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Everything // Everything, guest curated by Jodee Sweet

Featuring: Arlene Shechet, Diego Rodriguez Warner, Eduardo Portillo, Margaret Neumann, Sandy Skoglund, and Sarah Bowling

Exhibition on view: May 24 – July 19

Community Reception: Saturday, May 24, 6-8p

(Marfa, TX) Rule Gallery is pleased to present *Everything // Everything*, a group exhibition guest curated by Jodee Sweet, featuring artists Arlene Shechet, Diego Rodriguez Warner, Eduardo Portillo, Margaret Neumann, Sandy Skoglund, and Sarah Bowling. A community reception will be held Saturday, May 24, from 6-8pm, and will be on view to the public from May 24 – July 19, 2025.

Everything // Everything brings together six artists whose work reflects on the ongoing cycles of transformation that shape our lives. In a world where change is the only constant, these artists delve into the threads of uncertainty that run through all things, revealing how we are continuously formed by the world around us, even as we shape it in return.

Working across various mediums, the artists capture moments of rise and fall, fracture and repair, endings that quietly open into new beginnings. The exhibition unfolds through repetitions of form and pattern, each piece echoing the muted rhythm of life itself. As we move through the works, we are invited to sit with uncertainty and recognize the continuity it holds.

The exhibition's meditation on physical presence and transformation emerges through Margaret Neumann's *Push*, a painting that captures a moment of intimate contact—quiet, raw, and charged with sensation. A figure leans forward, spine barely visible, as he reaches into a glowing yellow field where a golden woman emerges, her features hovering just beneath the skin of the painting. The vast canvas transforms this reaching into something both monumental and achingly intimate, not just visual but visceral, conveying the heat of closeness and the ache of distance. Sarah Bowling extends this exploration through sculptural forms—translucent, glossy plaster pieces that twist and fold across pedestals, simultaneously embracing and collapsing into themselves. Their luminous surfaces bear subtle shifts in color and texture, evoking the body's perpetual state of becoming, a physical testament to the awkward intimacy of existing in constant flux.

Eduardo Portillo's paintings explore color and form as living forces through shaped canvases that defy traditional boundaries. With restrained yet deliberate gestures, he creates thresholds where transformation becomes visible—works that drift like memory or hum with urgency, each breathing with growing intensity. His compositions extend into real space, transforming color itself into something physical—suspended between states of being and offering a meditation on the power of change—slow, luminous, and always unfolding.

Material transformation takes center stage in Arlene Shechet's *Buddha Head* sculpture, where a white plaster cast dissolves into its concrete base. Created without armatures as plaster shifts from liquid to solid, the work embodies time itself—flecks of colored spray paint punctuate its surface like moments of experience accumulated through transformation. This deliberate tension between contemplative stillness and fluid motion complements Diego Rodriguez Warner's densely layered paintings, where historical art tropes are subverted and complicated. Warner employs deceptively bright colors and intricate carving techniques to disrupt familiar imagery, creating works that draw viewers in with beauty before revealing their underlying tension. His tactical approach combines fragmented references into new narratives that challenge us to reconsider the power dynamics embedded within art's conventional visual language.

Sandy Skoglund's photograph *The Cold War* captures her surreal installation—an unsettling yellow room where a distressed man sits amid arrangements of toy soldiers and bright red missile-shaped objects. The contrast between the innocence of toys and the tension of the militaristic imagery suggests that our perception of threats often

shapes our experience more than external reality. The vibrant colors and dreamlike quality of the image invite viewers to reflect on the transformative nature of our internal worlds—how everyday objects and spaces shift meaning as they pass through the lens of our changing emotional states.

Everything // Everything asks us to see change not as something to resist, but as an ever-present force—gentle, persistent, and essential. It is through this force that meaning emerges, weaving connection and beauty into the unending cycles of existence.

This exhibition marks the curatorial debut of Jodee Sweet with RULE Gallery. Based in Denver, Jodee Sweet is a practicing artist and educator at Arapahoe Community College. With a keen eye for visual storytelling and a deep commitment to fostering artistic dialogue, their curatorial approach emphasizes thoughtful connections between artists, ideas, and audiences. Drawing from their experience in the studio, gallery and classroom, Jodee brings a collaborative and intentional vision to the exhibition space.

RULE Gallery, founded in 1991, has locations in Denver, CO and Marfa, TX. RULE represents emerging and mid-career contemporary artists and artist estates, with a focus on fostering investigative art practices while developing artists' long-term careers. Outside their robust in-house exhibition schedule, RULE coordinates programming in prominent institutions and non-traditional settings, expanding community engagement with the work. In addition, the gallery actively endeavors to bring greater recognition of the region's historic art movements to a broader audience. For more information, visit www.rulegallery.com