

**For Immediate Release:**

***Three Points***

**Opening reception: Sept. 8, 2012, 7-10 pm**

**Show dates: Sept. 8 - 30**

**RAID Projects  
602 Moulton Ave.  
Los Angeles, CA 90031**

**James Boulton  
Chelsea Dean  
Jay Lizo**

*Three Points* is anchored physically by a triangular billboard structure in the main room of RAID Projects. Each of the artists uses one side of the billboard along with additional wall space to tell their own story. Drawing from the sighting of a similarly shaped sign atop a downtown Los Angeles building, the *Three Points* billboard functions both as an outdoor exhibition space and as a display of personal poetics. It functions somewhere between graffiti and installation art, where something grand or intimate can be said, to become temporal and memorable.

James Boulton creates gestural, ab-ex influenced paintings using a variety of layering techniques and gestural brushwork. His largest painting spans 12 feet wide by 9 feet tall. It is a cacophony of brush marks, colors, and textures. For this exhibition, Boulton has also produced an installation of 30 small paintings that function as a visual diary of his everyday meditation.

Chelsea Dean meticulously draws, cuts, pastes, and prints work inspired by modern homes and spaces in southern California. Dean's mixed-media collages employ a combination of printmaking methods and photography to transform architectural facades into three-dimensional portals. Dean's silkscreened prints are also tiled together to create complex, balanced, and informed patterns that go beyond their initial read. Chelsea Dean also makes graphite drawings based upon decaying modernist spaces, rendered through microscopic and recurrent circular patterns.

Jay Lizo integrates large colorful text and figurative paintings. Sampled from books, records, and films that the artist has scavenged from his library, these facets are combined rhythmically to create a visual mash-up that express revitalized antique scenarios. The paintings of Lizo represent figures or moments from history that correspond to a textual Zeitgeist. For this exhibition, Jay Lizo utilizes imagery from dancers and protestors, fusing them into fictitious moments of gesture.