

JP TERLIZZI



CREATURES OF CURIOSITY

KOSLOV LARSEN

HOUSTON, TEXAS

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JP TERLIZZI

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Cover Image:

Spode Wildcat Prowl with Rosemary Pomegranate, 2023

Archival Pigment Print on Paper:
14 x 21 inches • Edition of 10 + 2AP
24 x 36 inches • Edition of 5 + 2AP
40 x 60 inches • Edition of 3 + 1AP

Dye Sublimation on Aluminum:
18.5 x 28 inches • Edition of 10 + 2AP
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JP TERLIZZI’S CREATURES OF CURIOSITY

BY GEOFFREY C. KOSLOV

The production of artwork flows from the release of something inside an artist that drives their creative expression. JP Terlizzi is an artist that uses his abilities to envision and build ephemeral works of art that are memorialized as photographs. In *Creatures of Curiosity* and *Garden Symphonies*, Terlizzi revisits his earlier works in *The Good Dishes* and *Holding Arabesque*, with several new twists. Terlizzi comments that, for him, “*The Good Dishes* integrates memory, legacy, and metaphor with my response to loss. Without fail, when it came to the family’s fine china, that item was always given to the person that most cherished its memory and sentimental value.” Following that series, the Covid crisis opened a door to additional creative expression: “*Holding Arabesque* was inspired by the shifts in my life brought on by a result of the pandemic. It was about craving stability in a time of instability. I built these food totems to push their stability as my response. Humor and Nostalgia are known coping mechanisms we resort to when we experience high stress or trauma... I was craving happier times.” As our culture began moving past social isolation, his visual engagement became bolder, first evolving into *Garden Symphonies*, and then *Creatures of Curiosity*.

Terlizzi challenges his previous still-life compositions, building upon them and moving forward with *Garden Symphonies*. Terlizzi comments: “The pandemic forced me to enjoy quiet time and appreciate simple things. I came out of it with a strong need to visit two places that bring me the most joy... make me slow down and appreciate my surroundings. Most of the work from *Garden Symphonies* came from these places. *Garden Symphonies* is about harmony and beauty, about darkness and light. It’s about indulgence and slowing down and seeing beauty in the simple things that might get overlooked. I love color, I love patterns, and I love playing with food, these are signature elements of my photographic style, but in *Garden Symphonies* I wanted to introduce a darker palette to create a quieter, more somber mood. Where *Holding Arabesque* was more whimsical and playful, *Garden Symphonies* introduces florals which I tried to use in unconventional ways.” Terlizzi’s close attention to details such as lighting, staging, and content allow him to create a unique body of work even while referencing similar compositions from *Holding Arabesque*.

In the series *Garden Symphonies*, Terlizzi takes a detour from fine china plates and the birds-eye perspective which he uses in *The Good Dishes*. For example, in *Solomon’s Seal of Garden Symphonies*, there is a return to the level straight-on perspective seen in many traditional still-life paintings and photographs with an arrangement of objects on a table surface, feathers, and a moth on the spout of a pewter colored samovar. There are no plates, and no fruit or vegetables as in much of his earlier works. Terlizzi comments: “Food, flowers, and objects have a rich and captivating history that has influenced cultures, religions, and civilizations throughout time. From ancient Egypt to medieval Europe, the Victorian era, and the present day, they have played a significant role in various rituals, ceremonies, art, and culture. Our relationship with food and flowers is unique and reveals a profound connection between humans and nature. They require gentle handling, watering, and nurturing, and their multi-sensory experience has been shown to significantly impact our mental and physical health.” Also from the *Garden Symphonies* portfolio, *A Parade of Peonies* is, at first glance, a turn toward a seemingly more conventional floral scene with a straight on view of flowers, until one realizes the layering of the two-dimensional floral backdrop, the three-dimensional flowers in the middle, and the berries spread throughout the soil in the foreground. This piece stands alone compositionally from Terlizzi’s previous work.

Dramatically different from his other work, Terlizzi suddenly raises his visual voice louder than it ever was before in *Creatures of Curiosity*. A fresh sense of wildness and abandon appears in these images. When asked what triggered this visual/emotional outburst, he says “*Creatures of Curiosity* is about indulgence but also temptation. All the dishes used are from my collection of tableware. I became a grandfather recently, and I started to think about legacy and what legacy I will be leaving behind for my children and

grandchildren. Will they want my dishes, or my collection of stuff I have acquired from my travels? Will they even want my photographs? In creating *Creatures of Curiosity*, I kept thinking about indulgence and what that means. I wanted this collection of dishes to be richer in color, more over-the-top, and more chaotic in patterns. I wanted darker palettes, nothing light like the original patterns of the dishes. I wanted to see how much I could push the food styling and the design without it becoming gaudy, yet still maintain the beauty the dishes are known for.” Terlizzi takes this exciting turn adding surprising content that departs from a more placid past.

The new elements in *Creatures of Curiosity* — darker plates and darker backgrounds — are entwined with animals, reptiles, birds, and insects. In asking Terlizzi about what may have influenced the direction for *Creatures of Curiosity*, he says “I grew up in a Roman Catholic household, I have a fascination for religious stained glass, I love Italian Religious Renaissance paintings, Caravaggio, and The Dutch Masters, and I am sure their influence unconsciously made their way into the series.” He added, “Some of the tablescapes are wallpapers that I manipulated, some are sourced imagery that I created and colorized. The backgrounds are darker and more colorful than those in *The Good Dishes*, which was intentional. I wanted them to feel indulgent and chaotic, yet compliment the beauty of the dishes and styling of the food.”

In *E Shipley Zambezi with Blueberry Onion Cup*, we see this complexity with the variety of fruits, yellow cherry tomatoes, cherries, and blueberries against a dramatic, visually complex tablecloth with a green-blue thick jungle of broad-leafed plants, the white background of the plates directing the viewer’s eye to a Doctor Seuss-like bird of paradise rising to the sun with imaginative leopard-spotted elephants, a design inspired by Jules Vern’s adventure stories and the designer’s travels to Botswana. Looking at *Gien Jardin du Palais with Broccoli Tiger Beets*, a large tiger holds attention at the center of the image, in the center of a plate, viewed from above on a constructed tablecloth of a dense jungle with Great White Egrets and other beautifully illustrated birds. With a nod to his past work, an arrangement of broccoli and beets spill out of a cup onto a dinner plate and smaller salad plate. The viewer immediately feels amidst a wildness. In *Myrtle and Mary Paradise Lost with Orange Key Lime*, the design features a spread of evenly spaced lines across the entire image, as if to give the viewer the sense of toucans and other birds, leaping leopards and prowling tigers, are caged. Equally enjoyable are the slithering serpents from the cream server across the imagined field that is the tablecloth background in *Spode Creatures of Curiosity with Goose-Cranberry*. There are seven other images in this 10-piece series for *Creatures of Curiosity* to entrance us.

In his new bodies of work, JP Terlizzi shares with us something very special: “I think the feeling that *The Good Dishes* conveys is universal across all cultures. A table is where we gather with loved ones, share stories, make memories, and enjoy each other’s company. It’s where we make connections.” Revisiting the genre of still-life images with *Garden Symphonies* and *Creatures of Curiosity*, he continues the customs of family gatherings with a flourish. Experimenting with prior work to create something new and different, his feelings are released to us, the viewer. “I LOVE patterns too much to abandon them. I am having fun playing with ideas and images and seeing what I respond to.” We see how an artist uses light to provide shape, weight, and depth. However, *Creatures of Curiosity* signals both an end and a new beginning. He states, “This is definitely it. I am done. I am very pleased with the way these new images came out and I would like to leave the series knowing that I have explored everything that I set out to. The series started with my godmother’s dishes, and they ended with my dishes — it’s a very nice bookend and a beautiful testament to a woman that I loved and adored so much.” To engage with all of JP Terlizzi’s work is a journey, a rare opportunity for an open dialog with an artist throughout years of their life. It is a journey many of us share with him. He takes us with him as he, and we, sought stability in period of the Covid pandemic to emerging back into engagement with society with a roar!



Gien Jardin du Palais with Broccoli Tiger Beets, 2023

Archival Pigment Print on Paper:
14 x 21 inches • Edition of 10 + 2AP
24 x 36 inches • Edition of 5 + 2AP
40 x 60 inches • Edition of 3 + 1AP

Dye Sublimation on Aluminum:
18.5 x 28 inches • Edition of 10 + 2AP
24.5 x 36.5 inches • Edition of 5 + 2AP



Spode Creatures of Curiosity with Goose-Cranberry, 2023

Archival Pigment Print on Paper:
14 x 21 inches • Edition of 10 + 2AP
24 x 36 inches • Edition of 5 + 2AP
40 x 60 inches • Edition of 3 + 1AP

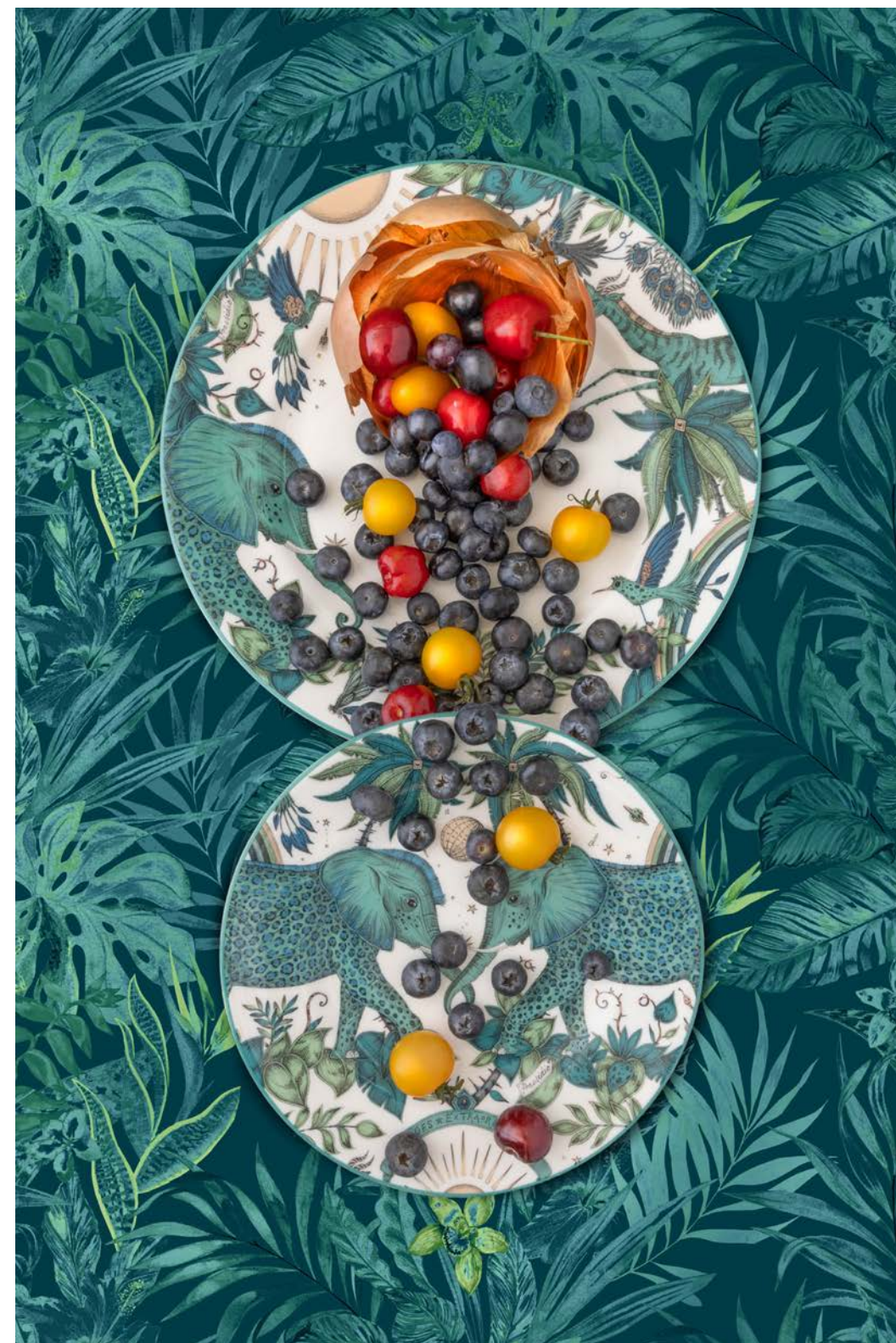
Dye Sublimation on Aluminum:
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24.5 x 36.5 inches • Edition of 5 + 2AP



Wedgwood Golden Parrot with Blueberry Lemons, 2023

Archival Pigment Print on Paper:
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Dye Sublimation on Aluminum:
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E Shipley Zambezi with Blueberry Onion Cup, 2023

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40 x 60 inches • Edition of 3 + 1AP

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Myrtle and Mary Paradise Lost with Orange Key Lime, 2023

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40 x 60 inches • Edition of 3 + 1AP

Dye Sublimation on Aluminum:
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Spode Creatures of Curiosity with Romanesco, 2023

Archival Pigment Print on Paper:
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40 x 60 inches • Edition of 3 + 1AP

Dye Sublimation on Aluminum:
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24.5 x 36.5 inches • Edition of 5 + 2AP



Spode Wildcat Prowl with Rosemary Pomegranate, 2023

Archival Pigment Print on Paper:
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Dye Sublimation on Aluminum:
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Wedgwood Wonderlust with Mushrooms, 2023

Archival Pigment Print on Paper:
 14 x 21 inches • Edition of 10 + 2AP
 24 x 36 inches • Edition of 5 + 2AP
 40 x 60 inches • Edition of 3 + 1AP

Dye Sublimation on Aluminum:
 18.5 x 28 inches • Edition of 10 + 2AP
 24.5 x 36.5 inches • Edition of 5 + 2AP



Wedgwood Sapphire Garden with Pineapple Beets, 2023

Archival Pigment Print on Paper:
14 x 21 inches • Edition of 10 + 2AP
24 x 36 inches • Edition of 5 + 2AP
40 x 60 inches • Edition of 3 + 1AP

Dye Sublimation on Aluminum:
18.5 x 28 inches • Edition of 10 + 2AP
24.5 x 36.5 inches • Edition of 5 + 2AP



Wedgwood Menagerie with Citrus, 2023

Archival Pigment Print on Paper:
14 x 21 inches • Edition of 10 + 2AP
24 x 36 inches • Edition of 5 + 2AP
40 x 60 inches • Edition of 3 + 1AP

Dye Sublimation on Aluminum:
18.5 x 28 inches • Edition of 10 + 2AP
24.5 x 36.5 inches • Edition of 5 + 2AP

GARDEN SYMPHONIES



A Parade of Peonies, 2022

Archival Pigment Print on Paper:
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40 x 60 inches • Edition of 3 + 1AP

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A Study in Bordeaux, 2022

Archival Pigment Print on Paper:
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40 x 60 inches • Edition of 3 + 1AP

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Grape Noir, 2022

Archival Pigment Print on Paper:
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40 x 60 inches • Edition of 3 + 1AP

Dye Sublimation on Aluminum:
18.5 x 28 inches • Edition of 10 + 2AP
24.5 x 36.5 inches • Edition of 5 + 2AP



A Bag of Grapes, 2021

Archival Pigment Print on Paper:
14 x 21 inches • Edition of 10 + 2AP
24 x 36 inches • Edition of 5 + 2AP
40 x 60 inches • Edition of 3 + 1AP

Dye Sublimation on Aluminum:
18.5 x 28 inches • Edition of 10 + 2AP
24.5 x 36.5 inches • Edition of 5 + 2AP



Sliced Pear, 2022

Archival Pigment Print on Paper:
14 x 21 inches • Edition of 10 + 2AP
24 x 36 inches • Edition of 5 + 2AP
40 x 60 inches • Edition of 3 + 1AP

Dye Sublimation on Aluminum:
18.5 x 28 inches • Edition of 10 + 2AP
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A Cascade of Orange, 2019

Archival Pigment Print on Paper:
14 x 21 inches • Edition of 10 + 2AP
24 x 36 inches • Edition of 5 + 2AP
40 x 60 inches • Edition of 3 + 1AP

Dye Sublimation on Aluminum:
18.5 x 28 inches • Edition of 10 + 2AP
24.5 x 36.5 inches • Edition of 5 + 2AP



Seeded Eucalyptus with Beauty Berries, 2023

Archival Pigment Print on Paper:
14 x 21 inches • Edition of 10 + 2AP
24 x 36 inches • Edition of 5 + 2AP
40 x 60 inches • Edition of 3 + 1AP

Dye Sublimation on Aluminum:
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Solomon's Seal, 2023

Archival Pigment Print on Paper:
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24 x 36 inches • Edition of 5 + 2AP
40 x 60 inches • Edition of 3 + 1AP

Dye Sublimation on Aluminum:
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Citrus Lace Zest, 2023

Archival Pigment Print on Paper:
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40 x 60 inches • Edition of 3 + 1AP

Dye Sublimation on Aluminum:
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The Weight of Time, 2021

Archival Pigment Print on Paper:
14 x 21 inches • Edition of 10 + 2AP
24 x 36 inches • Edition of 5 + 2AP
40 x 60 inches • Edition of 3 + 1AP

Dye Sublimation on Aluminum:
18.5 x 28 inches • Edition of 10 + 2AP
24.5 x 36.5 inches • Edition of 5 + 2AP

HOLDING ARABESQUE



Cup Runneth Over, 2020

Archival Pigment Print on Paper:
14 x 21 inches • Edition of 10 + 2AP
24 x 36 inches • Edition of 5 + 2AP
40 x 60 inches • Edition of 3 + 1AP



Common Thread, 2020

Archival Pigment Print on Paper:
14 x 21 inches • Edition of 10 + 2AP
24 x 36 inches • Edition of 5 + 2AP
40 x 60 inches • Edition of 3 + 1AP



Left to Right, Top to Bottom:
Horn of Plenty, 2020
Seeing Green, 2021
Counting Sheep, 2020
Bird Feeder, 2021

Archival Pigment Print on Paper:
14 x 21 inches • Edition of 10 + 2AP
24 x 36 inches • Edition of 5 + 2AP
40 x 60 inches • Edition of 3 + 1AP

Left to Right, Top to Bottom:
Iced Tea, 2020
Onion Rings, 2020
Whichever Way You Slice It, 2020
Lucky Duck, 2021

Archival Pigment Print on Paper:
14 x 21 inches • Edition of 10 + 2AP
24 x 36 inches • Edition of 5 + 2AP
40 x 60 inches • Edition of 3 + 1AP



Left to Right, Top to Bottom:
Purple Heart, 2020
Pin Cushion, 2021
It's Gravy Not Sauce, 2021
Keep a Lid on It, 2021

Archival Pigment Print on Paper:
14 x 21 inches • Edition of 10 + 2AP
24 x 36 inches • Edition of 5 + 2AP
40 x 60 inches • Edition of 3 + 1AP

Left to Right, Top to Bottom:
High Tea, 2021
Bending the Rule, 2021
The Bouffant, 2021
Cupcake Sundae, 2021

Archival Pigment Print on Paper:
14 x 21 inches • Edition of 10 + 2AP
24 x 36 inches • Edition of 5 + 2AP
40 x 60 inches • Edition of 3 + 1AP

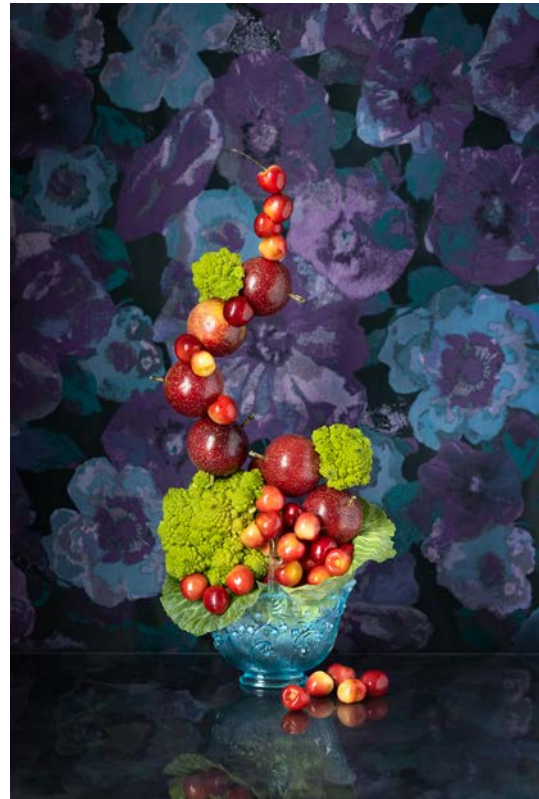


Left to Right, Top to Bottom:
Mouse Trap, 2021
Rabbit Ears, 2021
A Fish Out of Water, 2021
No Artificial Flavors, 2020

Archival Pigment Print on Paper:
14 x 21 inches • Edition of 10 + 2AP
24 x 36 inches • Edition of 5 + 2AP
40 x 60 inches • Edition of 3 + 1AP

Left to Right, Top to Bottom:
Penny Candy, 2021
Beat It, 2020
Sweet Talk, 2020
The Little Mermaid, 2021

Archival Pigment Print on Paper:
14 x 21 inches • Edition of 10 + 2AP
24 x 36 inches • Edition of 5 + 2AP
40 x 60 inches • Edition of 3 + 1AP



Left to Right, Top to Bottom:
 Buddha's Hand, 2021
 Forbidden Fruit, 2021
 Love Handles, 2021
 Cherry On Top, 2021

Archival Pigment Print on Paper:
 14 x 21 inches • Edition of 10 + 2AP
 24 x 36 inches • Edition of 5 + 2AP
 40 x 60 inches • Edition of 3 + 1AP

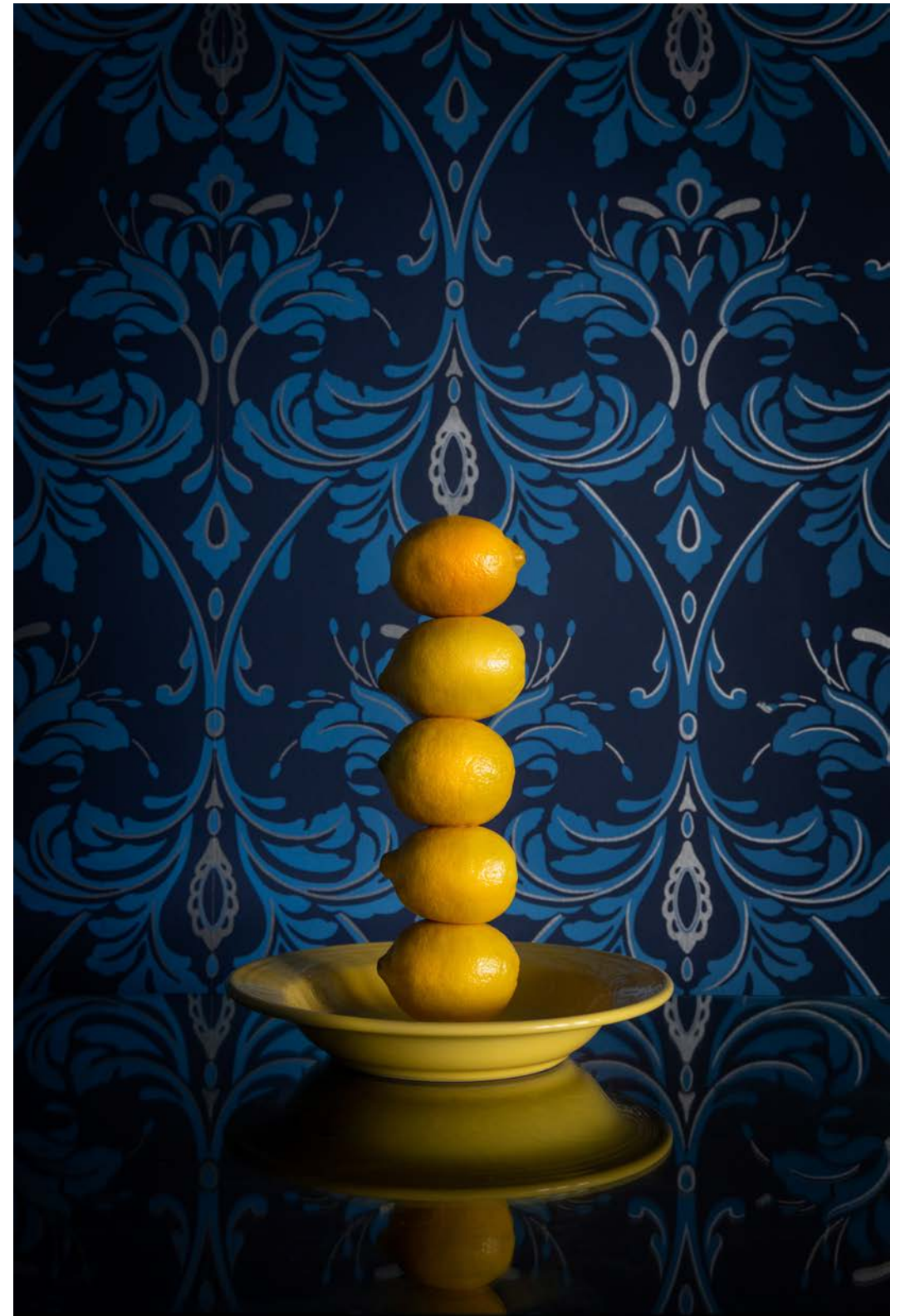
Left to Right, Top to Bottom:
 Low Hanging Fruit, 2020
 Finger Food, 2021
 Working for Peanuts, 2021
 Rising Star, 2021

Archival Pigment Print on Paper:
 14 x 21 inches • Edition of 10 + 2AP
 24 x 36 inches • Edition of 5 + 2AP
 40 x 60 inches • Edition of 3 + 1AP



Left to Right, Top to Bottom:
A Perfect Pearing, 2020
Natural Sweetener, 2020
Sugar Plums, 2020
Pepper Spray, 2020
Golden Berry, 2020
Above the Curve, 2020

Archival Pigment Print on Paper:
14 x 21 inches • Edition of 10 + 2AP
24 x 36 inches • Edition of 5 + 2AP
40 x 60 inches • Edition of 3 + 1AP



A Tower of Lemon, 2020
Archival Pigment Print on Paper:
14 x 21 inches • Edition of 10 + 2AP
24 x 36 inches • Edition of 5 + 2AP
40 x 60 inches • Edition of 3 + 1AP

JP TERLIZZI

JP Terlizzi (American, b. 1962) is an award-winning New York City photographer whose contemporary practice explores themes of memory, relationship, and identity. His images are rooted through the lens of the personal and heavily influenced around the notion of home, legacy, and family. He is curious how the past relates and intersects with the present and how the present enlivens the past, shaping one's identity.

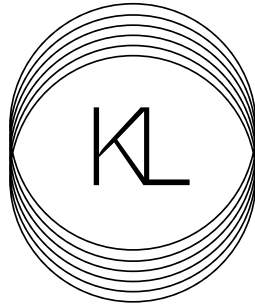
Born and raised in the farmlands of Central New Jersey, Terlizzi earned a BFA in Communication Design at Kutztown University of PA with a concentration in graphic design and advertising. He has studied photography at both the International Center of Photography in New York and Maine Media College in Rockport, ME.

Terlizzi's highly acclaimed still-life work is known for its distinctive use of style, pattern, texture, and color. He uses food and objects that serve as memory that link to a foundation in family tradition, history, and culture. His work has been exhibited extensively in galleries and museums across the United States and abroad including juried, invitational, and solo exhibitions notably at Koslov Larsen, (Houston, TX), Vicki Myhren Gallery (Denver, CO), Gilman Contemporary (Ketchum, ID), Florida Museum of Photographic Art, Danforth Museum (Framingham, MA), The Griffin Museum of Photography (Winchester, MA), Ft. Wayne Museum of Art (Ft. Wayne, IN), Candela Gallery (Richmond, VA), and Klompching Gallery (Brooklyn, NY) among others.

Terlizzi has been recognized three times in Photolucida's Critical Mass Top 50 and three times as a Finalist. His work has appeared in The Photoville Fence, and his portfolios have won notable awards of distinction with Klompching Gallery (Brooklyn, NY), Sohn Fine Art Gallery (Lenox, MA), and Soho Photo Gallery (New York, NY).

Print and on-line publications include: PDN, Shots Magazine, Yogurt Magazine (Italy), Art Market Magazine (Israel), Lens Magazine (Israel), Photographer's Companion (China), Abridged Magazine (Ireland), New England Review, Mono Chroma Magazine, Photo Emphasis, All About Photo, L'oeil de la Photographie, and The Photo Review.

Terlizzi's work is held in both permanent and private collections across the US, Canada and Internationally.



KOSLOV LARSEN

Since 2016, Koslov Larsen cofounders Geoffrey C. Koslov and Bryn Larsen have focused on the exhibition and acquisition of museum quality contemporary fine art photography and photography-based work. Joined by Zan Zeller in 2019 who leads the program as Assistant Director, Koslov Larsen is dedicated to providing a platform for an innovative selection of American and international photographic artists pushing the boundaries of photography. The gallery has mounted monographic exhibitions as well as group shows to investigate current trends and themes in contemporary art, showcasing a broad range of both darkroom and digital photographic techniques. In addition to promoting the work of artists, Koslov Larsen provides guidance, educating individual collectors and corporations in the acquisition and sale of art. Koslov Larsen is a member of the Association of International Photography Art Dealers (AIPAD) and the Houston Art Gallery Association (HAGA). The gallery is located in the historic Museum District of Houston, Texas.

4411 Montrose Blvd. Suite C, Houston, TX 77006 // 713.505.1499 // koslovlarsen.gallery