

PARADICE PALASE is pleased to present *Lullabies for a daydream*, an online exhibition presented in collaboration with Uprise Art. Curated by Uprise Artist and Exhibition Manager Hannah Antalek, the show features the work of PARADICE PALASE members Sammy Bennett, Courtney Dudley, Jay Gaskill, Chris Mireles, and Lauren Packard.

Whether working with found objects, textiles, ceramics, or paint, each artist employs a specificity of material to explore the formal aspects of mark-making in service of storytelling.

In Bennett's mixed media works, found objects intermingle with printed textiles, embroidery, and paint to create topographic compositions that contain objects of personal significance alongside repurposed castoffs that might be found scattered along a street-sweepers path. The blending of the considered with the banal creates an open-ended narrative in which the viewer can form their own associations in an act of collective memory.

Similarly repurposing items that would otherwise go to waste, Dudley uses food scraps and foraged plants to create naturally-derived dyes for her quilted silk works. Following the dye's self-determined path, Dudley stitches bounding lines that accentuate the innate striations of her different pigments as they ebb, flow, and absorb into her surface. The intervention of Dudley's suturing morphs her work's peaks and valleys into forms that reference the curvature of the body as well as the landscape her materials were sourced from.

Starbursts of partitive color swim in and around Gaskill's forms which reference elemental qualities like water and fire. His tight chromatic palette heightens the individual color relationships and creates a sense of active movement. The simultaneous energetic fervor and meditative minimalism of Gaskill's paintings speak to not only competing optical forces but contrasting thoughts, emotions, and the reconciliation of the external with the internal.

Working primarily in oil, Mireles scrubs paint onto his canvas in thin layers, his brushstrokes articulating the careful examination of objects observed from life or imagination. His mark-making lends a palpable believability to his surreal tableaux - the black apple is surely poisonous with its undulating bruises of inky indigo, the mischievous kittens are soft, the flame is hot, the cantaloupe ready to eat. Throughout Mireles' practice, the artist balances humor with apprehension, and reality with the fantastical to build a world that is at once a dream and a dystopia.

In Packard's wide-ranging practice, the artist uses a variety of materials and techniques to express the confluence of conscious and unconscious thoughts, memory, queerness, and feminine dissonance. In Packard's work the tension between her materials transgress between the visceral and the painterly to create works that explore these polarities. Safety pins function to mend a tear between two halves, spraypaint acts a tool to highlight, or to redact, and ceramic fluctuates between repulsion and seduction with works that oscillate between edible and bodily.

Exploring personal symbolism, the body, sexuality, memory, and the force of opposition, the artists in *Lullabies for a daydream* utilize the innate and transformative qualities of their chosen materials to create meaning and build narrative.