



# ONLY NATURAL

JENA THOMAS | Solo Show

Available in our  
VIEWING ROOM

Dec. 19<sup>th</sup> at 6:00 PM



JENA THOMAS



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“Only Natural” is an exploration of human nature's subtle inborn drive to discover, construct, and challenge the natural world.

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Landscapes are thought to be by the artist Jena Thomas (South Florida, 1987-) as cultural landscapes. They are manifestations of culture, from a human point of view, and demonstrate a renegotiation that occurs between people and their environments. Landscapes, here, are inventions. They are studies in how existence marks life. They are declarations of presence - of humans attempting to produce stasis in an ever-changing environment as a significant matter with the surrounding world.

It is this environment that configures landscapes from which momentary appearances of the human emerge. They are captured as events by the artist, who inscribes within a field the elastic tensions of experience - between the natural and the human, the duality of life and matter, the silent and subtle contact between the subject and its surroundings.

Thomas formulates scenes in which she locates the human and their surroundings amid visual transits holding a second nature - most profoundly seen in permanent reflections within the landscape - conceiving an order that implies the perception and the coexistence, either as object or subject of the landscape, which conducts the audience to transit through the emotional experience that overflows the canvas's plane in its significance.

Thomas provides us evidence and the sensitive overlapping of the permanent search of the subjective experience sited in the landscape. Everyday scenes, at times nearly imperceptible, create new types of emotional bonds. There is the quiet introspection that reveals that there are no landscapes without some mark of artifice. Each contends with the elevation of the material to the sublime with a symbolic order that bears a meaning that exceeds the being in its affections and in the location of its relationships.

The Only Natural artworks present us a line of analysis about human nature, conceived from pictorial making, with which the presences are filtered by the artist's conscience, that expresses limits in the relationships of the human with its surroundings in the symbolization of what may be lived from a scenic fragment of everyday life, reinvented. Such is stated as a major concern of Thomas in works such as *Out of gas* (2020) where the articulation of volumes, lights and shadows locating artificial objects are opposed to a contained and limited nature.

Landscapes not only show the projection of motionless and disorienting places, but also the invention of remote environments, as defined by standardized constructions sited in a natural environment. They remain anonymous, where images of nature and human coexist. Emotions are accentuated by the artist through the use of artificially illuminated atmospheres, seemingly nocturnal, that appear in the moment it is possible to be perceptible as in *Bathroom Break* (2019) or *Secret Meeting Place* (2020).

In both works, the architectonic presence dominates the landscape, with the aim to reiterate the introspection given by the inevitable finding of the artificial. They are the representation of places evidencing the need of an encounter with oneself. Landscapes that are liminal in nature, hovering in the journey from the human towards the natural, are significant and at the same time feasible. They generate reflections about internal searches that may be provoked by these remote spaces, from which is expected a different connection of the individual experience with its surroundings. Where solitude and remoteness take on their own characterization both as landscapes and as internalized human identities.



Emphasizing human bonds with the environment in “human nature’s subtle inborn drive to discover, construct, and challenge the natural world” –as Thomas states– reveals the desire of dominion over the other, as well as the imposition of the moderated over the radical.

Visible action in the Beautifully Dirty (2018) work, where the subjects are configured by means of brief color fields that appear as presences within an artificial environment, indicate the scene’s zoning in which each one, the human and artificial, hold their space.

In the works In Search of Fun, (2018) or Just Add Light (2020), Thomas emphasizes the formula of landscape as scene, built artificially by means of delimited color planes that show the geometrization of the created environment; or of the scene as order of composite elements, where the set of lines and volumes set up the necessary visual frame to find the connection and charm provided by everyday experiences.

Only Natural introduces us to instantaneous scenes, of the nature of the human, of its inherent need to generate an owned environment, where each one takes its space, inside a visual field assembled in real areas, but imagined by Thomas in her search –as she argues herself – of: “elevating the mundane as a means to make it appear a bit more spiritual and with this find the connection and the magic in everyday experiences”.

Her works surpass real existence when she endows them with profound meanings by the adoption of sensitive and imperceptible fragments of life. Her purpose, to drive them to the plane in which they not only reveal an event, but second human natures, are expressed as traces of environments and time within which visualizes and prints the encounter and connection, so needed in the present society.

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*Out of Gas, 2020*

—  
Oil on canvas  
48 x 40 inches  
121.92 x 101.6 cm



***Bathroom Break, 2019***

—  
Oil on canvas  
46 x 48 inches  
116.84 x 121.92 cm



*Secret meeting place, 2020*

—  
Oil on canvas  
64 x 64 inches  
162.6 x 162.6 cm



*Beautifully Dirty , 2018*

—  
Oil on canvas  
48 x 46 inches  
121.92 x 116.84 cm  
*Sold*





*In Search of Fun , 2018*

Oil on canvas  
48 x 46 inches  
121.92 x 116.84 cm  
*Sold*



*Just add light, 2020*

—  
Oil on canvas  
64 x 60 inches  
162.6 x 152.4 cm

## CONTACT

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