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Press Release

SHADOW OF THE SILVER MOON

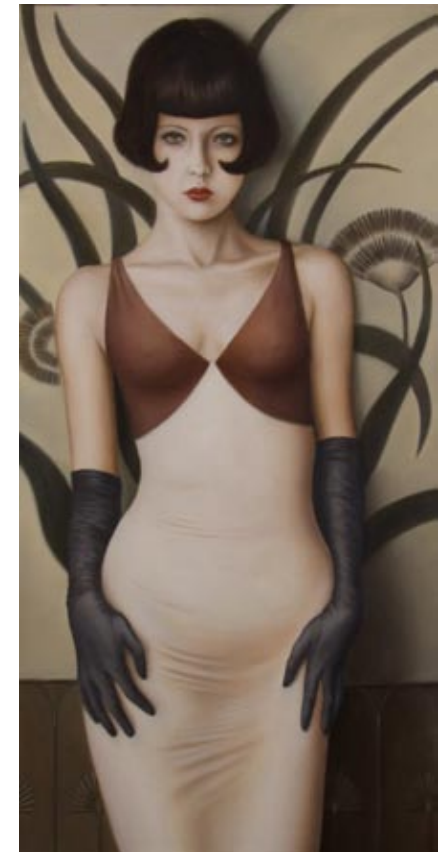
New Paintings by Jared Joslin
Artist Reception August 14, 2008 7 PM

Runs through September 13, 2008

Timothy Yarger Fine Art and YARGER | STRAUSS Contemporary are proud to announce *Shadow of the Silver Moon*, an exhibition of new paintings by Jared Joslin.

There is often a haunted quality about old photographs. One sees faces from the past, glimpses into another era, and wonders what thoughts and dreams were flickering behind their eyes, what intrigues consumed their days. Jared Joslin's paintings evoke a similar response. Within his portraits, there is a sense of layered glamour and pathos, reminiscent of Weimar artists such as Christian Schad, Otto Dix and August Sander.

In Joslin's latest body of work, *Shadow of the Silver Moon*, there are indeed echoes of Weimar Berlin, as well as the glittering deco-era elegance of nightclubs in Hollywood's golden age. Joslin uses images of glamour as a foil for the strong emotional undercurrents contained in his works. One sees the influence of early



Chanteuse, 2008
Oil on canvas
36 x 18 x 7/8



Emcee, 2008
Oil on canvas
36 x 18 x 7/8



Fan Dancer, 2008
Oil on canvas
36 x 18 x 7/8

pin-up illustrators like Enoch Bolles and Gil Elvgren, yet the demeanor of his subjects is self-reflective, even challenging, rather than lighthearted. The subjects have a self-possessed quality, regardless of whether they appear to be aware of the viewer's gaze or not. In some instances, their penetrating eyes meet the viewer directly, in some, they seem lost in a reverie. As Jared Joslin said, regarding his fascination with the past, "It's the feeling that you don't necessarily fit within your own time. You're drawn to the past in ways you can't quite understand but feel the pull of it and want to take on their dreams."

Joslin is one of the contemporary artists who have resurrected the realm of figurative oil painting. His portraits appear to be of another era, yet have an emotional resonance that is timeless. In his chosen media, Joslin demonstrates a masterful facility, one that seems as much of another era as the subjects that he often depicts. The beauty of the finely wrought, luminous surfaces seems to bring the subjects to life. In the *Shadow of the Silver Moon*, a spectrum of intriguing characters spring to life. There is a Dietrich-esque emcee, striking her silver-tipped cane against the parquet floor. An alluring chanteuse beckons with her sparkling eyes and an elaborately costumed fan dancer strikes an elegant, sinuous pose. Performers and patrons are caught in the swirl of the evening, yet remain lost in their own private reveries. Under the *Shadow of the Silver Moon*, while the band is playing, the mysteries hidden behind the eyes linger in the air like fireflies in the night.

TIMOTHY YARGER

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