



I would like to be considered as an artist for the Bench project in Ocotillo Park. I have attached materials that you require for the application. Thank you.
Mark Davis

Artist Resume

Mark Davis



Art Experiences (include but are not limited to):

Clemente Soto Velez Cultural Center, New York, NY 1994
Group Show

Cathedral Arts, Jersey City, NJ 1994, 95, 96
Multiple Group Shows

Arts on Sixth, Hoboken, NJ
1996, 97, 98, 99, 2000
Multiple Solo Shows

Bama Galleries, Hoboken, NJ
1999, 2000, 2001
Multiple Solo Shows

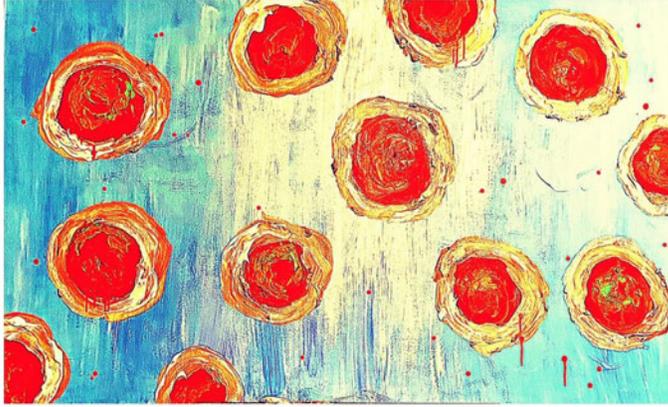
From 1995 to 2002, maintained an Art Studio at the Monroe Center for the Arts

Featured Article in 2001 Views Magazine, Geneva, Switzerland

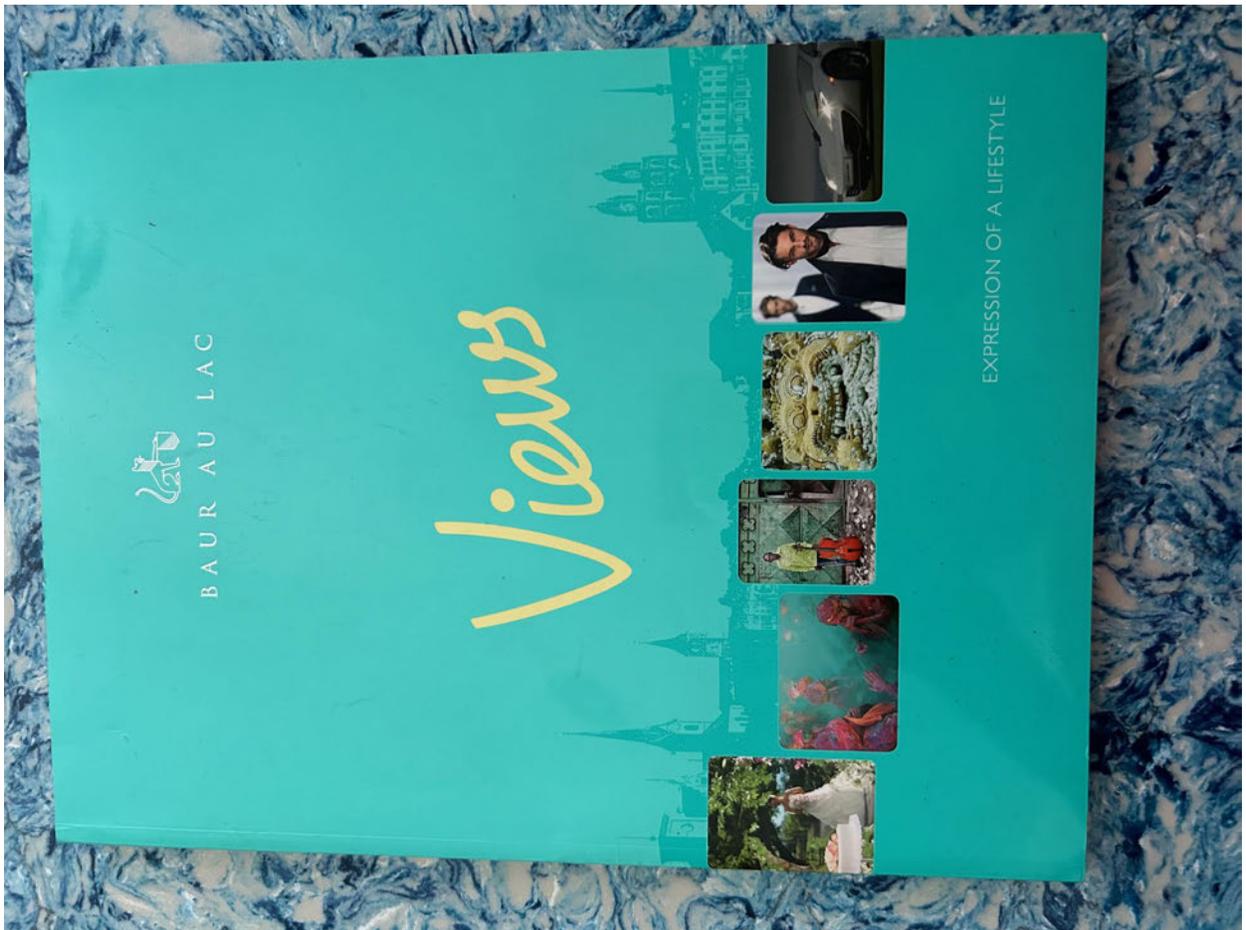
Statement of Interest for Benches at Ocotillo Park:

It is my belief that the Park and indeed, Cathedral City, would be uplifted by the fresh modern painting of the benches in the park. An artistic statement that will reflect positively on Cathedral City and the entire state of California.

June 9, 2024 at 12:24 PM



**A proposal for bench at Ocotillo
Park**



MARK DAVIS - «The Legendary Tomato»

On paper, Brooklyn-born Mark Davis' birthday is June 17, 1949. Get to know him, however, and you would say he is maybe thirteen-and-a-half at heart!

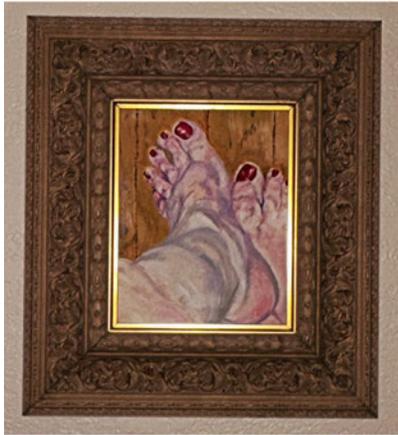
Mark, or «The Legendary Tomato», as he is now universally known in the contemporary art world, dabbled in painting as a pre-adolescent, but did not get serious about his use of art materials until the early 1990s. During the interminable intervening period, he ventured into a series of other jobs to earn his living. To this day, he remains on the payroll of the Customs House of the US Federal Government - as a broker awaiting his retirement and pension! When he did return to the art scene, however, portraits of his dogs were created and abstracted, and a multitude of intense self-portraits were fused in multilinear poses, an exercise he now sees as a form of self-examination. Mark Davis reinvented himself as «The Legendary Tomato» and became known for the glitzy bravado in his red paintings, and for bending the lines between art and nature in his oversized acrylics and oils. The latter were followed by landscapes, semi-abstract landscapes and, finally, larger, more abstract works whose ethereal, visceral style bordered on the spiritual.

Davis has exhibited works in both collective and solo shows in New York, New Jersey, Pennsylvania, Bogotá (Colombia) and Santiago (Chile). Venues that have hosted his works include the Clemente Soto Velez Cultural Center, Arts on Sixth, the Leslie-Lohman Art Foundation, the Bama Galleries, the New Jersey Institute of Technology, the Cathedral Arts Festival at Grace Van Vorst Church, the Long Island Center of Photography and The Art Gallery of the Quogue NY Library. His pieces depict highly ambitious themes that, in technical and material terms, appear almost impossible to execute. Other of his works use simple everyday materials. At the same time, conceptual force, narrative brevity, the absence of superfluous elements, insistent references to artistic practice, a delicate sense of humor, puns and poetry create a singular and diverse blend strongly tinged with persistence and subtlety in equal parts. Ultimately his work consists of plotting the most direct line from original idea to execution. For me, it is difficult to explain the precision and thoroughness of this artist. His work is the result of a scrupulous and mature commitment that enables him to consider all relevant formal and conceptual aspects while eliminating any and all redundancy from his chosen purpose. Among his collectors are an officer at Sotheby's, a director of ArtsForum Magazine and a curator of the Chelsea Art Museum. Having won several prestigious awards, including one from the Artist's Magazine for his painting «Passions», his works are exhibited in the permanent collection of the Leslie-Lohman Art Foundation.

On several occasions, Davis has been invited to exhibit at the Long Island Center of Photography for its show in Hempstead NY at the African American Museum. Philosophizing on the subject of modern art, Davis believes that «All art is a sheer whiff of communication and their differences in abstraction and realism are false and arbitrary, as are differences between painting and photography. Therefore, following this theory, paints, canvas, brushes, palette knives, cameras, computers, film, digital media, etc., are all tools discreetly concocted as a bridge to an artful end.»

He maintains a website at www.legendarytomato.com and also exhibits works at www.bamagalleries.com and www.artocracy.com. He has a Facebook fanpage called The Legendary Tomato. Take a look at his page and be challenged by the strength of his discipline and his fantastic dialogues in color!







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