

**some times in the office of ltd los angeles presents Dike Blair**

**Drinks** | 22 November 2014 – 10 January 2015  
Opening Reception | Saturday 22 November 2014 | 7-10p

A man walks into a bar and the bartender says *welcome back*. “I’ve never been here before,” he replies, “but I get that a lot.” They look at each other. The bartender adjusts her glasses. He blinks. “I’d like a very dry martini, straight up with a twist. Plymouth, if you have it.”

*Dike, I remember a conversation we had a few years ago. I was describing my interest in chabana, simple flower arrangements made in preparation for a Japanese tea ceremony. You mentioned that you studied ikebana, but had never been to Japan. Something clicked. I got a sense of a complicated future. Do you remember?*

“Vaguely. I did finally get myself to Japan in 2010, as these paintings attest. Now I’m part of your complicated future.”

*Actually, I meant complicated in the sense that you make so many different things. The paintings, the sculpture, and so forth.*

“You’re right in that I like to make something and then make something in response, like its flipside. So I may make a representational gouache, and then an abstract sculpture. They seem different in form, but both address the same theme.”

*I’m interested in that dialog and in the time it takes. You’re showing paintings of drinks from Japan that you painted in Rome that you carried on your flight from NY to show in my bar in LA that is itself a sculpture and a project space located in a gallery office.*

“Yeah, that is somewhat complicated.”

*Sometimes, your paintings act as a low-dose drug, a space for meditation temporarily free from complicated futures. To calm anxiety, but not completely obliterate thought.*

“I do like it when viewing art takes me outside of myself. And I’d be happy if my stuff functioned that way for others.”

*Can you poetically or politically describe your relationship with drinks, drinking, and your work?*

“I’ve always loved the Luminists and, more generally, the possibility of rendering light on a flat surface. You know, using an inert substance to fool the eye. We experience the glow and a softening of edges that accompanies a cocktail, often in a room designed to heighten those sensations. The image of the cocktail, the manner in which it’s painted, denotes pleasure. Whereas I might want to encourage a sense of intoxication or transcendence in an abstract sculpture, and try to induce those feelings both retinally and viscerally. Of course a representational painting of a cocktail, for example, can be read more quickly.

*A more instant pleasure. Finally, what are you drinking these days?*

“I like most any gin vehicle, especially the martini.”

*How do you order one?*

“I’d like a very dry martini, straight up with a twist. Plymouth, if you have it.”

*Dike Blair is a painter and sculptor who live in NYC. He has shown his work in the US and abroad for nearly three decades, and has had over thirty solo exhibitions. He teaches at The Rhode Island School of Design and is a fellow of the Guggenheim Foundation and the American Academy in Rome.*