

PRESSBOOK

Jesse MOCKRIN

Artillery

March 2016



Jesse Mockrin, "The Progress of Love," installation view, courtesy of the artist and Night Gallery.

Night Gallery: Jesse Mockrin

By Leanna Robinson | March 30, 2016

Jesse Mockrin's recent collection of works are an exercise in aesthetics. Reminiscent of old-master painting techniques, the figurative works display Mockrin's technical skill as a painter—with soft edges of fingertips and whimsical petals of roses serving as details of painterly insight. The paintings are connected through a consistent palette of luminescent blues, greys, and purples that cast the series in a world of twilight.

ARTILLERY

Artillery
30 March 2016
Leanna Robinson



Jesse Mockrin, *Garden of Love* (2016), courtesy of the artist and Night Gallery.

The oil paintings are predominately figurative, and while portraits can often seem stuffy or old-fashioned, Mockrin escapes this pitfall by cropping her paintings in unconventional and exciting ways. Rococo themes seem new again, and while *Garden of Love* (2016) directly references art school classic *The Swing* (Jean-Honoré Fragonard, 1767), the framing of the image makes it seem fresh and void of derivativeness.



Jesse Mockrin, *Bloom* (2015), courtesy of the artist and Night Gallery.

Luscious floral-patterned fabrics and rich drapery also take center stage in paintings like *Bloom* (2015) and *The Way We Are* (2016). Mockrin's dedication to traditional subject matter is admirable, and while the works don't seem terribly conceptual, that seems to be not the point.

ARTILLERY

Artillery
30 March 2016
Leanna Robinson



Jesse Mockrin, *The Way We Are* (2016), courtesy of the artist and Night Gallery.



Jesse Mockrin, *Moonage Daydream* (2015), courtesy of the artist and Night Gallery.

ARTILLERY

Artillery
30 March 2016
Leanna Robinson

Romance and love are clearly a theme to be meditated on when viewing these works, not only given the title, but also because of the sly grins of the paintings' subjects, the suggestiveness of rope caressing a wrist in *Moonage Daydream* (2015), the slip of a thigh in *Love and Friendship* (2016). There's no denying that these works are subtly sexy, and that may be their greatest appeal. Of course one has to wonder what's going on behind the show's principal piece *School of Love* (2016)—if only we could peer behind the drapes.



Jesse Mockrin, *School of Love* (2016), courtesy of the artist and Night Gallery.