

# REYNOLDS GALLERY

FOR IMMEDIATE RELEASE

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## Reynolds Gallery to debut new and recent work by artist Leah Raintree

*the landscape is not still* premieres February 28, 2020



Leah Raintree  
*the landscape is not still*, 2019  
Glazed stoneware  
14.125 x 13.25 inches

RICHMOND, VA – Reynolds Gallery is pleased to announce an exhibition of new and recent work by New York-based artist Leah Raintree. *The landscape is not still* will premiere with a public reception from 6 to 8pm on February 28 and will remain on view until April 10, 2020.

The exhibition is organized to occur in conjunction with *MULTIVALENT: Clay, Mindfulness, and Memory*, the 54<sup>th</sup> annual conference of the National Council on Education for the Ceramic Arts (NCECA), to be held in Richmond from March 25 through 28, 2020.

The exhibition is Leah Raintree's second solo show with Reynolds Gallery, following *Involuntary Action* in 2009. Works in *the landscape is not still* respond to sites ranging from glaciers in the Canadian Rocky Mountains, the early industries of clay-rich Maine, and Raintree's childhood home within the rural landscape of Virginia. These spaces are represented through

photographic and ceramic works in which the artist uses innovative image-capturing and firing processes that shape the earth and play with shifts in time and space.

Raintree utilizes materials from specific sites, such as sediments, clays, and stone, in drawing methods that mimic forces within the environment. Central to the exhibition is the interrelationship between humanity and the planet, considering what is recorded within the earth and can be read. Through mark-making at the scale of the body, Raintree acts to replicate phenomena that transcend humans scale. Of particular interest are attempts to fix, utilize, and frame the earth through ceramic and photographic technologies, which the artist engages to question what escapes these human frameworks of use and understanding.

Several works were produced while Raintree was an artist-in-residence at the Banff Centre in Alberta, Canada, where she responded to glacial activity within the landscape. *hand that breaks the weather* is a series of cameraless photographs produced by applying collected sediment, stone, and ice directly onto large-format negatives, enacting glacial behaviors of dragging and incising with these materials. The residue of this process creates an image that is enlarged in the darkroom, with light, time, and scale influencing the final works. In the series *Alberta*, Raintree explores the range and characteristics

of Alberta clay slip, which is mined regionally, achieving glassy greens in oxidation firings and rich ambers and purples in reduction, working with the elements of temperature and atmosphere to transform this ubiquitous material.

The exhibition also responds to the industrial and agricultural shaping of land. Raintree produced the series *Clay Hill* while in residence at Watershed Center for the Ceramic Arts in Maine. Established within a former brick factory, locally mined terra cotta was deposited onsite, creating a clay hill that has since naturalized into the landscape. Raintree embraced the impurities of the clay and the material's history of extraction and relocation, producing tablet-like slabs that oscillate between blocks of earth and pages to be read. Raintree emulates the process of extraction and depositing, dragging the material into strata-like layers that are influenced by glitches in the unrefined material. Related works in stoneware and porcelain work with industrially mined clays, oxides, and glazes in similar investigations.

Finally, Raintree will present an intimate series of works that respond to the landscape of rural Virginia, where she was raised on a small farm. These works serve as a meditation on humanity's interconnection with the earth, its cycles, and the profound ways that we continue to change it.

### **About Leah Raintree**

Leah Raintree is an artist based in New York City. Her practice addresses our relationship to time, scale, and ecology through process-based interactions with sites and materials, with projects arising from a hybrid of research and physical engagement in place. She works across sculpture, drawing, and photography to distill correlations between human and geologic scales, capturing points of interaction within natural and manmade phenomena. Her work extends from a long-standing drawing practice that couples with sculpture and performative action, whether an individual makes a mark, a collective makes a mark, or a mark is found.

Raintree recently held a solo exhibition at The Noguchi Museum in Queens, NY. Other recent exhibitions include *How to Flatten A Mountain*, at Rathfarnham Castle, Dublin, *Pier 54* with High Line Art, NYC, *an other land*, and *in the other, our own* at Prosjektrom Normanns, Norway, and *EAF15: The Emerging Artist Fellowship Exhibition* at Socrates Sculpture Park, NY. She has been awarded numerous artist-in-residence fellowships including Lower Manhattan Cultural Council's *Workspace* and *Process Space*, NYC, Frans Masereel Centrum, Belgium, and the Banff Centre, Canada. Raintree holds a BFA from Virginia Commonwealth University and an MFA from Parsons, the New School for Design.

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### **About Reynolds Gallery**

Based in Richmond, Virginia, Reynolds Gallery has been exhibiting challenging contemporary art since 1977. The gallery was founded by Beverly Reynolds once she identified the need and opportunity for a contemporary art gallery in Richmond. Her first show included Alexander Calder gouaches and Max Ernst drawings. Over the next four decades, Reynolds Gallery grew into one of the most well-known Mid-Atlantic galleries, exhibiting many blue-chip artists like Ellsworth Kelly, John Baldessari, and Sally Mann. In addition, Reynolds Gallery represents regional artists from a rich pool of talent in Virginia, often professors and students from Virginia Commonwealth University.

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We continue our founder's legacy of fierce commitment to exhibiting the highest caliber of artists and building lasting relationships with clients to make the experience of looking at art engaging and personal. Our strength lies in the broad spectrum of work we exhibit and our belief that art is a central component to life. Whether you're a seasoned collector, a curious beginner, or simply passing through - we invite you to join us in our mission to inspire every day.