



LAWRENCE WELLS
Paintings 2015

GHOSTS, PLANTS AND COMPUTERS

This work continued the focus on a melancholic and metaphysical meditation on the still life and technology/retrofuturism that I began in 2014. Like lonely plants used in experiments in the International Space Station, or the biodomes floating in space from the 1970s science fiction film *Silent Running*, the fragility of the living organism against the vast darkness of space, against planets, gas giants, represents man's own fragility and isolation in the steady stream of time. The memento mori still life is updated with the computer monitor besides the traditional candlestick. The ghostly figures are like shades of the human, outlines, usually feminine, of a presence moving through space. Clearly these works are also concerned with color and paint, tactile masses of light and dark, of bright and subdued hues and their interactions.

Lawrence Wells (1965) studied painting at Indiana University, and received his MFA from the University of Mississippi (1992). He has lived in Prague for more than 14 years and has exhibited at a number of galleries, both in the Czech Republic and in the USA.

on cover: **The King**, 2015
oil on canvas, 80 x 65 cm

Lawrence Wells

<http://lwells.tumblr.com/>

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EDUCATION

Resident – Meetfactory, Prague, Czech Republic - 2007–2008

University of Mississippi, Oxford, MS MFA in Painting - 1992

Indiana University, Bloomington, IN BFA in Painting - 1987

SELECTED EXHIBITIONS

2015 “Bohemian”, Yalo Studio, Water Valley, MS - solo show

2014 “Ghosts”, Galerie Prokopka, Prague, Czech Republic - solo show

2014 “Konec/The End”, Galerie Kytka, Prague, Czech Republic - solo show

2013 “Kulturní událost/Cultural Event”, Berlinskej model, Prague, Czech Republic - solo show

2013 “Global Locals”, Galerie NTK, Prague, Czech Republic - group show

2013 “Moon Monkey Candle”, Galerie AM180, Prague, Czech Republic - solo show

2012 “Astronauts”. Galerie Ve dvoře, Litoměřice, Czech Republic – solo show

2012 “My Wildlife as an Animal”, Abrazo Interno Gallery, New York, NY– group show

2012 “Ape and Essence”, Berlinskej model, Prague, Czech Republic – solo show

2009 Marathon, Prague, Czech Republic – solo show

2007 Exit Gallery, Prague, Czech Republic – solo show

2004 Alternatiff Gallery, Prague, Czech Republic – solo show

2001 “Fuji Fox Freedom”, Millenium Film, New York, NY – group show

1997 Mermaid Gallery, New Orleans, LA – solo show

1996 Two Painters, Positive Space Gallery, New Orleans, LA – group show

PUBLICATIONS

Lawrence Wells: Bohemian, Paintings 2011-2014, Yoknapatawpha Press, 2015

<http://www.amazon.com/Bohemian-Lawrence-Wells/dp/0916242781>

Interview: Lawrence Wells Returns to Oxford for Book Signing, Art Exhibition, 2015

<http://hottytoddy.com/2015/04/29/lawrence-wells-returns-to-oxford-for-book-signing-art-exhibition/>

Interview: Enter the Far Off Universe of Lawrence Wells, 2012

<http://hypereal.tumblr.com/post/20984979675/lawrence-wells-enter-the-far-off-universe-of-lawrence-we>



Ghosts, Plants, Monitor, Woman,
2015, acrylic on paper, 59 x 83 cm



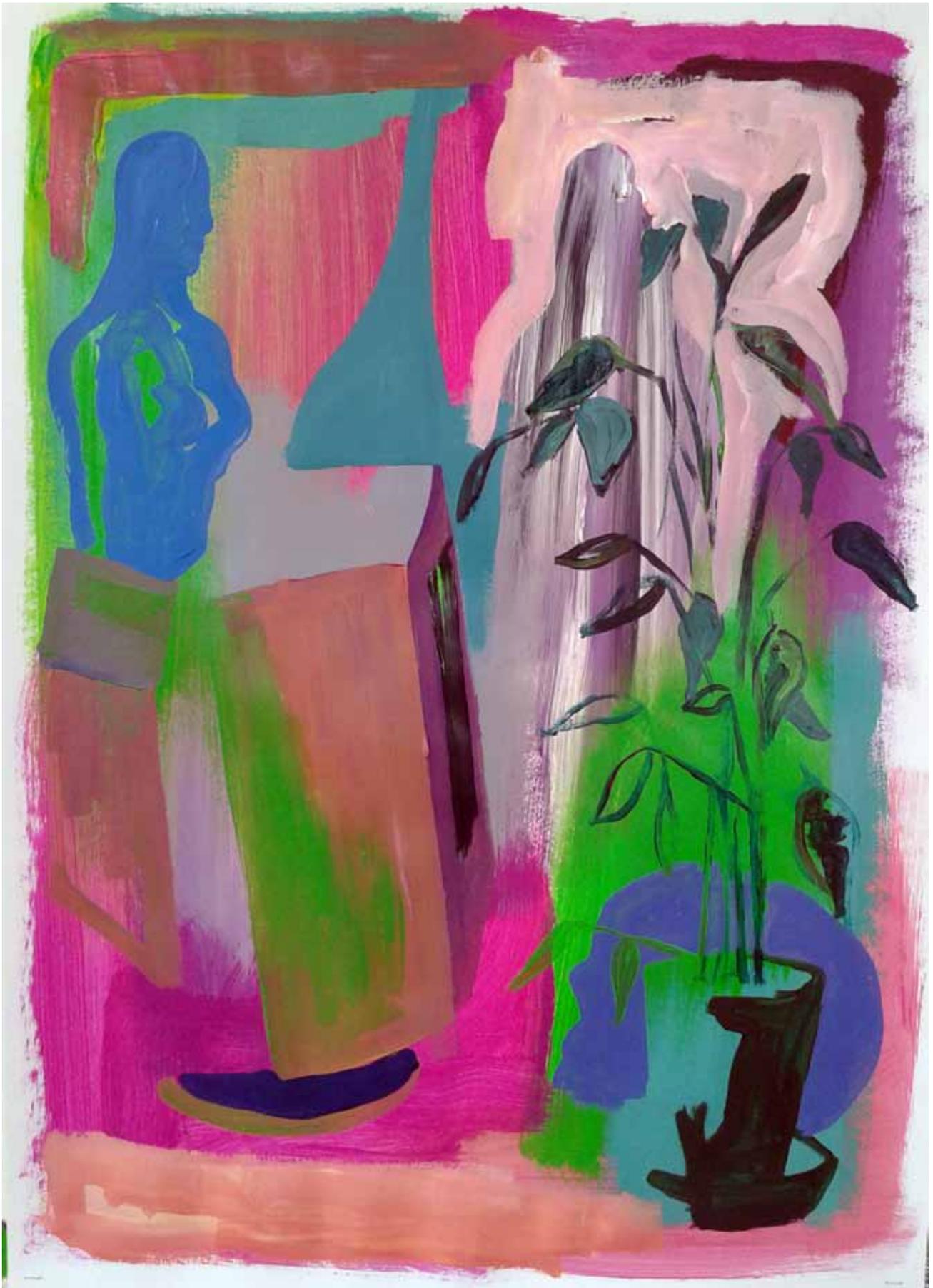
Ghosts, Plants, Monitors, 2015,
acrylic on paper, 59 x 83 cm



Monitor, Plant and Head, 2015
ink on paper, 65 x 50 cm



Monitor and Candle, 2015
acrylic on paper, 65 x 50 cm



Monitor and Plant (Blue Nude), 2015
acrylic on paper, 83 x 59 cm



Cybernetic Ghosts, 2015
oil on canvas, 65 x 80 cm



Time Passages, 2015
acrylic on canvas, 120 x 127 cm



Five Women, 2014
acrylic on canvas, 124 x 114 cm



Three Planets, 2014
ink on paper, 47 x 65 cm

Malé, ale naše

“Malé ale naše” is a Czech phrase (“small but ours”) which refers to the small country’s pride in what it has. Not much but good enough. In the large painting Houseplants I approach this idea of the little people, the common man. I was attracted to photographs of street scenes seen from above, crowds of people and the details of little lives lived in unison. The plants remain from the previous work but here they become huge, symbolic of a particular everyday banality. Reflecting on my works from 2013 Revolution on a Table or Window Sill (Cultural Event), this work is a return to the blending of small figures in relation to plants and the still life. This work represents an ongoing theme in my work.





Houseplants, 2015
oil on canvas, 110 x 170 cm



Plants and People, 2015
ink on paper, 50 x 65 cm



Houseplant and Keyboard, 2016
ink on paper, 50 x 50 cm



Keyboard, Plant and Shoe, 2016
oil on canvas, 140 x 150 cm

THE KING

After a year of painting metaphysical still lifes I wanted to try something different. A chance encounter with the ceramic sculpture by Peter Voulkos from the late 1950s and early 1960s, together with a growing interest in 16th and 17th century portraiture sparked by my summer trip to Lucca, led me to seek a way to combine these disparate approaches. The work combines portraits and figures from historical painting with large abstract sculpture. The art gallery becomes the theme, with both the artist and the viewer elevated to the level of royalty, yet lampooned to a certain degree with the inclusion of monkeys or primitive figuration. For me, the biomorphic forms in Voulkos' work reflect both Guston's abstraction and are an early precursor to a kind of 1960s Pop Surrealism. I am interested in excavating this line of aesthetics and the newer paintings, though still including old computer monitors and other retrofuturist tropes, work with a more painterly approach which detaches the line from color, in some ways reflecting Leger's work. The new paintings and drawings are meditations on the art work and its place in culture. They themselves are more like objects of art as opposed to being reactions to social, intellectual or metaphysical personal concerns of my own. Nevertheless they naturally reflect my own identity as a painter born in the mid-1960s and the cultural baggage I carry as an American living overseas.



A Monkey and a Fop, 2015

ink on paper, 70 x 50 cm

Sculpture and Rock Band, 2015

ink on paper, 70 x 50 cm

The King (Modern Art), 2015

ink on paper, 70 x 50 cm

A Monkey and a Fop, 2015

ink on paper, 70 x 50 cm



Electric Banana, 2015
acrylic on paper, 120 x 100 cm



Chains, 2015
oil on canvas, 80 x 65 cm



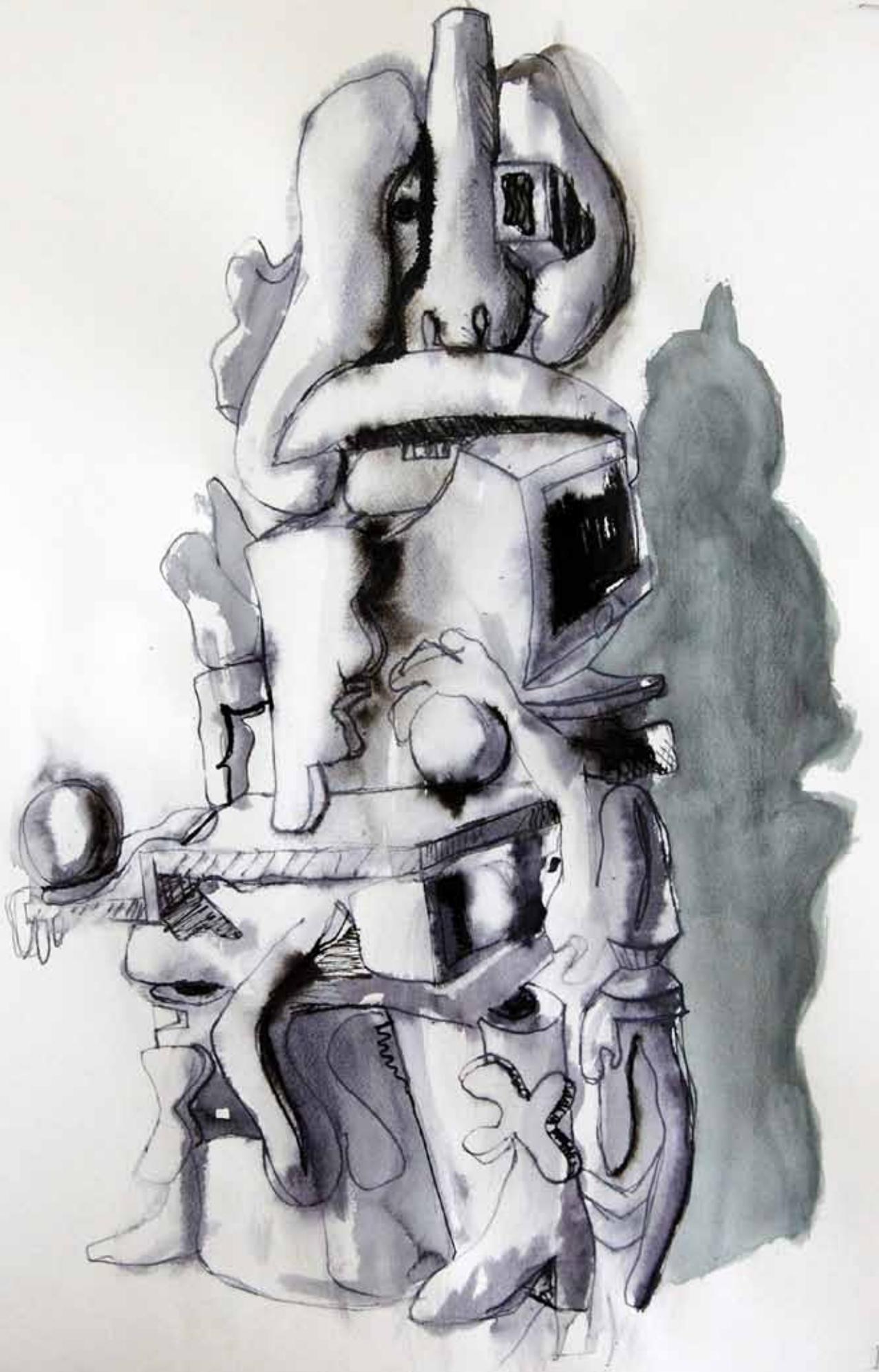
The King, 2015
oil on canvas, 80 x 65 cm



WWW (Wicked Witch of the West), 2015
oil on canvas, 120 x 100 cm



The Wig, 2015
oil on canvas, 125 x 100 cm



The King (Electric Banana), 2015
ink on paper, 70 x 50 cm