



Over the Influence Presents

From the Golden Hour into Night: Mario Joyce & Shirley Glass

17 February to 3 April 2022



Mario Joyce, *Long Distances*, 2022, Vintage collage materials and oil on canvas, 152.4 by 121.9 cm, 60 by 48 in, photo courtesy of the Artist and Over the Influence.

Over The Influence is proud to present *From the Golden Hour into Night*. Presented concurrently with FRIEZE Los Angeles, this exhibition premieres artist Shirley Glass and features a new series of paintings by Mario Joyce. The exhibition will on view at OTI LA from 17 February to 3 April 2022.

Mario Joyce is a self-taught artist whose multifaceted practice explores themes of masculinity, genealogy, and prejudice. Purely biographical in nature, the portraits in this series encapsulate expressions of longing – particularly for a lover who isn't necessarily there. The lover is missed madly, as indicated by figures gazing into the distance with ardent hope of comfort, conversation, or even caress.

Languishing in a moment of self-embrace, *Long Distances*, 2022 encapsulates the craving for physical touch and comfort, offering a brief respite of relief from the perpetual longing. The sentiments of the exhibition are balanced by the brilliant palette and soft hues of the collaged elements, offering a sweet and gentle nature to the vignettes. Joyce's portraits feature only the solitary figure, leaving the viewer to ponder the source of the desire, loss, distance, loneliness, or other; all the while offering an almost ubiquitous relatability.

Mario Joyce's paintings as seen in *From the Golden Hour into Night* highlights those times when everything gets a little lonelier, as "it's in the morning and at night when you miss them the most."



Shirley Glass, *Jackie with Cowboy Hat*, 1986, Oil on canvas, 101.6 by 76.2 cm, 40 by 30 in, photo courtesy of the Artist and Over the Influence.

Over the Influence is thrilled to present Shirley Glass in her first ever comprehensive exhibition. Throughout the last six decades, Glass has lived and worked in Los Angeles where she has created hundreds of artworks during her daily practice. *From the Golden Hour into Night* features two of these distinct bodies of works, primarily from the 1970s and 1980s.

Shirley Glass left home at 17 years old, married young and began to take UCLA extension classes in the evening after family dinner (so she could still be a mother). Her husband, Eddie, built her first studio in their home so she could take care of the children, who became one of Shirley's primary subjects, aside of from the occasional model that would pop in. Her practice examines issues of interpersonal relationships, identity, fear, pain, and the pursuit of pleasure.

Akin to her contemporaries, Niki de St. Phalle and Louise Bourgeois, trauma has led to obsessive art making. Glass uses her practice to express how damaged she felt and relishes in being able to use her art as a form of ritualistic ground for conjuring up and challenging these concepts.



Jackie with a Cowboy Hat, 1986 introduces the eerie celestial canvases that are to follow. The loosely rendered figure somehow musters a physicality, and her sternness is softened by her heart-shaped belt, red hat, and the sky blue aura-like halo that equally allows her gaze to glow through the black gestural atmosphere of the canvas.

The series of paintings in the exhibition, though dark in palette, have a light and hopeful magical spirituality to them. The celestial bodies and portrayals of Glass' work reverberates with an inherent spiritualism, where the subjects themselves are equally evocative as they are other worldly.

From the Golden Hour into Night suggests the passage of time— that transition from light to dark as seen in the paintings, provides an intimate look into her personal history. As such, the golden and cozy overtones of these paintings, complete in their wooden frames, is belied by an austere nature in the figures themselves.

Location

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