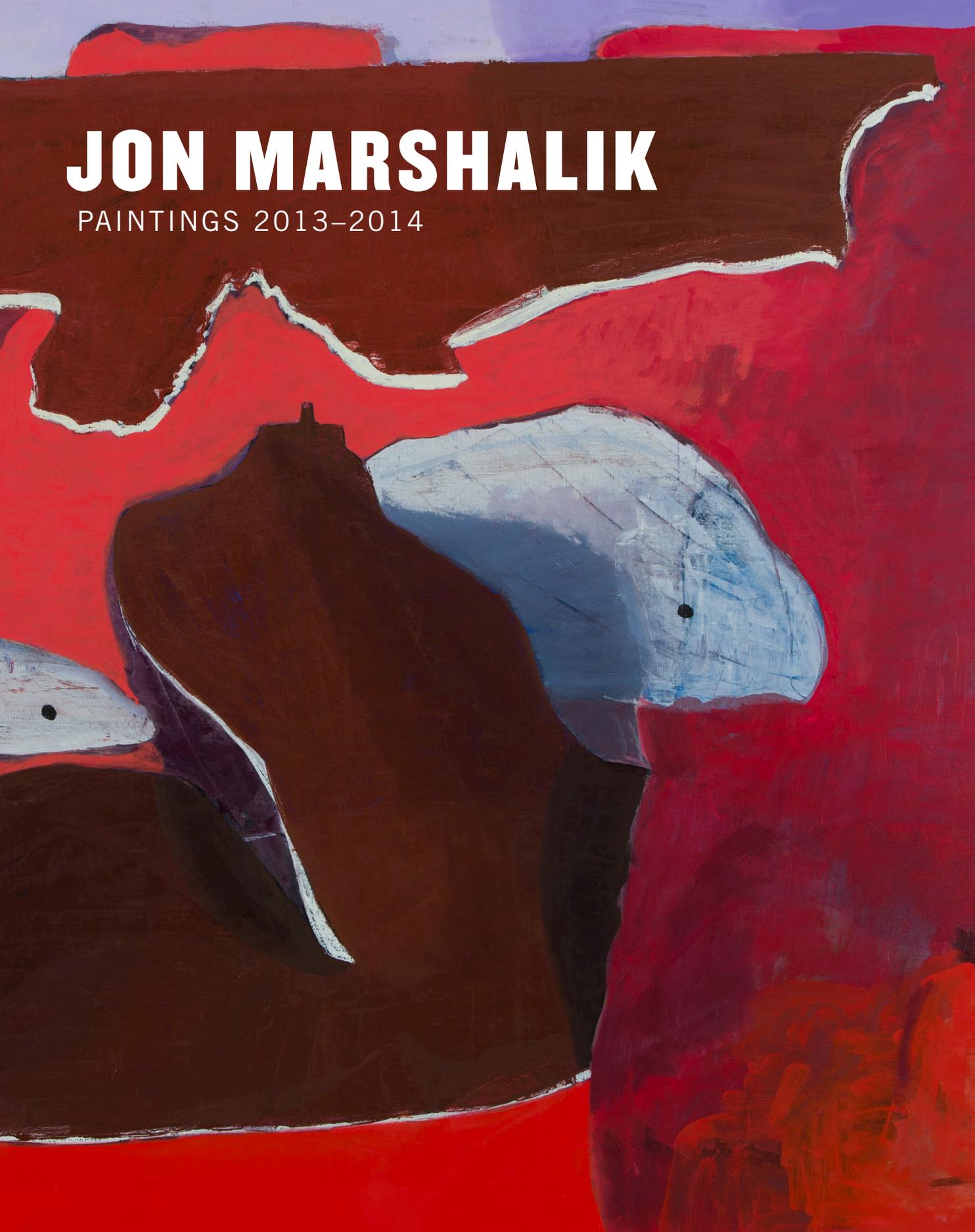


JON MARSHALIK

PAINTINGS 2013-2014





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PAINTINGS 2013–2014



And Jasper, 2013, oil on linen, 46 x 36 in



Cryptid, 2014, oil on canvas, 80 x 76 in



Butting Heads, 2014, oil on linen, 76 x 60 in



Locker, 2014, oil on canvas, 80 x 76 in



Headgates, 2014, oil on canvas, 74 x 66 in



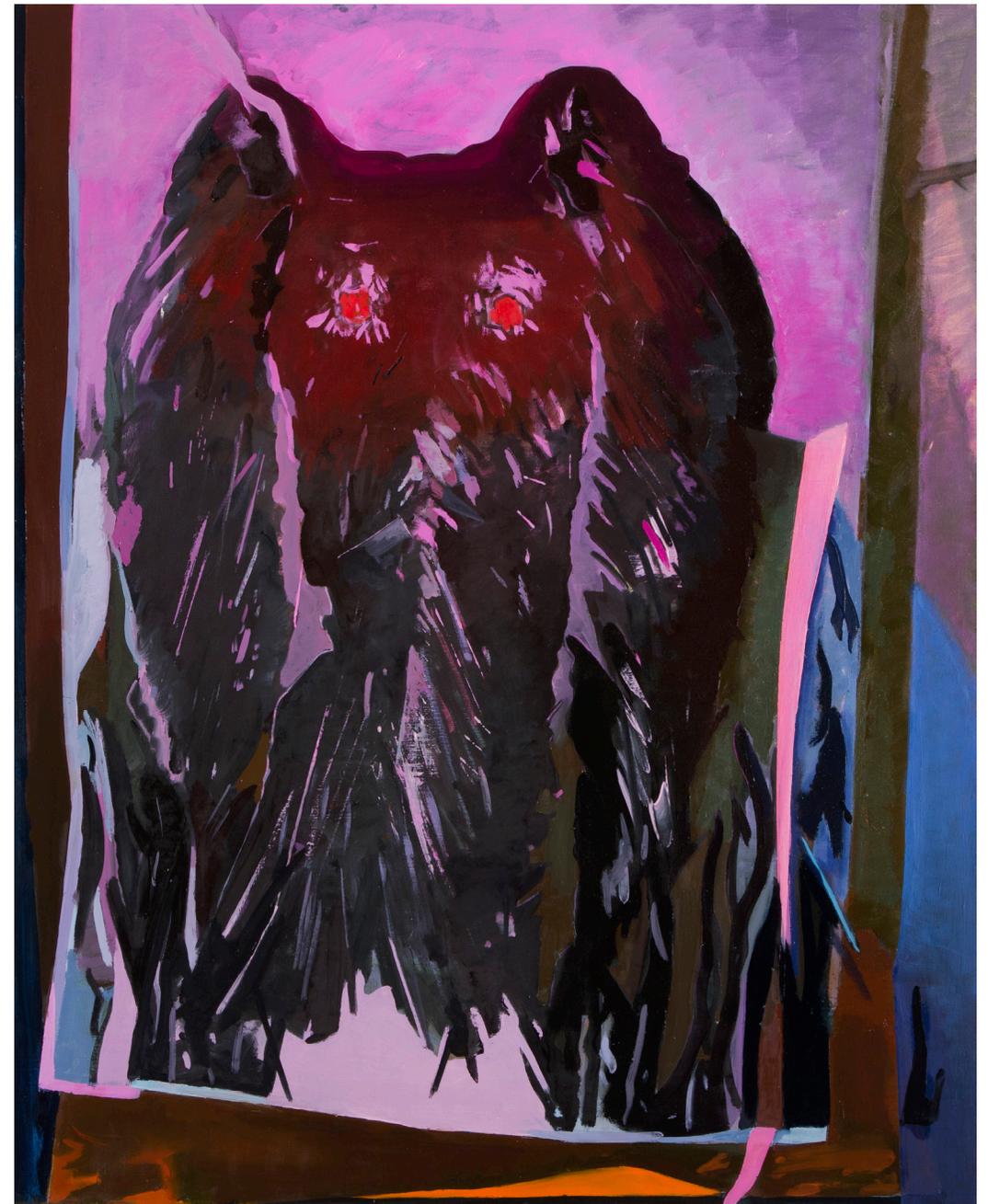
Smear Frame, 2014, oil on linen, 70 x 54 in



Night Vision, 2014, oil on linen, 56 x 52 in



Timmy O'Toole, 2014, oil on linen, 40 x 40 in



Mothman, 2014, oil on linen, 60 x 48 in



Smearred Entrance, 2014, oil on linen, 34 x 30 in



Two Bad Neighbors, 2014, oil on linen on panel, 16 x 16 in



Big Face, 2013, oil on linen, 72 x 84 in



Three Things, 2013, oil on linen, 50 x 46 in



Paper Cut, 2013, oil on canvas, 76 x 66 in



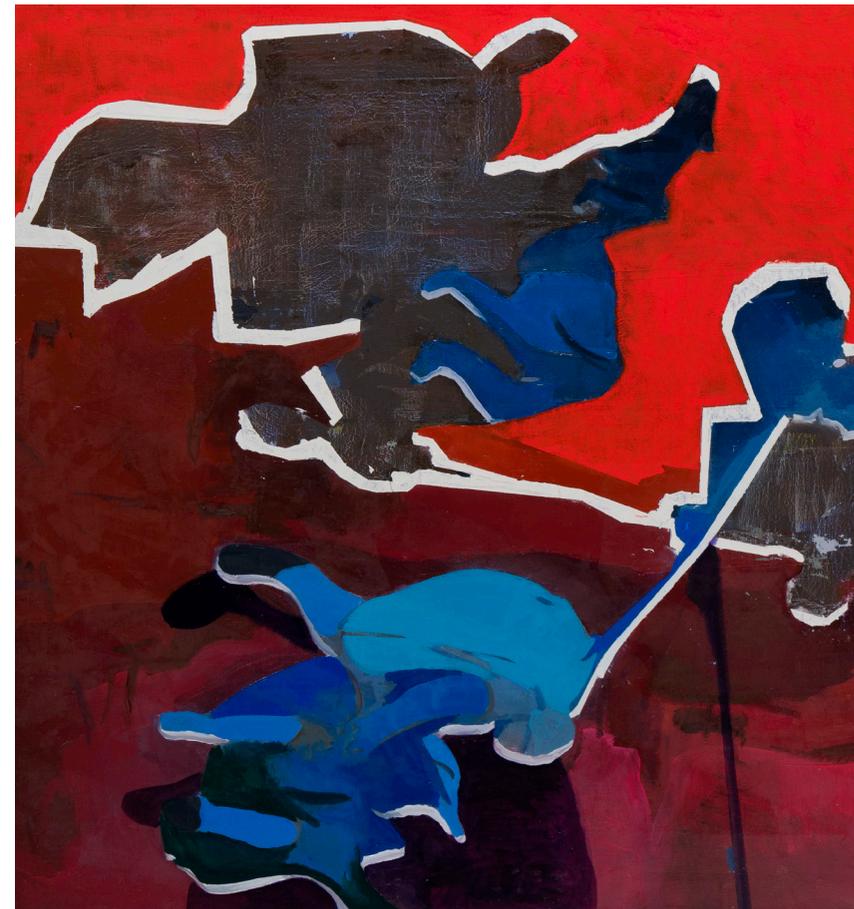
Different Reflection, 2013, oil on linen, 50 x 46 in



Bones, 2013, oil on linen, 52 x 36 in



Recall, 2013, oil on canvas, 56 x 52 in



Escapers, 2013, oil on linen, 38 x 40 in



Blind Window, 2013, oil on linen, 30 x 24 in



Little Pink, 2013, oil on panel, 24 x 12 in

SHELL GAME

by Kyle Staver

“The more I see the less I know for sure”
-John Lennon

My initial experience walking into Jon's studio was similar to when I've mistaken a stranger on the street for a good friend. Jon's work had all the symptoms and characteristics of being recognizable and well known to me, yet on closer contact this cozy and safe sensation went away and I was confronted with a nagging and unexpected chaos. I should have been able to name what I was seeing, yet I couldn't. Once I reconciled this betrayal, my first question was “well then what is going on here?”



What's going on in *Real Quaid*? A large painterly purple head-ish shape is echoing and reflecting across a suggestion of landscape. The quality and character of the paint, the marks and figural reference via the drawing seem to initially support the idea that this is something I know. But that confident recognition quickly evaporates and I realize that, in fact, I don't know it. The structure that supported my initial reading begins to dissolve and leaves another kind of visual experience.

This new experience is more demanding, surprising, and unsettling. The marks, paint, and drawing were leading a double life. The painting had lured me in with the promise of familiarity only to switch ground and become something else. *Real Quaid* is a shell game. It stays active in its possibilities and continues to shift back and forth. I'm never sure of what I am looking at, which demands that I remain alert and engaged. I'm watching the swift shuffling of the shell gamer. It is exciting and anxiety producing.

Jon's paintings are not to be figured out and be done with, they are continually in flux. The "naming" of a painting is not something Jon has any interest in doing. The clarity of his unwillingness to name the "thing" makes everything possible. And Jon takes full advantage of that condition.



Real Quaid, 2013, oil on canvas, 56 x 52 in



Another Kind of Clay, 2013, oil on linen, 46 x 36 in

With Jon's playfully deceptive delivery and sight of hand, it would be easy to label him a prankster. I want to address his use of wit. Jon is not a knock-knock joke teller, his wit is not spent in a moment. In his hands wit becomes a call to us to be mindful of our humanness. The richness of his paint surfaces gives his irreverence legs. Thoughtful attention to the history and language of paint is inherent in every decision he makes. His tricks give up none of the delights of painting or any of its possibilities.

At first glance *Another Kind of Clay* presents goofy faces, cartoons, and jack-o-lanterns. Once again the initial pass is not all there is. Through Jon's handling of surface, scale, and light, tan reveals a deeper reading, shedding its lighthearted sensibility. The reveal is surprisingly generous. The ocher slabs of thick paint are pierced through, revealing a limitless blue sky, a perfect invitation for dreaming. The openings mirror my eyes and mouth, making this invitation to dream a personal request.

Everything needed to concoct his painted fictions is to be found in Jon's studio. Strewn with sculpted models, found images, and shadow-box dioramas, it's a place part Bat-Cave, part 19th century atelier, and part Frankenstein's Lab. His paintings are convincing due in large part to his perceptual working devices and visual aids. He is always working from a tangible source.

Jon's are not paintings from the imagination, but rather for the imagination. In leaving the object, place, and event unnamed, he has willfully dismantled the restrictions inherent in labeling and gives broader possibilities to one's visual experience.



EDUCATION

2014: Skowhegan School of Painting and Sculpture

Skowhegan, ME

2014: MFA, Hoffberger School of Painting

Maryland Institute College of Art (MICA)

Baltimore, Maryland

2010: BFA Summa Cum Laude MICA,

Baltimore, Maryland

SOLO EXHIBITIONS

2013: Milk & Honey Market

Baltimore, MD

2012: Milk & Honey Market

Baltimore, MD

2009: Passages, Gateway Gallery

Baltimore, MD

GROUP EXHIBITIONS

2014: Hoffberger, Curated by Greg Lindquist

Sideshow Gallery, New York, New York

2013: Smorgasbord, Curated by Paddy Johnson

Gallery CA, Baltimore, MD

2012: Stroke: Gesture, Mark, Muscle

School 33 Art Center Baltimore, MD

2012: Line and Beyond Line

CCBC Gallery, Dundalk, MD

2011: Hickok Cole Art Night

Hickok Cole Architects, Washington, DC

2011: Unpeopled Places, The Brewer's Art

Baltimore, MD

2011: ENTROPICS: Jordan Bruns and Jon Marshalik

Greenbelt Community Center Art Gallery, Greenbelt, MD

2010: DISEGNO 3: Contemporary Undergraduate Drawing

Traveling Exhibition

2009: Painted Space

The Light Gallery. Baltimore MD

AWARDS

2012-2014: MICA Tuition Scholarship

2006-2010: MICA Tuition Scholarship

PROFESSIONAL EXPERIENCE

2012-2014: Graduate Teaching Intern

MICA, Baltimore MD

PRESS

2013: "Rental Wonderland"

Baltimore City Paper, Baltimore, MD

2012: Exhibition Catalogue "Line & Beyond Line"

CCBC Gallery, Dundalk, MD

2011: "Two-Man Abstract Art Show In Greenbelt"

The Sentinel, Greenbelt, MD

2010: MICA admissions book profile



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