

J P T E R L I Z Z I



T H E G O O D D I S H E S

FOTO RELEVANCE HOUSTON TEXAS

AUG 15, 2020 - SEP 25, 2020

Empress Royal Hague Blue Floral with Orange

Archival Pigment Print

21x14" • Edition of 10

30x20" • Edition of 5

JP TERLIZZI THE GOOD DISHES

Eating is a physical need, but meals are a social ritual. Utilizing the passed down heirlooms of friends and family, *The Good Dishes* celebrates the memory of family and togetherness. It borrows the stylized rituals of formal tableware and draws inspiration from classic still life paintings. Background textiles are individually designed and constructed to reflect patterns found in each table setting while presentation, etiquette and formality are disassociated by using food and fine china in unconventional ways as metaphors for the beauty and intimacy that are centered around meal and table.

— JP Terlizzi

THE ART OF JP TERLIZZI

GEOFFREY KOSLOV

The Good Dishes of JP Terlizzi is photography-based artwork with a foundation in family tradition, history and culture. He broadens a classic still-life genre into a series of images that celebrate life and memory. Terlizzi states that "*The Good Dishes* integrates memory, legacy, and metaphor with my response to loss. As I witness an early generation of family members pass, my cousins and I were each tasked with the emotional challenge of cleaning out the family home. Sorting through the heirlooms, we would determine which items to toss, sell, or preserve. 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."

The "golden age" of still-life painting took place in Netherlands in the 17th century. The genre, born out of the Reformation's shift toward secular subject matter in art, emphasized an interest in objects for the sake of their qualities of form, color, texture, and composition, and the careful arrangements were often used to create allegories (Encyclopedia Britannica). Still-lives first appeared in photography almost as soon as the photographic process was invented—one of the earliest photographs (a heliograph), known as "The Set Table," was a still life of dishes, glass, and bottles on a table taken circa 1827 by Nicephore Niepce. In "Still Life in Photography," Paul Martineau writes that early photographers often used traditional iconography in an effort to have their work considered "art" and not just a mechanical reproduction of nature.

Terlizzi is somewhat working against today's tastes as people are losing interest in using fine china. In the past, there was a tradition of pulling out special (and expensive) plates for special quests or special occasions and holidays. However, tastes have changed. Standards for entertaining have changed. Tastes in design and patterns have changed from the complex to the simple, even a basic white plate can be elegant when presented in a minimalist setting. It is no longer a rite of passage to acquire beautiful sets of dishes. Elaborate and elegant entertaining was a sign of status and taste. At the same time, some might argue that fine china will make a comeback as people look for ways to "dress-up" their cooking and entertainment again in a post-COVID future. Maybe things are cyclical—maximalism is already beginning to have a resurgence.

Terlizzi's choice to create a body of work around fine china is fascinating not only in its photographic history but also because of the rich story behind the subject. What makes fine china special, and how did that motivate Terlizzi to photograph it? How did he come to the process of replicating the patterns on the dishes as backgrounds for the china itself? The original patterns may have been hand painted, depending on the producer. Terlizzi replicates the China pattern using technology to create a wallpapered back ground of the pattern in the plates. Then he adds his own touch. In selecting and artfully laying out a fruit or vegetable with the plate, and using technology to produce a wallpaper-like background echoing the pattern in the fine china, he is creating something new and unique.

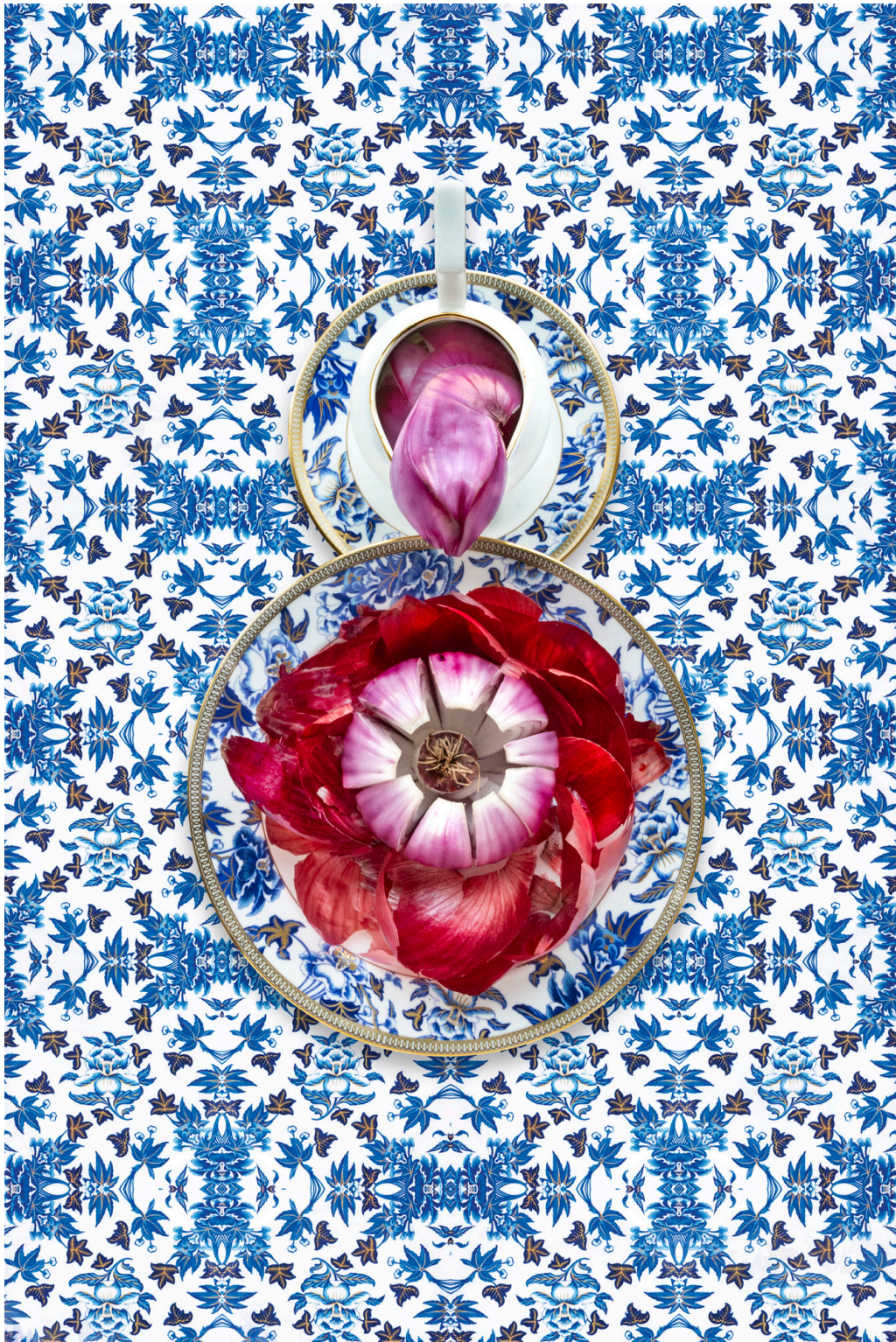
Consider what these fruits and vegetables, artfully incorporated into the still life compositions, represent. Today we take great interest in what we eat. Terlizzi's choice of food is fruits and vegetables. These are all healthy foods! Terlizzi does not include any "junk food." In fact, in many cases the food is exotic, colorful, no doubt flavorful, and, in some cases, expensive. His choice of food in some cases conveys a special appreciation for a guest as much as using fine china. In the current "Good Dishes" collection there are 25 different patterns matched to 25 different fruits and vegetables. In Terlizzi's images we see fruits like oranges, blueberries, pomegranates, apples, grapes, melons, strawberries, grapefruits, lemons, currants, cherries, limes, and plums. When it comes to vegetables, we see cabbages, artichokes, red onions, spring onions, peppers, broccolini, radicchio, beans, watermelon radishes, and traditional radishes. Terlizzi carefully matches the fruit or vegetable to the plate, and the plate to its carefully crafted background.

In a COVID-19 pandemic-threatened world of imposed isolation and limited small gatherings, perhaps entertaining will once again become a center point of focus in our lives when we and our guests, in the future, are spending more time together. In the past, there was once a focus on collecting a complete set of a specific pattern of dishes. Like Terlizzi's elegant mix of varied plates, may be the use of fine china will be re-born in a trend with a preference toward mixing and matching. In a post-COVID world, and a hopeful future re-emergence of interest in socializing with friends and family again, dining will again take on a special importance. Looking at all of Terlizzi's different images of patterns with fruits and vegetables gives us freedom for inspiration. We are surrounded by an artistic invitation to appreciate the beauty of an object assessable to all that we may have overlooked. We have a chance to begin new traditions, and memories, redefined.



D. Angell Madison's April in New York with Currant

Archival Pigment Print
21x14" • Edition of 10
30x20" • Edition of 5



Wedgwood Hibiscus with Red Onion

Archival Pigment Print
21x14" • Edition of 10
30x20" • Edition of 5



Lenox Chirp with Plum

Archival Pigment Print
21x14" • Edition of 10
30x20" • Edition of 5



Sango Aristocrat with Apple

Archival Pigment Print
21x14" • Edition of 10
30x20" • Edition of 5



Gracie Lemonata with Lemon

Archival Pigment Print
21x14" • Edition of 10
30x20" • Edition of 5



Noritake Yoshino with Kiwi

Archival Pigment Print
21x14" • Edition of 10
30x20" • Edition of 5



Adelaide Blue with Pineapple

Archival Pigment Print
21x14" • Edition of 10
30x20" • Edition of 5



Spode Kingsley with Biquinho Peppers

Archival Pigment Print
21x14" • Edition of 10
30x20" • Edition of 5



Villeroy & Boch Mariefleur with Cabbage

Archival Pigment Print
21x14" • Edition of 10
30x20" • Edition of 5



Noritake Hertford with Tomato

Archival Pigment Print
21x14" • Edition of 10
30x20" • Edition of 5



Marchesa Camellia with Rhubarb

Archival Pigment Print
21x14" • Edition of 10
30x20" • Edition of 5



Aram Black Orchid with Berries

Archival Pigment Print
21x14" • Edition of 10
30x20" • Edition of 5



Lenox Goldenrod with Blueberry

Archival Pigment Print
21x14" • Edition of 10
30x20" • Edition of 5



Royal Albert Gratitude with Cherry

Archival Pigment Print
21x14" • Edition of 10
30x20" • Edition of 5



Noritake Sonnet in Blue with Blood Orange

Archival Pigment Print
21x14" • Edition of 10
30x20" • Edition of 5



Wedgwood Jasper Conran with Corn

Archival Pigment Print
21x14" • Edition of 10
30x20" • Edition of 5



Lenox Garden Grove with Spring Onion

Archival Pigment Print
21x14" • Edition of 10
30x20" • Edition of 5



Noritake Blooming Splendor with Pepper

Archival Pigment Print
21x14" • Edition of 10
30x20" • Edition of 5



Kate Spade Birch Way with Dragonfruit

Archival Pigment Print
21x14" • Edition of 10
30x20" • Edition of 5



Royal Albert Old Country Rose with Beets

Archival Pigment Print
21x14" • Edition of 10
30x20" • Edition of 5



Spode Delamere with Artichoke

Archival Pigment Print
21x14" • Edition of 10
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Marchesa Baroque Night with Pomegranate

Archival Pigment Print
21x14" • Edition of 10
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Spode Blue Italian with Lime

Archival Pigment Print
21x14" • Edition of 10
30x20" • Edition of 5



Wedgwood Oberon with Mandarinquat

Archival Pigment Print
21x14" • Edition of 10
30x20" • Edition of 5



Villeroy & Boch Artesano Provencal Lavender with Grapefruit

Archival Pigment Print
21x14" • Edition of 10
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Waterford Lismore Lace with Watermelon Radish

Archival Pigment Print
21x14" • Edition of 10
30x20" • Edition of 5



Marchesa Palatial Garden with Grapes

Archival Pigment Print
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Lenox Butterfly Meadow with Broccolini

Archival Pigment Print
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Aram Butterfly Ginkgo with Melon

Archival Pigment Print
21x14" • Edition of 10
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Wedgwood Wild Strawberry with Strawberry

Archival Pigment Print
21x14" • Edition of 10
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Spode Buttercup with Beans

Archival Pigment Print
21x14" • Edition of 10
30x20" • Edition of 5



Noritake 16034 with Radicchio

Archival Pigment Print
21x14" • Edition of 10
30x20" • Edition of 5



Royal Albert Rose Confetti with Radish

Archival Pigment Print
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THE ARTIST

JP Terlizzi is a New York City photographer whose contemporary practice explores themes of memory, relationship, and identity. His images are rooted in 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 that impacts and shapes one's identity. Born and raised in the farmlands of Central New Jersey, JP earned a BFA in Communication Design at Kutztown University of PA with a background 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.

His work has been exhibited widely in galleries and museums nationally including shows at The Center for Fine Art Photography, Vicki Myhren Gallery at the University of Denver, The Griffin Museum, Tilt Gallery, Panopticon Gallery, Candela Gallery, The Los Angeles Center of Photography, University Gallery at Cal Poly, and The Berlin Foto Biennale, Berlin, Germany, among others. His solo exhibits include shows at Foto Relevance Gallery (August, 2020) The Rhode Island Center for Photographic Arts, Cameraworks Gallery (Portland, OR) and Soho Photo Gallery (New York, NY) Awards and honors include: Critical Mass Top 50 (2019, 2018), Critical Mass Finalist (2016, 2015), Fresh Finalist (Klompching Gallery, 2019), First Look Winner (Panopticon Gallery, 2019) International Portfolio Competition Winner (Soho Photo Gallery, 2018). Print and on-line publications include: PDN, Shots Magazine, Yogurt Magazine (Italy), Mono Chroma Magazine, Photo Emphasis, All About Photo, L'oeil de la Photographie, The Photo Review, F-Stop and Abridged Magazine (Ireland).

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

FOTO RELEVANCE

Since 2016, Foto Relevance 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. Foto Relevance 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, Foto Relevance provides guidance, educating individual collectors and corporations in the acquisition and sale of art. Foto Relevance is a member of the Houston Art Gallery Association (HAGA). The gallery is located in the historic Museum District of Houston, Texas.



FOTO RELEVANCE

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