a space from which mutual self-discovery and communication can occur.

Perhaps to serve as a counter to this initial emotional rawness and hyper-sensitivity, Robertson's process, by contrast, is extremely detail-oriented and laborious. Starting with a vague idea about a story or thought he would like to convey and taking cues from art historical references such as the moody narratives of Giorgio de Chirico and the illustrative illusionism of Ukiyo-E woodblock prints, Robertson goes through countless sketches, drawings and mock-ups before finally arriving at a comprehensive study he then renders digitally. From there Robertson employs a strict palette of black and white acrylic paint

and medium using various painting methods such as airbrushing and meticulous masking, further restraining his subjective impulses via scrupulous craftsmanship and painterly techniques developed during his time in graphic design, illustration and commercial mural painting.

In meditation it is discipline that saves us from the tyranny of the mind. We transcend from a state of confusion, within which we are so dominated by our thoughts and feelings we often believe ourselves to be them, to existing in a state wherein we let them go, experiencing them and letting them pass through us without judgement. In many ways Robertson's paintings are evidence of hyper-subjective introspection, but through a combination of image-based translation and meticulous craftsmanship they ultimately become a kind of pool or mirror for the viewer's own introspection, leaving an open void within which to connect or disconnect across the liminal space and time of a painting.

Oky Rey Montha

Oky Rey Montha was born on January 3, 1986 in Yogyakarta, Indonesia. Grew in the mountainous areas of the Karo tribe. North Sumatera, Indonesia. His father's background as an artist makes Montha familiar with the world of art. Since childhood, he often participated in and won painting competitions. The harsh environment and poor life make Montha more mature than his age. Getting help with working parents makes his playing time too short, so he become familiar with the world of comics. Comics were a medicine to full fill the imagination of his childhood-playing time, and the surreal world is something he can not help but accept in his childhood.

Montha spent 7 years of education in Indonesia Art Institute in Yogyakarta as a student majoring in visual communication design. During his college, he founded the *TempatKencink (TK)* art community which was engaged in the art event organizer and *the Design & Communication Drawing Foundation (DDF)*. Here he learned lots about the technical issues of visual arts and built social relations in a multi-cultural campus environment. Montha learned lots about art management, image-branding, reading sign and illustrations. The design knowledge he learned then used when he chose the path in pure art.

Montha is known to be active in creating multi-media art. His work is unlimited. Ranging from paintings, drawings, photography, video, installations, sculptures, digital-imaging, music, etc. The media he uses depends in the comfort in which the idea is applied. He wrote a lot of lyrics for songs with language that concern taste, sculptures to commemorate certain moments and painting for inner satisfaction or sometimes the opposite for other needs.

From 2010, he actively held solo exhibitions both locally and abroad every year until now, also active in group exhibition, art fair and charity. In 2015, he began developing a leather product craft brand called Hozpit with the aim of mass psychology research in this digital social era. As the owner, he was involved in production to marketing to find out the development from the minds of the people around him and himself, with the aim of reading the signs of present and the future. Those thoughts were then packaged in his surreal pop works which always contained symbols of life.

Murmure Street

Paul Ressencourt and Simon Roche met during their studies at the Fine Arts school. Originally one specialized in creation, graphic arts and urban arts, the other one in arts and technique, they quickly found themselves through a common passion for drawing and street art.

Intervening together since 2010 in public space, they cover the walls of our cities with their drawing, murals, ephemeral exhibitions under the name of Murmure street.

Voluntarily engaged, Murmure through their art explore many themes in a fun, oneiric or poetic way in order to share their vision of the world. Childhood, the homeless, the consumer society, new technologies and even the environment are among their favorite subjects. If there is a message behind each work, it always remains subtle, leaving the viewer free to interpret each work according to its sensitivity.

Although Murmure's works are mostly visible in the street, because this is where they become meaningful, it is the studio work that is at the center of each project. Working with four hands, they draw mainly with graphite pencil to obtain a profound depth in the dark shades and a realistic rendering. Each work is the result of a process of common reflection on the composition, the meaning and its uniqueness. It is in the studio that a project will be thought of and developed before some of them can see the light of the day in the street through the creation of a scale 1 drawing.

Installed in the street, their drawings interact with the urban environment. The choice of space and the wall they will be put on, both in terms of its materials and its colors, become a narrative complement to the drawing. Time, weather, or human degradation come to perfect the work, making each one unique.

Constantly in search of new forms of expression both through the technique used and by the medium chosen, Murmure unveil their works in galleries, in the street and as well as with monumental mural.

Pez

PEZ is an Illustrator, painter and graphic designer. The prodigious street artist was influenced at a young age by graffiti and hip hop culture and later a whole host of artists such as Klimpt, Magritte, Escher and Dali, Banksy, Kaws, Bua, Proch, Etam Cru and many more. Pez works to a rather unconventional process, the majority of the time Pez works 100% from his imagination and sometimes the process serves the idea and not the contrary. As a child, Pez used to hold his pencil incorrectly and his teacher would often punish him, he is still doing so and this isn't going to change. His smaller sketches, with graphite crayons take 6 to 10 hours and larger works can take anywhere from 40 - 60 hours, sometimes much more depending on the piece. Pez adds a deliberate element of imperfection into his works to ensure that the works aren't just aesthetic. In the nineties, he was doing throw ups, later he worked as a professional illustrator and continued to take inspiration from graffiti as well as contemporary artists when he started out as a professional artist. Today, he is renown internationally for his precise drawing skills, humorous subjects matter and detailed content. His works have become highly collectible worldwide.