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Jason Shawn Alexander. "A Space in All the Noise," 2014, ink, oil, spray paint, and paper on canvas, 66 x 50 in. 101/EXHIBIT

Jason Shawn Alexander's "No Good at Exits"

Jeffrey Carlson Reporting
Editor, Fine Art Today

Fair warning: Interaction with Jason Shawn Alexander's challenging figurative paintings may render viewers unable to disengage.

"Jason Shawn Alexander: No Good at Exits" is on view now at 101/EXHIBIT in Los Angeles, where it will continue through May 24. The works on display are new mixed-media paintings and drawings, executed in a vigorous style. The combination of traditional media like oils and acrylics with polyurethane, ink, and spray paint reflects the balance of historical basis and progressive execution that marks these works.



FEATURED STORIES



Wendy Shalen: Meditations on Motherhood and Mortality



Contemporary Painters Get Gloomy with Edgar Allan Poe



Art Will Be Everywhere in the U.S.



Jason Shawn Alexander's "No Good at Exits"



Late Bouguereau Returns to Christie's Sale



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GALLERY & EVENT CALENDAR

April 24: Poe-Inspired Artwork at Edgar Allan Poe Museum

April 24: 16th Annual Art of the Portrait Conference

April 24: Chicago International Art, Antique & Jewelry Show

April 24: Contemporary Romanticism at Arcadia



April 18: "Portraiture in the Age of Abstraction"

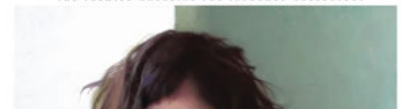
The National Portrait Gallery will illuminate mid-century portraiture in an exhibition of over 50 paintings, drawings, prints, and sculptures from 1945-1975.

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THE PREMIER MAGAZINE FOR INFORMED COLLECTORS





Jason Shawn Alexander, "Stereotype," 2014, ink, polyurethane, acrylic, oil, and paper on canvas, 54 x 54 in. 101/EXHIBIT



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Jason Shawn Alexander, "Comet," 2014, ink, polyurethane, pastel, oil, and paper on canvas, 70 x 54 in. 101/EXHIBIT

Alexander's aggressive and provocative figure paintings provide a truly memorable aesthetic experience. The artist weaves together various modes of representation in an imaginative environment that also alternates between abstract, representational, and decorative space. In these works human figures undergo distortions of form and color that distance them from the men and women we encounter in the natural world. Still, powerfully rendered passages of human anatomy, evocative postures, and psychologically revealing gazes make a connection with Alexander's figures almost inevitable.





Jason Shawn Alexander, "Triptych," 2013, ink, polyurethane, acrylic, oil, and paper on canvas, 54 x 54 in. 101/EXHIBIT

The exhibition marks Alexander's fourth solo display with 101/EXHIBIT. It is also the inaugural exhibition for the gallery's new space, located at 6205 Santa Monica Blvd. in Los Angeles.



Jason Shawn Alexander, "No Good at Exits," 2013, ink, polyurethane, graphite, oil, and paper on canvas, 60 x 101 in.

101/EXHIBIT



Jason Shawn Alexander, "I Hope It's Already Too Late," 2013-2014, oil and gold leaf on canvas, 40 x 30 in. 101/EXHIBIT

Born in Tennessee in 1975, Alexander currently lives and works in Los Angeles. His work has been featured in the Outwin Boochever Portrait Competition exhibition at the Smithsonian National Portrait Gallery. Alexander has also shown at Merry Karnowski Gallery in Los Angeles, Strychnin Gallery in Berlin, and at the Art Miami, Miami Project, and SCOPE art fairs.

To see more from "No Good at Exits," visit [101/EXHIBIT online](#).

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