



Over the Influence presents

Michael Dotson Floaters

Exhibition dates: 26 June – 1 August 2021



Michael Dotson, *Promise of Spring*, 2021. Acrylic on panel. 121.9 x 121.9cm, 48 x 48 in.
Courtesy of the Artist and Over the Influence. Photo credit the Artist

Over the Influence is pleased to present *Floaters*, a solo exhibition with Brooklyn-based artist Michael Dotson to the Los Angeles gallery space this summer. The collection of new works came about over a period of 8 years where he created 200 some sketches on photoshop. The show is on view from 26 June to 1 August 2021.

In this new collection of works Michael Dotson brings his signature fluid and anthropomorphic style of painting into a new dimension. Dotson's work has long referenced the idea of the frame, literally taking "frames" of animations as his subject matter. After seeing one of his works put in a floater frame by a collector, Dotson became fascinated by the illusion of his work floating in space inside the frame.

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For example, *Promise of Spring (2021)*, continues his thread of pop-culture appropriation, now utilizing optical illusion to subvert the pictorial substrate. This trompe l'oeil effect creates the sensation of the floater-frame, integrating the entirety of the picture into a deeper sense of space within the architecture, creating a contradictory space where depth and flatness, fluid and solid merge into one.

Over the past decade of his practice, Dotson has used animation stills as the point of departure to begin his paintings. He appropriates the characters with digital technology, thereby taking them out of their original context, and re-inserting them into a completely new narrative. The inundation of these specifically Disney characters into popular culture allows the viewer a visual recognition of the subject, only recognizable in fragments- through bits of eyelashes, large dewy eyes, and the dainty physical features that Disney has come to characterize.

For Dotson, using the same animation stills over time, allows for a completely accessible point in his exploration of analogue practice within traditional painting. The subject becomes subsequent to the process. In *Floaters*, Dotson is providing a glimpse behind the scenes of his practice as all preparatory work is done on the computer alone -- allowing a comprehensive look into his process over an extended period of time.

Interestingly, Dotson's childhood was spent watching his mother who was a toymaker transform 2D designs into real life models of Disney icons. From the 1st to the 5th grades, every day after school, he would accompany his mother to her art school, while the weekends were spent together at her design studio. As an adult establishing his own artistic voice, it was through painting and appropriating vintage Disney cartoon stills that let him breathe new life into an American legacy.

Dotson has mastered a painting technique that is clean, crisp, and mechanical — the precision of his linework used as a tool to accentuate the artificiality of simulated 3-D spaces. In a world that is increasingly reliant on technology, his work tells an interesting story about the connection between the digital world and the analogue practice of painting.

This is the artist's first exhibition with the gallery.

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