

four by four

Tim Jag • Jeff Kellar • Emi Ozawa • J P 제 피



April 4– May 11

Reception: April 5, 6–8 pm



contactless price sheet



Tim Jag (b. 1962)
GRAVITATION SERIES #1, 2023
acrylic on linen
45 x 49 inches
114.3 x 124.5 cm
I3192

\$8,800



J P 제피 (b. 1976)
Odds & Ends #13, 2019
pieced fabric remnants
12 x 12 inches: artwork
30.5 x 30.5 cm
16 x 16 x 1.5 inches: frame
40.6 x 40.6 x 3.8 cm
I3177

\$2,000



Jeff Kellar (b. 1949)
Wall Drawing 34, 2024
resin, clay and pigment on
aluminum composite panel
40 x 60 inches
101.6 x 152.4 cm
I3170

\$12,000



J P 제피 (b. 1976)
잔재 #3, 2022
pieced fabric remnants
9 x 9 inches: artwork
22.9 x 22.9 cm
15.25 x 15.25 x 2 inches: frame
38.7 x 38.7 x 5.1 cm
I3176

\$2,000



Tim Jag (b. 1962)
GRAVITATION SERIES #10, 2023
acrylic on linen
44 x 48 inches
111.8 x 121.9 cm
I3179

\$8,800



Emi Ozawa (b. 1962)
Mustard One, 2024
acrylic paint on poplar, wax finish
9.125 x 8.25 x 1.25 inches
23.2 x 21 x 3.2 cm
I3186

\$2,200



Tim Jag (b. 1962)
GRAVITATION SERIES #12, 2023
acrylic on linen
32 x 38 inches
81.3 x 96.5 cm
I3180

\$5,800



Emi Ozawa (b. 1962)
Midnight Sky, 2024
acrylic paint on poplar, wax finish
8.375 x 8.875 x 1.25 inches
21.3 x 22.5 x 3.2 cm
I3187

\$2,200



Jeff Kellar (b. 1949)
Wall Drawing 38, 2024
resin, clay and pigment on
aluminum composite panel
18 x 19 inches
45.7 x 48.3 cm
I3181

\$3,400



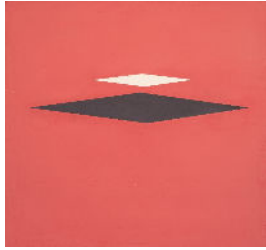
Emi Ozawa (b. 1962)
Vibrance, 2024
acrylic paint on poplar, wax finish
8.375 x 9.375 x 1.25 inches
21.3 x 23.8 x 3.2 cm
I3188

\$2,200



J P 제피 (b. 1976)
잔재 #2, 2022
pieced fabric remnants
9 x 9 inches: artwork
22.9 x 22.9 cm
15.25 x 15.25 x 2 inches: frame
38.7 x 38.7 x 5.1 cm
I3175

\$2,000



Jeff Kellar (b. 1949)
Wall Drawing 31, 2023
resin, clay and pigment on
aluminum composite panel
18 x 19 inches
45.7 x 48.3 cm
I3169

\$3,400



Jeff Kellar (b. 1949)
Wall Drawing 35, 2024
resin, clay and pigment on
aluminum composite panel
33.5 x 60 inches
85.1 x 152.4 cm
I3171

\$12,000



Emi Ozawa (b. 1962)
Trio, 2024
acrylic paint on poplar, wax finish
10.3125 x 8.375 x 1.25 inches
26.2 x 21.3 x 3.2 cm
I3185

\$2,200



J P 제피 (b. 1976)
Primitive Streak, 2018
thread on fabric stretched on wood
frame
63 x 14 x 5.5 inches
160 x 35.6 x 14 cm
I3193

\$14,000



Tim Jag (b. 1962)
GRAVITATION SERIES #5, 2023
acrylic on linen
41 x 45 inches
104.1 x 114.3 cm
I3178

\$7,800

Tim Jag (b. 1962) is an abstract painter inspired by architectonic and geometric drawings. He begins by building up multiple layers of writing, scribbling, and underpainting to create an impressionistic field in which bold biomorphic and geometric objects move in and out. He often paints an object and then paints over it leaving a ghost image of the shape. The backdrops become maps or stages for the objects to transect. He uses the principles of color theory to juxtapose saturated colors throughout his work.

Tim Jag has been practicing art for over 30 years. He has exhibited widely including at the Missoula Museum of Art, Sonoma Valley Museum of Art, and Site Santa Fe, among others. His work is held in numerous collections like the Francis Ford Coppola Private Collection, the New Mexico Museum of Art, and the University of New Mexico Museum of Art. He lives and works in Santa Fe, NM.

Gravitational Series is an attempt to create a fluid space for all my singular geometric images of the last 20 years. Within this is an expanded opportunity to have crossover meaning between the field (fluid space) and an array of competing images (geometric and biomorphic). –Tim Jag

Jeff Kellar (b. 1949) creates pristine minimalist paintings, drawings and sculptures that play with illusion, ambiguity, and space. His sophisticated surfaces are achieved through the application of many layers of acrylic resin and clay pigment onto paper, aluminum panels, and wood blocks. Each layer is methodically sanded and buffed leaving the surface smooth and modulated. Although rendered with extreme precision, slight irregularities in the surfaces reveal the presence of the artist's hand. In *Wall Drawings*, the artist uses line and shape to create an impression of place or a moment.

Kellar's work can be found in the collections of the Farnsworth Museum of Art in Rockland, ME, the Maine Department of Conservation, the Microsoft Collection in Seattle, the Museum of American Art in Philadelphia, and the Portland Museum of Art in Portland, ME, among many others. He was the recipient of the Adolf and Ester Gottlieb Foundation Grant in 2014. Jeff Kellar lives and works in Maine.

I often stare at a blank wall and imagine what to draw on it. Like flat white movie screen expanded by the image projected. I like to see just how few clues are needed to create the illusion of depth on a flat surface. This is a type of minimalism that allows room for the acts of perception and interpretation to become conscious rather than automatic. – Jeff Kellar

Emi Ozawa (b. 1962) strategically arranges color and form to create compositions that play with optics and perception. Central to Ozawa's studio practice is an elaborate and precise model-making process. In Ozawa's recent work, she explores the concentric shape of circles. She is fascinated by the geometric perfection of circles because all sides are equal distance from the center. The circles at play in her compositions dictate the shape of the panel and together create a new shape.

Originally from Tokyo, Ozawa currently lives and works in Albuquerque. She studied woodworking at the University of the Arts in Philadelphia and later earned an MFA in furniture design from the Rhode Island School of Design. Ozawa's work is in the Albuquerque Museum, the New Mexico State Art Collection, the City of Albuquerque Public Art Collection, and the Fidelity Collection among others. Ozawa is a former Alcoves artist at the New Mexico Museum of Art.

"The Circle", true perfection, the energy that is created from equal distancing from a center, the nature of continuity, the moon in the sky... all of this amazes me. Perhaps I paint constellations.
– Emi Ozawa

J P 제피 (b. 1976) uses string and cloth throughout their practice. These pieces are from the series *Odds & Ends* or 잔재 (*jan-jae*) which translates to remnant or discard in Korean. Saving remnants since s(he) was a child, J P 제피 has always found beauty in discarded bits and sees these as a metaphor for how people living in the margins are often discarded by society. In *Odds & Ends*, the artist transforms discarded scraps into vibrant compositions with thready edges that symbolize breaking out of the box.

J P 제피 (s(he)/(he)r, he/him, they/them) is a bicultural and bigender multidisciplinary artist most known for their sculptural string artworks. The artist incorporates community, social practice, ceremony, sound, folk songs, sculpture, site-specific installation, works on paper, and performance into (he)r practice. He was named one of the [12 New Mexico Artists to Know Now in 2022](#) and was awarded the [Artists at Work](#) residency in the Borderlands Region. Their work has been presented at the New Mexico Museum of Art, Louisiana Art and Science Museum, and the Cornell Art Museum. Currently, s(he) is included in the inaugural exhibition, *Shadow and Light*, at the Vladem Contemporary in Santa Fe. J P 제피 lives and works in Albuquerque, NM.

Small pieces of wood, scraps of paper, discarded cloth. I have boxes and boxes of remnants from my art practice that I reuse and integrate into new works. Our systems and social structures do not value the leftovers, the discards, and the remnants. People on the margins are treated this way too. I see beauty in the small bits and fragments and hope for a world in which more of our fragmentation and discards can be honored for their inherent value. – J P 제피

March 15, 2024

Contact: Viviette Hunt, Director; Sallie Scheufler, Assistant Director

info@levygallery.com 505.766.9888

FOR IMMEDIATE RELEASE

four by four

Tim Jag, Jeff Kellar, Emi Ozawa, J P 제피

April 4–May 11

Reception: Friday, April 5, 6–8 pm

Richard Levy Gallery is pleased to present ***four by four***, an exploration of geometric abstraction through the diverse perspectives of four contemporary painters. The artists showcase a range of innovative techniques and materials, breaking away from traditional painting norms to redefine the boundaries of artistic expression.

Tim Jag's *Gravitational Series* introduces biomorphic shapes set against expressionistic backgrounds, creating a dynamic interplay between geometric pattern and lush painterly color. Bold and colorful shaped panels by **Emi Ozawa** feature overlapping circles and offer synergistic optics that convey a sense of movement. **Jeff Kellar** takes a minimalistic approach by painting linear shapes on clay and resin surfaces, creating compositions with the illusion of depth. **J P 제피** stitches together fabric remnants to form colorful constructions displayed between glass. The thready compositions give the impression of hovering off the wall within the confines of the frame, adding an intriguing spatial dimension. Each artist brings their distinctive style and approach to geometric abstraction through the versatility of medium, composition, and shape.

This is the first time the gallery is showing works by Tim Jag (Santa Fe) and J P 제피 (Albuquerque).

Follow us on Instagram, Facebook, and YouTube: **@levygallery #fourbyfour #timjag @_jp.art_ @jeff.kellar @emiozawastudio #richardlevygallery**

Exhibition Dates: April 4–May 11, 2024

Reception: Friday, April 5, 6–8 pm

Gallery Hours: Thursday–Saturday, 11 am–4 pm or by appointment

Location: 514 Central Avenue SW, Albuquerque, NM 87102

Contact: 505.766.9888, info@levygallery.com, www.levygallery.com