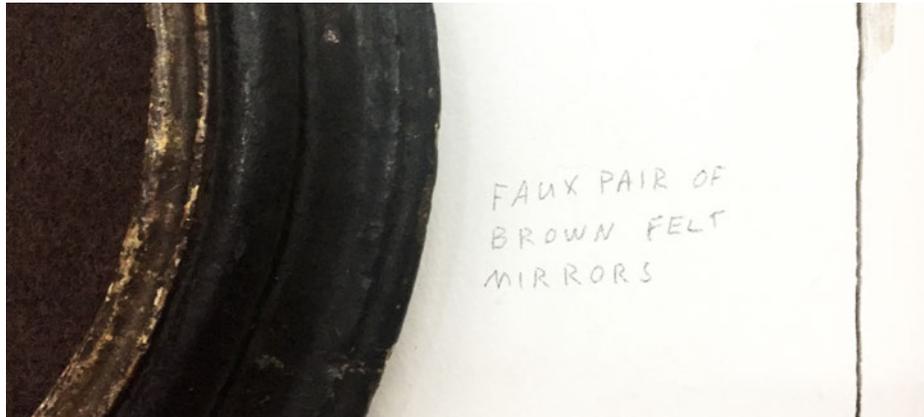


James Brown
HOMMAGE TO BROWN FELT

Opening:
Thursday, April 27, 2017

PROYECTO
PARALELO



My Other House has been conceived by **James Brown** as a metaphysical exercise composed of clues and hints through which he presents us with different parts of an imaginary landscape: its inhabitants, their rooms, the food they eat, the clothes they wear...- This work in progress has become partially visible in different exhibitions in which the artist allows us to get but a fragmentary glimpse of this vast and ever changing universe.

My Other House is sometimes huge and sometimes small. It is a place in which past, present and future converge by way of the materials it is made of. Some of these have been recycled and carry with them a long history that has seen them move across continents. Others have been patiently waiting to find their place in this house. Also, Brown offers us a surprising and unexpected mash up of landscapes and visions that stem from places he himself has dwelled upon.

Hommage to Brown Felt has been conceived to be presented at **Proyecto Paralelo*** and occupies a specific section of *My other House*. In this iteration felt appears as the symbolic material that threads the relations among the different pieces in the show. One can also trace some of Brown's main occupations: the power of imagination, manual work, artist's books, the history of objects, literature, nature and the possibility of building infinite worlds through art.

James Brown (Los Angeles, 1951) The work of James Brown comprises painting, experimental prints, ceramics, textiles and artist's books. Aesthetically it can be set in the context of the contemporary movements that have pushed abstraction into new poetics. The series he produces can be located within a practice in which abstraction generates structured images that form subtle patterns or diagrams. The cult of the artist for the connection between the visual and the mental, as well as his passion for found materials, result in a body of work that spans from the immaterial representation of neutral space to the construction of passages into post-psychedelic painting.

For more information please contact the gallery.

*In collaboration with Galería Hilario Galguera

WHY BROWN FELT

When we think of Brown Felt we don't think of anything really. It seems to me one of those terms that has no true value or intensity. Even a bit abstract, no, not abstract exactly, let's just say plain. What is there that relates to Brown Felt or helps us with the meaning. Nothing I guess. Is this why Mr. Brown chose to work with this material? Perhaps the answer is yes. Perhaps Mr. Brown saw in brown felt, saw a way out rather than a way in. Let's suggest *HOMMAGE TO BROWN FELT* is more a path through a dense jungle. Let's imagine this brown felt road leading through the dark and dense undergrowth towards illumination, an unexpected glimpse of the bright.

Whatever we find in this interior world is somehow the product of choice, the choice of brown felt.

My Other House has both its exterior world and the interior as well. I think Mr. Brown looks at the interior as the walk through the dense jungle, where indeed, some rooms have glass walls looking out onto the vast ocean. The opposite wall covered in Brown Felt. Each and every object, the Paintings, the Necklaces, the Floor Plans, and the Clothing all have an internal reference. The Lamps, the Carpet Plans, all interior, all with interior usefulness, purpose. Brown Felt was used not only as an anchor, but also, as binder and catalyst. It seems a choice of unity. Also, let's not forget that Brown Wool Felt is not easy to locate. Not an easy purchase. Mr. Brown takes pleasure in the hard to locate, in the un-obvious. The unobtainable.

Over the years Mr. Brown has used felt for various projects. In Japan, for example, large sheets of some old Chinese rabbit fur felt were discovered in a Shrine Sale and used for *Shadow*: the works on paper he made in Tokyo in 1990. Magenta coloured felt has been a staple, used summer after summer in the achievement of a bigger mix on paper works. Youth: being an early card player he sewed together a Felt Card Case for his camping trips. He is no stranger to felt.

HOMMAGE TO BROWN FELT is indeed just that. An uplifting of a humble material. Moreover, a way of expressing the greater using the simpler. *HOMMAGE TO BROWN FELT* is an examination of all our unsure, unstable, unresolved plans and projects. *HOMMAGE TO BROWN FELT* is an examination of variables. *HOMMAGE TO BROWN FELT* is a path to construction. *HOMMAGE TO BROWN FELT* is the examination of the interior. Although *HOMMAGE TO BROWN FELT* explains nothing, it, through careful scrutiny, reveals.

Philip B. Day
Paris, April 2017