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### **Way Out World**

Scottie Burgess, Joe Clower, John Fudge, Jillian FitzMaurice, Liz Langyher, Christine Nguyen, and Noah Schneiderman

On view: January 28 - March 4, 2023 | Opening reception: Friday, January 27, 6-8p

**(Denver, CO)** RULE Gallery is pleased to present *Way Out World*, a group show featuring work by Scottie Burgess, Joe Clower, John Fudge, Jillian FitzMaurice, Liz Langyher, Christine Nguyen, and Noah Schneiderman. The show will be on view from January 28 – March 4, 2023, with an opening reception on Friday, January 27, from 6-8p. Gallery hours are Tues - Friday 12-6p, Sat 12-5p.

This exhibition transports us into otherworldly realms through interpretations of the cosmos, the mystic, and invented terrains. In constructing such rich environments, the seven artists in the show each develop rich visual narratives depicting intangible worlds parallel to our own, stimulating our sense of curiosity and imagination.

Joe Clower's richly painted scenes abandon the conventionality of time and space by realizing architectural monuments in peculiar environments and modernist landscapes. In his *Untitled* painting, one can imagine wires buzzing with electricity amongst sparse buildings where the future seems more scientific and serene than complicated and human.

Also looking to technology, Scottie Burgess's piece, *Celestial Static*, converts tufts of colored fiber into glitchy celestial waves broadcast from the James Webb Space Telescope. The circuit transmissions allow the viewer to take in the static noise of an 'analog television,' where ancient cosmic signals are revealed alongside the emptiness of deep space, making one question the presence of other worlds between the channels. Similarly, Christine Nguyen's practice incorporates imagery of science and the cosmos as well as phases of the moon. In the glowing verdant scene of *Aurora Island*, she imagines that the ocean's depths can reach outer space, encouraging us to consider the direct connections between the micro- and the macrocosmic worlds, further deepening our place within both.

Noah Schneiderman's multi-layered paintings maneuver us through dream-like memories of internal and external space. Informed by nature and the mystical, the work often portrays ghostly figures or forms drifting in a landscape, obfuscating time while imagining a secret space not necessarily from this planet. Using absurdity as his leaping point, John Fudge's satirical paintings combine "neo-surrealism" with "semi-pop" to develop elaborately strange and highly personal scenes. In *Ars Brevis (It's Only a Movie)*, 1983, the apparition of Alfred Hitchcock peculiarly stands in the desert of Egypt, possibly begging the question, who is our idyllic philosopher if we are only actors on a screen.

Both Liz Langyher and Jillian FitzMaurice make works as acts of autobiographical catharsis. While Langyher's installation and ceramics conceal and reveal themes of grief, wonder, and personal narratives, her symbols and metaphors act as a portal allowing us to rest from the elusive undulating edges of emotion and memory at the end of a dream. Comparably, FitzMaurice's painting, *Mr. Right Now*, utilizes the childlike symbology of horses and rainbows to disarm the often dark psychological and complicated space we carry within, bringing us back into the light.

*Way Out World* presents work that centers on the strangely possible or the possibly strange, where we retell the story of our place within the universe.