

An abstract painting featuring a central, pale, rounded figure with thick, expressive brushstrokes. The background is a vibrant orange-red. The lower portion of the painting is filled with green foliage and small, colorful flowers in shades of blue, red, and yellow. The overall style is gestural and expressive, characteristic of mid-20th-century American abstract art.

New American Paintings

JURIED EXHIBITIONS-IN-PRINT

127

December/January

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New American Paintings was founded in 1993 as an experiment in art publishing. With over five thousand artists reviewed annually, it has become America's largest and most important series of artist competitions. Each competition is catalogued in a unique volume: Northeast, South, Midwest, West, Pacific Coast, and MFA Annual. Featured artists are selected on the basis of artistic merit and provided space for free.

Northeast

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Pacific Coast

AK, CA, HI, OR, WA



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Recent Jurors:

Bill Arning

Contemporary Arts Museum Houston

Nora Burnett Abrams

Museum of Contemporary Art Denver

Janet Bishop

San Francisco Museum of Modern Art

Staci Boris

Elmhurst Art Museum

Nina Bozicnik

Henry Art Gallery

Steven L. Bridges

Eli and Edythe Broad Art Museum

Claire C. Carter

Scottsdale Museum of Contemporary Art

Dan Cameron

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Independent curator

Eric Crosby

Walker Art Center

Dina Deitsch

deCordova Sculpture Park and Museum

Apsara Diquinzio

UC Berkeley Art Museum and Pacific

Film Archive

Lisa Dorin

Williams College Museum of Art

Anne Ellegood

Hammer Museum

Lisa D. Freiman

Institute for Contemporary Art,
Virginia Commonwealth University

Evan Garza

Blanton Museum of Art

Michelle Grabner

2014 Whitney Biennial, Whitney Museum
of American Art

Randi Hopkins

Independent curator

Laura Hoptman

The Museum of Modern Art, New York

Toby Kamps

The Menil Collection

Miranda Lash

New Orleans Museum of Art

Al Miner

Museum of Fine Arts, Boston

Dominic Molon

RISD Museum of Art

Sarah Montross

deCordova Sculpture Park and Museum

René Morales

Pérez Art Museum Miami

Barbara O'Brien

Kemper Museum of Contemporary Art

Raphaella Platow

Contemporary Arts Center, Cincinnati

Monica Ramirez-Montagut

San Jose Museum of Art

Lawrence Rinder

UC Berkeley Art Museum and Pacific

Film Archive

Veronica Roberts

Blanton Museum of Art

Michael Rooks

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Museum of Contemporary Art, Los Angeles

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Catherine Taft

LA><ART

Julie Rodriguez Widholm

Museum of Contemporary Art Chicago

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Editor's Note

In September 2015, I opened a second gallery, Zevitas Marcus, in Los Angeles with a partner, Richard Marcus. This means that I now get to spend a tremendous amount of time in one of my favorite cities at a time when its art scene is flourishing. Over the past year, a number of new galleries have opened, including the extraordinary Hauser Wirth & Schimmel, which takes up an entire downtown block. The wildly popular Broad opened its doors, and other museum projects are in the works. Most exciting to me is the burgeoning influx of young artists who are choosing L.A. as their home. I do dozens of studio visits each year, and in 2016 many of the best were in L.A.

Our annual Pacific Coast review has always been a favorite of mine, but with my new business there it now has particular resonance for me. This year's competition drew more entries than any in the publication's history, and the quality level of the applications was extraordinary. The juror was Jarrett Gregory, Associate Curator of Contemporary Art at the Los Angeles County Museum of Art. She was recently featured in "25 Women Curators Shaking Things Up" in *Artnet Magazine*, and in 2014 her exhibition *Pierre Huyghe*, organized for LACMA, was named the Best Monographic Museum

Show by the International Association of Art Critics. For this issue of *New American Paintings*, Gregory spent a few solid weeks considering the applications and, I think, conjured up one of the most exciting presentations we have ever published.

Issue #127's Spotlight feature focuses on San Francisco-based artist Brion Nuda Rosch. That Rosch was featured in *New American Paintings* is a testament to the publication's expanded definition of the activity of painting. His work is a complex amalgamation of paint, collage, and sculptural elements. In Spotlight, writer Michael Wilson takes an incisive look at Rosch's process, subject matter, and the way in which all aspects of the artist's finely tuned practice are handled with purposeful care and the same logic of selection, alteration, and intersection.

I hope that you enjoy the issue. If you find yourself in Los Angeles, please stop by Zevitas Marcus and say hello. ■

Steven Zevitas
Publisher



Valdez p142

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Los Angeles County Museum of Art, Los Angeles, CA | | |

**New
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December/January 2017

Spotlight

Brion Nuda Rosch (Edition #97) Speaks to Michael Wilson

“It is not a priority to identify each action with defined labels, Most of my work simply involves a selection of material and then a relationship to that material within a new situation.”



“My head. My shoulder. My arm. My knee. My dick. Bong rips at the community ceramics center and work tables turned to paintings.” Brion Nuda Rosch’s pithy summation of his 2013 solo exhibition at ACME in Los Angeles reveals an artist with a mischievous liking for conceptual/formal curveballs and high/low, figurative/abstract combinations. Fascinated by the entire arc of art’s development, from cave painting to high modernism and beyond, Chicago-born and San Francisco-based Rosch over the past few years has often employed found images and objects to explore the intersection of history and aesthetics in works on paper, paintings, sculptures, curatorial projects, and other less readily classifiable endeavors. “Whether making a collage, arranging materials, or collaborating with others,” he explained of a 2013 project for the magazine *Dazed & Confused*, “the immediate task and material at hand claim the most importance. I have a preference for mundane materials—found book pages, wood, drywall, unfired clay, and recycled house-paint—matched with a process of slight or humble alterations.”

In Rosch’s 2014 exhibition *Forms & Objects* at the gallery Adams and Ollman in Portland, Oregon, this methodology gave rise to a set of assemblages in acrylic, canvas, paper, and wood that are united by their earthy red-brown hues and off-kilter, partly



Portrait with Nose
2013
acrylic and found
book page
15 x 12 inches
image courtesy of ACME.
Los Angeles



Infinite Loop Portrait
2016
found book pages, acrylic,
artist frame, and motor
15 x 11 inches
image courtesy Et Al.
San Francisco

rectangular shapes. Hung on the wall or presented on pedestals (the customary preciousness of which is defused by their unfinished surfaces), the works were interspersed with pre-Columbian Peruvian ceramic vessels and figures of similar—albeit slightly cleaner and thus more reverent—style. By paralleling the antique forms with his own comparatively minimal and deskilled artifacts, Rosch aligned his production with the process of unearthing cultural relics, raising questions about objects' relative value and historical import. A few accompanying works on found book pages, emboldened with snarky titles such as

Abstract Form (Two Legs Or Two Wings You Decide You're the Post-Modern Expert), helped sharpen the juxtaposition of period, intention, and status to a fine point.

For an exhibition the following year at Halsey McKay in East Hampton, New York, Rosch focused explicitly on the activity and culture of painting, evoking a variety of associated contexts, from the Lascaux caves to a contemporary studio. In *Figure in Motion Looking Back* (2015), for example, a representation of a head (whether human or animal isn't entirely clear) perches atop the canvas, at once completing and disrupting the



image beneath. *Figure in Three Parts* (2015), meanwhile, represents its subject as a bold linear glyph that could equally be an obscure diagram, a simple map, or an ancient letterform. *Side Portrait 39* (2015) turns a bit of wood with a cutaway corner into a stylized face. In these three works, as elsewhere, Rosch uses an admixture of sand to impart raw grit to the surface of his images and objects, playing with the closeness of crudity

and elegance that they display and binding them to a primal age when every act of art making was inherently experimental.

Most recently of all, *Is It April Fools, April Fool's or April Fools' Day?*, Rosch's 2016 exhibition at Et al. in San Francisco, saw the artist present a set of "in-transition" works again marked by his interest in modernism



Richard, Richard and Joe walk into a bar, bartender says "what is this, some kind of joke?"
detail
image courtesy Et al.
San Francisco

and constructed according to an enduring affection for the rough-hewn. *Infinite Loop*, a clock with hands made from photographs of Picasso sculptures, reads as a comment on art either as an index of its time or a victim of a Nietzschean process of eternal return.

A pictographic canvas titled *Richard, Richard, and Joe Walk Into a Bar; Bartender Says "What Is This Some Kind of Joke?"* 2016 also picks over cubism's bones. Yet Rosch insists that such work—in addition to its further contextualization through repeated inclusion in group exhibitions—is concerned just as much with a straightforward celebration of historical movements as it is with furthering, commenting on, or parodying their continued exploitation.

As implied by his evident liking for integrating work by others into his own installations, Rosch is an artist for whom studio and curatorial practices naturally intersect.

>
Richard, Richard and Joe walk into a bar, bartender says "what is this, some kind of joke?"
2016
acrylic and pigment
on canvas
76 x 96 inches
image courtesy Et al.
San Francisco

["It is not a priority to identify each action with defined labels," he has stated. "Most of my work simply involves a selection of material and then a relationship to that material within a new situation."] *OK Great THANKS this is SO RIDICULOUS* is the absurdist conversational title (taken from a poem by Rosch issued in lieu of the traditional press release) of a group

exhibition organized by the artist for ACME. in 2014. The sort of exuberant, open-ended selection of work that makes the practice of grouping art according to a theme or thesis feel lifelessly academic by comparison, it was later treated to an extended remix at New York's



DCKT Contemporary, *OK Great THANKS this is ALSO RIDICULOUS* (my emphasis). The artist has observed that a curatorial concept can develop into a work, and vice versa, while something that seemed obstructive in the context of solitary studio work might prompt "a shared communal conclusion."

Rosch directs a program of exhibitions, happenings, and private, single-day artists' residencies at Hallway Projects, which is conveniently located inside his apartment. Participants in the latter



series have included Chris Sollars, Chris Coy, and Amy Rathbone (who, in Rosch's account, "does not like yellow and blue. I AGREE. We spent the day exploring the colors in the neighborhood. We took approximately 200 photos. Not sure what we got out of this. Nothing has changed. Yellow and Blue is NO Pink and Brown"). In the months ahead, Rosch plans to continue in his role as director of the Studio Program at Minnesota Street Project, a suite of warehouse buildings that provides stable, affordable workspace for local artists, galleries, and related not-for-profits. In characteristic style, he anticipates that his interaction with the building and its diverse inhabitants will inform his production, resulting in "more LARGE paintings of course," as well as elements of performance, photography, and video. The results of such plans, especially from an artist of such curiosity, mutability, and wit, are thrillingly hard to predict. I can't wait. ■

—Michael Wilson



Figure Kneeling
2013
acrylic, wood, book page,
and paper
63 x 41 inches
image courtesy of ACME.
Los Angeles

ALEXANDER RUTSCH

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2015 Award Winner: Lindy Chambers

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Noteworthy:

Walter Sutin

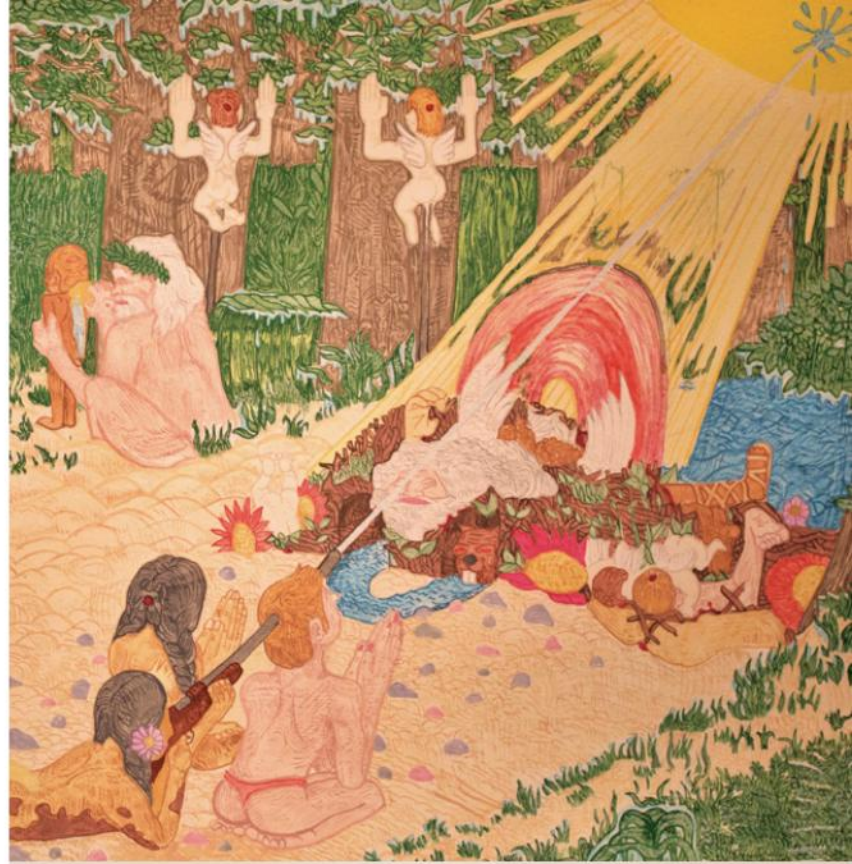
Juror's Pick p126

Walter Sutin's works on paper have a presence that is at once airy, obsessive, and playful. They could be drawings that the boy sitting next to you in seventh grade makes while his mind wanders. Each one appears to depict a fantasy world, and inspires my own as well. They are lush and alluring to look at.

Sophie Lourdes Knight

Editor's Pick p70

While all paintings are ultimately abstractions, it wasn't until the twentieth century that artists began to produce work that directly acknowledged this fact. As the century progressed, more and more artists began to actively mine the space between abstraction and representation, making work that, whatever the subject matter, potently critiqued painting's essential abstractness. Sophie Lourdes Knight's ostensible subject matter is the human figure. In her hands, however, the figure is not so much subject as it is a repository of potential forms and gestures. Knight's paintings straddle the line between abstraction and representation in a way that is shrewdly non-preferential to either.



Winners: Pacific Coast Competition 2016



Juror: Jarrett Gregory, Associate Curator, Contemporary Art,
Los Angeles County Museum of Art, Los Angeles, CA

Juror's Selections:

Brett **Amory** | Reem **Bassous** | Jesse **Benson** | Leah Thomason **Bromberg**
Brian Scott **Campbell** | Indah **Datau** | Joshua **Evan** | Sasha **Ferre** | Patricia **Hagen**
Yaron Michael **Hakim** | Julian **Hoerber** | Lynnea **Holland-Weiss** | Kara **Joslyn**
Sophie Lourdes **Knight** | Marianne **Kolb** | Molly **Larkey** | Michael R. **León**
Elizabeth **Malaska** | Dashiell **Manley** | Zach **Mendoza** | Vivien **Mildenberger**
Maysha **Mohamedi** | Kent **O'Connor** | Alice **Raymond** | Frank **Ryan** | Anja **Salonen**
Matt **Smith Chavez** | Walter **Sutin** | Lisa Jonas **Taylor** | Gillian **Theobald**
Chris **Thorson** | Anna **Valdez** | Emma **Webster** | Wendelin **Wohlgemuth** | Hiejin **Yoo**

Editor's Selections:

Alex **Becerra** | Nicolas **Grenier** | Anthony **Miserendino** | Ohad **Sarfaty** | Aron **Wiesenfeld**

Juror's Comments

Jarrett Gregory,

Associate Curator, Contemporary Art, Los Angeles County Museum of Art, Los Angeles, CA

Today, painting has to reckon with a powerful anomaly: we consistently expect artists to innovate a medium that stands on a long and weighty history. To paint is to address that history in some form, even if it is just a friendly wave. And although there are endless paintings possible, there are finite ways to innovate your basics: rectangle, canvas, and stretcher. We have learned to use the word “painting” very loosely, knowing that it has been expanded a few times already.

The process of jurying this edition of *New American Paintings* was, for all of these reasons, an engaging one, as it encouraged me to consider what new painting means. In looking through the applicant pool and selecting my standouts, I recognize that most paintings today have a conceptual or process-based framework; picture-making in its most elementary form is uncommon. If it is meant to be a painting, it attempts to mobilize the medium.

I have been thinking a lot about Kazimir Malevich's *Black Square*, which he first exhibited in 1915 (he painted four versions between 1915 and 1930). I always had understood the Black Square as a formal gesture, the gesture of an artist driven to pure shape and black void, or, in his words, taking “refuge in the form of the square.” At the Tate retrospective last year, it was hung it high in the corner of the room, just as it was first displayed in Petrograd (Saint Petersburg) in 1915: in the position that every Orthodox home would have reserved for Russian religious icons.

The gesture is often explained as Malevich's desire to create a new icon, but while that is true, it is inadequate. The context: In 1915, the Russian army was retreating as they lost World War I; they were desperate enough to send men into battle unarmed. There

was a shortage of food across Russia, the economy crashed, crime spiked, and suffering was widespread. The lower classes revolted in 1917 and brought down the Tsarist regime. Lenin arrived to St. Petersburg shortly thereafter and led another revolution, spreading the ideas of Marx. By 1918, the country was in civil war—Reds against Whites. When the Communists prevailed in 1922, they founded the Soviet Republics, and a few years later Stalin came into power. The State confiscated churches, religious writing was banned, and over one thousand priests and bishops were killed in only a few years. Irreligion, or State Atheism was the official policy. By 1923, there were no more religious icons in homes. The Russian Orthodox Church more or less vanished overnight.

My point is simple—art does not exist in a bubble. Malevich's *Black Square* was not simply a bold artistic gesture. It was a desperate one. It was one revolution amid many. The *Black Square* is not just a new icon, it is the absence—the end—of the icon. To see the *Black Square* fully is to also carry in your mind's eye the figuration it obliterated.

New American Paintings catches on this point—it is important that we stage revolutions in our art. New is good; as the world changes, art changes with it. The artists represented here give more than they borrow, and many tackle the way we look, bridging or fogging distances between digital, retinal, and paint. ■

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Juror's Selections



The following section is presented in alphabetical order.
Biographical information has been edited.
Prices for available work may be found on p180.



Brett Amory

Madonna | oil on canvas, 84 x 60 inches



Brett Amory

id | oil on canvas, 48 x 48 inches



Brett Amory

Fish and Chips | oil on canvas, 60 x 84 inches

Brett Amory

Oakland, CA

44.207.636.5443 (Lazarides)

brettamory7@yahoo.com / www.brettamory.com / @brettamory

b. 1975 Chesapeake, VA

Residencies

- 2017 de Young Museum, San Francisco, CA
- 2016 Fort Wayne Museum of Art, Fort Wayne, IN
- 2014 Symposium International, Baie-Saint-Paul, Quebec

Solo Exhibitions

- 2016 Fort Wayne Museum of Art, Fort Wayne, IN
Internal Dialogue, Lazarides, London, England
- 2015 *This Land Is Not for Sale*, Jonathan LeVine Gallery, New York, NY
- 2014 *Twenty Four in London*, Lazarides, London, England
- 2013 *Twenty Four in New York*, Jonathan LeVine Gallery, New York, NY
- 2012 *Twenty Four in San Francisco*, Sandra Lee Gallery, San Francisco, CA
Waiting 101, Lazarides, Newcastle, England

Group Exhibitions

- 2016 National Portrait Gallery, London, England
Lancaster Museum of Art and History, Lancaster, CA
- 2015 Fort Wayne Museum of Art, Fort Wayne, IN
LA Art Municipal Gallery, Hollywood, CA

Award

- 2016 BP Award, National Portrait Gallery

Collection

Museum of Contemporary Art of Baie-Saint-Pau

Represented by

Lazarides, London, England
Jonathan LeVine, New York, NY
Hashimoto Contemporary, San Francisco, CA

Born in Virginia, Brett Amory relocated to San Francisco in 1996. His experience living for fifteen years in the famed Tenderloin neighborhood altered his societal outlook and ultimately influenced his decision to become an artist. In 2009, he moved to Oakland, California, which he now calls home.

Amory's work visually represents the concepts of detachment and anticipation. Conveying the many ideas associated with ordinary places and people, it explores the times in which we live and how we make sense of the information that surrounds us. Made of the disjointed snapshots that make up our daily life, Amory's work invites our unconscious mind to fuse these abstract, nonlinear events to give a logical, linear explanation. He allows viewers to tap their subconscious to create meaning. To interpret the work, they rely on their own memories, dreams, and thoughts as well as universal archetypal symbols.

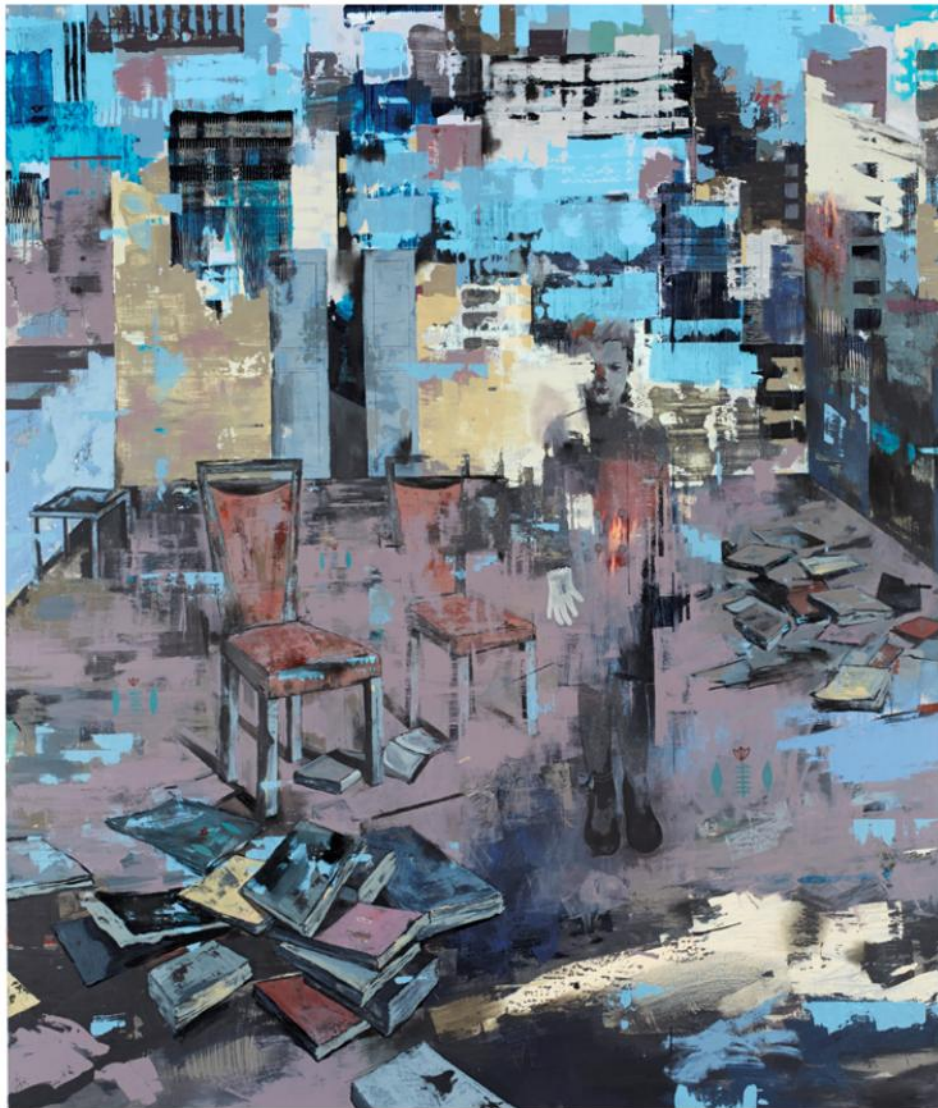
Amory





Reem Bassous

Us and Them | acrylic, Flashe, casein, and charcoal on canvas, 72 x 84 inches



Reem Bassous

Memory for Forgetfulness | acrylic, Flashe, casein, and charcoal on canvas, 84 x 72 inches



Reem Bassous

Song of this Dawn II | graphite powder and acrylic on canvas, 48 x 36 inches

Reem Bassous

Honolulu, HI
@reembassous

b. 1978 Beirut, Lebanon

Professional Experience

- 2016 Instructor, University of Hawaii, Leeward Community College, Pearl City, HI
2007-16 Lecturer, University of Hawaii, Manoa, HI

Solo Exhibitions

- 2015 *Beyond the Archive*, Honolulu Museum of Art, Honolulu, HI
2013 *Green Line*, Washington Studio School Gallery, Washington, DC
2010 *Plexus*, Hawaii Pacific University, Honolulu, HI

Group Exhibitions

- 2016 *FOUR*, Koa Gallery, Honolulu, HI
2014 *Shifting Ecologies*, The Painting Center, New York, NY
2013 *Beyond the Cloth: The Kafiye Project*, Whitebox Art Center, New York, NY

Awards

- 2013 The Kafiye Project Competition Winner, Kaflab Foundation
2011 John Young Award

Publications

- 2016 "Studio Visit with Lebanese Artist Reem Bassous," *Art Asia Pacific*
"Artist's Show Evokes Her Days Growing up in War-Torn Lebanon," *Star Advertiser*
2015 "War and Paint," *Summit Magazine*
2013 "Green Line," *The Washington Post*, September 27

Collection

Honolulu Museum of Art

My work is an interrogation of post-civil war existence in Lebanon, where cultural erasure and assertions oscillate under the prolonged political instability. As a survivor of the war, I unhinge memories of my youth and explore the contemporary implications of historical unrest. I situate my personal experience in a national trajectory.

In the work, the human figure has been reconceptualized to personify both my home city of Beirut and my generation—the locale and its inhabitants share the trauma. History informs my painting process: ghostly figures dissolve into the very material of which they are made, just as Beirut builds and rebuilds out of the rubble left by ancient and recent conflict. I render the ways in which political crisis is internalized with thick layers of acrylic that blur the distinction between interior and exterior settings. Patches of sky and architectural motifs disrupt domestic environments. Focus is shifted away from isolated moments toward the effects of long-term social conflict endured over many years.

BASSOUS





Jesse Benson

Bureau Painting 2 | oil on panel in copper-plated aluminum frame, 10 x 15 inches



Jesse Benson

Bureau Painting 1 | oil on panel in copper-plated aluminum frame, 10 x 15 inches



Jesse Benson

Postcard Painting 1 | oil on panel in copper-plated aluminum frame, 10 x 15 inches

Jesse Benson

Los Angeles, CA
323.874.6400 (Michael Benevento)
jessekeithbenson@gmail.com

b. 1978 Orange, CA

Education

- 2003 MFA, Otis College of Art and Design, Los Angeles, CA
2001 BFA, Cal State University Long Beach, Long Beach, CA

Solo Exhibitions

- 2015 Michael Benevento, Los Angeles, CA
2013 *Outclassed*, Campbell Hall Gallery, Los Angeles, CA
Jesse Benson at Venice 6114, Venice 6114, Los Angeles, CA
2012 *Magic Johnson Smile*, Elephant, Los Angeles, CA

Group Exhibitions

- 2016 *Imagine*, Brand New Gallery, Milan, Italy
2015 *Condensed Matter Community*, Synchrotron Radiation Center: Home of Aladdin, Stoughton, WI
Villa Aurora Revisited, Balice Hertling, New York, NY
2013 *Shangrila (Burrito Deluxe)*, Shangri La, Joshua Tree, CA
Station Identification, Michael Benevento, Los Angeles, CA
Prince at the Forum, Beacon Arts Building, Los Angeles, CA
2011 GREG WILKEN TORBJORN VEJVI LYNTON TALBOT CAULEEN SMITH SEACA (SOUTHEAST ASIAN COMMUNITY ALLIANCE)
MARK ROEDER ANDREA ROBBINS AND MAX BECHER D'ETTE
NOGLE DYLAN MARCUS BRIAN MANN TORY LOWITZ FRED LONIDIER AMY LAUGHLIN LISA LAPINSKI WILLIAM JONES
DANIEL INGROFF KATIE HERZOG KEVIN HANLEY AARON GM ERIK FRYDENBORG RACHEL FOULLON TRAVIS FARMEN TOM ELLIS LUCY DODD MICHELE DI MENNA JESSE BENSON WILL BENEDICT MERWIN BELIN, Las Cienegas Projects, Los Angeles, CA

Publications

- 2015 "Jesse Benson and the 'Dragnet' aesthetic: Just the facts," *Los Angeles Times*, April 24
"The Benefit of Friends Collected," *Project X*, vol.2

Represented by

Michael Benevento, Los Angeles, CA

My work asks viewers to question the means through which information is delivered by suggesting that mediating parties use methods such as documentation, curation, editing, design, style, image proliferation, and conditioning to channel information and aesthetics in a manner consistent with their interests. Common practices of this type range from airbrushing photos to whitewashing history.

Since 2003, my practice has taken many forms, including several curatorial projects for which I acted as the primary documentarian. My painting production has always relied heavily on the rich material uncovered within curatorial or otherwise organizational gestures. My work also functions in relation to appropriation histories, but rather than photographing as an appropriation strategy, I use a highly articulated hyperrealistic painting approach to methodically reproduce imagery and styles. Since we all know that every photograph is staged (and now alterable through apps or Photoshop), the paintings provide an equally legitimate (or illegitimate) documentation.





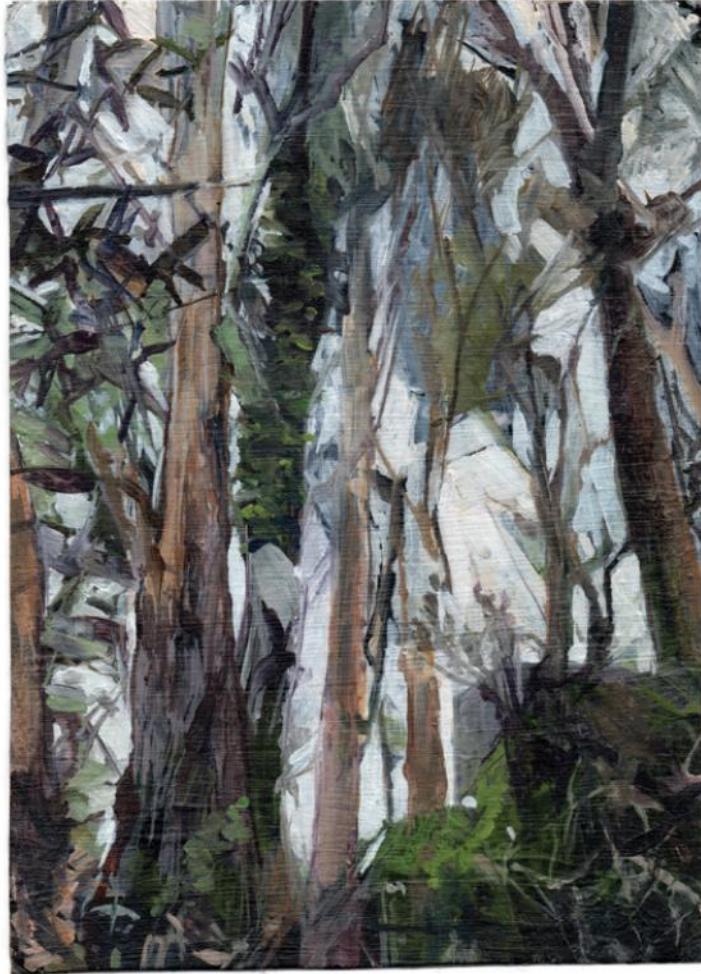
Leah Thomason Bromberg

16 January 2016 (For D) | oil on watercolor paper, 4 x 5.5 inches



Leah Thomason Bromberg

30 November 2015 (Amanda / *Juniperus virginiana*) | oil on watercolor paper, 4.25 x 5.5 inches



Leah Thomason Bromberg

10 February 2016 (Sending Sofia eucalyptus) | oil and beeswax on watercolor paper, 5.5 x 4 inches

Leah Thomason Bromberg

San Francisco, CA

leahthomasonbromberg@gmail.com / www.leahthomasonbromberg.com / @leahthombromart

b. 1985 Fredericksburg, VA

Education

- 2014 MFA, California College of the Arts, San Francisco, CA
- 2008 BFA, Cornell University, Ithaca, NY

Residency

- 2014 In Kind Negotiations at the Banff Centre, Alberta, Canada

Professional Experience

- 2015-16 Painting & Drawing instructor, Pre-College, California College of the Arts, Oakland, CA
- 2014-16 Contributor, *The Coastal Post*

Solo Exhibitions

- 2014 *Hero Twins*, MFA Thesis Exhibition, California College of the Arts, San Francisco, CA
- 2008 *Fredericksburg*, Experimental Gallery, Cornell University, Ithaca, NY

Group Exhibitions

- 2016 *Third Annual Juried Art Show*, Piedmont Center for the Arts, Piedmont, CA
- In the Spirit*, Washington State History Museum, Tacoma, WA
- 2015 *In the Spirit*, Washington State History Museum, Tacoma, WA
- Going Home*, Foundry Art Centre, St. Charles, MO
- Botanica: All Things Plant Life*, Bedford Gallery / Leshner Center for the Arts, Walnut Creek, CA
- 2014 *Expulsion*, Asterisk Gallery, San Francisco, CA
- Ithaca*, Pirate: Contemporary Art, Denver, CO
- 2013 *For the Love of Country*, Driftwood Salon, San Francisco, CA
- 2011 *Nest*, Target Gallery at the Torpedo Factory, Alexandria, VA

Award

- 2014 Barclay Simpson award, California College of the Arts

I don't like moving. No one does, but there's something inside me that makes it feel like an apocalypse. Likewise, transitions are not kind to painting—finished paintings live on the wall, wet paintings need space to dry, and the act of painting requires a room for my piles of rags, paint tubes, and glass jars. I want to mark a remembered time when home was in flux, a bit murky, and uncomfortable. I want painting to also be in transit.

Postcards, with images on the public side and personal messages on the back, carry fleeting moments to someone far away. They acknowledge two places—the origin and destination—and a longing to connect the present and the past. I spend extended time in the space of these postcard paintings, not only writing messages but also authoring the image on the front. And like moving, I let go of that place and all its memories when I drop them in the mailbox.

Bromberg





Brian Scott Campbell

Bad Roommate | graphite wash, pencil, and gouache on paper, 50 x 38 inches



Brian Scott Campbell

Click Clack | graphite wash, pencil, and gouache on paper, 50 x 38 inches



Brian Scott Campbell

Taking Names | graphite wash, pencil, and ink on paper, 50 x 38 inches

Brian Scott Campbell

Joshua Tree, CA

917.214.1838 (Dutton)

brianscottcampbell@gmail.com / www.brianscottcampbell.com

b. 1983 Columbus, OH

Education

- 2010 MFA, Mason Gross School of the Arts, Rutgers University, New Brunswick, NJ
- 2005 BFA, Columbus College of Art and Design, Columbus, OH

Residencies

- 2014 Atlantic Center for the Arts Residency, with Dana Schutz, New Smyrna, FL
- 2011 Artist in the Marketplace Program, Bronx Museum, Bronx, NY

Solo Exhibition

- 2016 *Local Singles*, Dutton Gallery, New York, NY

Group Exhibitions

- 2016 *Four Artists*, Fredericks & Freiser, New York, NY
- Olimpia's Eye*, Zevitas Marcus, Los Angeles, CA
- 2015 *Untitled Art Fair*, with Dutton Gallery, Miami Beach, FL
- Character Traits*, Asya Geisberg Gallery, New York, NY
- 2014 *Paradise Sauna*, TSA LA, Los Angeles, CA
- Forever*, Metropolitan Art Society, New York, NY
- I against I*, David Shelton Gallery, Houston, TX
- 2013 *Hard Lines / Soft Vibes*, Jeff Bailey Gallery, New York, NY

Publications

- 2016 *i-D Magazine*
- Vice Magazine*
- 2014 *Blouin ArtInfo*
- Modern Painters Magazine*

Represented by

Dutton, New York, NY

I make black and white drawings on paper. These images feature blunt forms in unsteady compositions. The figures depicted move freely between public space and private moments; they sweat, cry, feverishly run out of the frame, work in the studio, play hockey, or jot down letters. Each moment, whether the figure is in agony or gleeful delusion, is fraught with conflicted emotion or divided attention. The community of characters are individualized by their anatomical distortions, exaggerated proportions, awkward personal expression, and possibly by hidden, buried emotions and intentions. The figures exude puckish confidence, with their disproportionate legginess and casual, deadpan clumsiness. The wild, unwieldy movements and transgressions of the subject are trapped for the gaze of an unseen viewer.

Campbell





Indah Datau

Dummy Mask (Head of Clarence Anglin) | oil and graphite on paper, 30 x 22.5 inches

A MATCH?

If you are a physically fit single Christian lady who longs for a solid lasting relationship, then we want the same thing. Give me, Steve a call at 432-207-0210. in a region as big as West Texas sometimes a man has to do something special to meet a woman that's special.

Indah Datau

Texas Match | oil on linen, 30 x 24 inches



Indah Datau

Fruit Loops | oil on wood panel, 12 x 18 inches

Indah Datau

Los Angeles, CA
idatau@gmail.com

b. 1984 Los Angeles, CA

Education

- 2019 MFA candidate, California Institute of the Arts, Valencia, CA
- 2014 BA, University of California, Los Angeles, CA

Group Exhibitions

- 2016 Arturo Bandini International Film Festival
- 2014 *Pulling Teeth*, UCLA New Wight Gallery, Los Angeles, CA
- Chin's Push Holiday Shop*, Los Angeles, CA

Publications

- 2016 *Graphite Issue VII: Consequence*
- 2015 *Family Books Graphite Issue VI: Practice*, Printed Matter's LA Art Book Fair at MOCA
- "This Week in Los Angeles," *Art in America*

My latest work is drawn from an ongoing investigation of the world around me, which I engage through filmmaking and photography. I use this collected material to provide reference points for my paintings, or to make a film or a print. I find myself drawn to imagery such as advertisements, found love letters, or a car full of romance novels being towed from Texas to Los Angeles. Through enlargement and cropping, I reveal or conceal information present in the original source. Painting is often the best way to describe something I have seen.

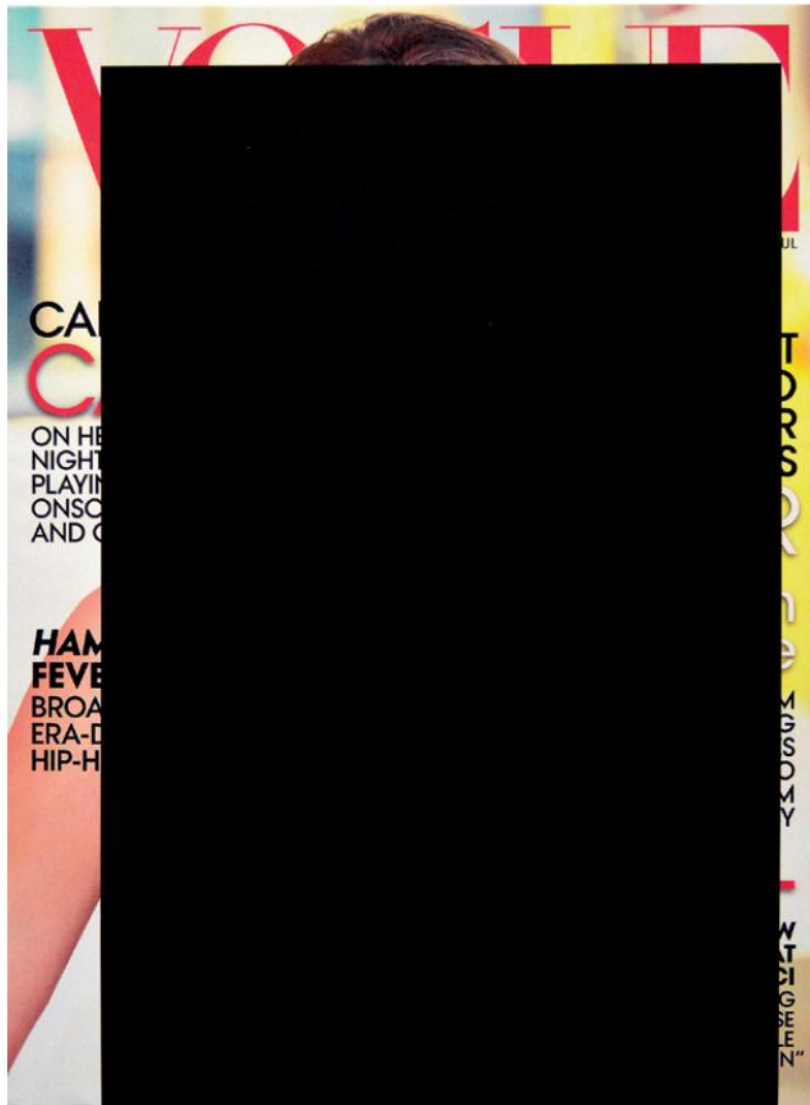
Datau





Joshua Evan

Untitled (Scan No. 9) | inkjet and acrylic on canvas, 45 x 30 inches



Joshua Evan

Untitled (Vogue) | inkjet and acrylic on canvas, 24 x 18 inches



Joshua Evan

Untitled (Scan No. 6) / Untitled (Scan No. 1) | inkjet on canvas, each 45 x 30 inches

Joshua Evan

Los Angeles, CA

joshuaevanstudio@gmail.com / www.joshuaevanstudio.com / @joshuaevanstudio

b.1991 Los Angeles, CA

Education

- 2015- MFA candidate, California Institute for the Arts, Valencia, CA
- 2014 BFA, University of California at Santa Cruz, Santa Cruz, CA

Solo Exhibition

- 2016 MFA First Year Mid-Res Solo Show, California Institute for the Arts, Valencia, CA

Group Exhibitions

- 2014 *William Hyde and Susan Benteen Irwin Scholarship Exhibition*, University of California at Santa Cruz, Santa Cruz, CA
Degrees of Abstraction, Group Juried Exhibition, Santa Cruz, CA
Collect, Annual Juried Exhibition, Berkeley Art Center, Berkeley, CA

Awards

- 2014 William Hyde and Susan Benteen Irwin Scholarship Award, University of California at Santa Cruz
William Hyde and Susan Benteen Irwin Project Grant
- 2013 William Hyde and Susan Benteen Irwin Project Grant

Collection

Claus Busch Risvig Collection

Digital representation has become the primary source of image consumption. The line separating painting from JPEG is becoming invisible. This body of work explores and illustrates new technologies that influence the painterly processes of today, while also reflecting the idea that the reproduction, manufacture, and proliferation of images and media are shaping our culture.

To execute these paintings, Evan uses a process that mixes analog and digital production. He begins by painting on several small-scale canvases or on paper. He explores found imagery, usually from magazines, by burning, crumbling, or tearing the pages. Both the hand-painted and manipulated imagery is scanned and uploaded into the computer, enlarged, compiled, and, finally, sent to be printed on canvas via an ink or laser jet printer. Once this process is complete, he stretches the canvas and continues to apply paint on top.

Evan





Sasha Ferre

We, Humans | oil on canvas, 49 x 34 inches



Sasha Ferre

That Space between You and Me | oil and acrylic on canvas, 36 x 36 inches



Sasha Ferre

Self-Reflections 1 | ink on paper, 11 x 14 inches

Sasha Ferre

Seattle, WA

sasha.ferre@gmail.com / www.sashaferre.com

b. 1975 Paris, France

Education

- 2016 BFA, Cornish College of the Arts, Seattle, WA
- 1998 BA, Paris-Sorbonne University, Paris, France

Residency

- 2015 Dimension by Alta Apartment Complex, Seattle, WA

Solo Exhibitions

- 2016 *Self-Reflections*, Studio B1, Seattle, WA
- 2013 *I Am Nobody, Who Are You?*, Spark, Paris, France

Group Exhibitions

- 2016 *Out of Sight, A Survey of Contemporary Art in the Pacific Northwest*, King Street Station, Seattle, WA
12th Annual Hutch Exhibition, Fred Hutch Cancer Institute, Seattle, WA
BFA Expo 2016, Cornish College of the Arts, Seattle, WA
- 2015 *The Expanse of All Human Knowledge*, Cornish College of the Arts, Seattle, WA
Do It Yourself (student-curated show), Cornish College of the Arts, Seattle, WA
Changing Our Stripes: The New Art Program at Cornish, Cornish College of the Arts, Seattle, WA
- 2014 *Open Studio*, Cornish College of the Arts, Seattle, WA
We're watching you, Cornish College of the Arts, Seattle, WA

Some painters rely on nature as their inspiration. My nature is digital media. Some painters draw from life, I replace life with a smartphone. I don't particularly like it. But it is what it is. What we experience as humans living today is a new form of hybridization that is not dependent on gender, age, race, country, or social class, but simply on the use of digital media, specifically the smartphone. With this device in our hands, we enter a hybrid space that is at the junction between the real and the virtual. In my art, I bear witness to and paint the moment of encounter between digital and real space from a human perspective. My recent paintings, in particular, investigate the new relationships among artist, viewer, subject, and painted object emerging from such a hybrid space, and consider them in relation to the history of painting.

Ferre





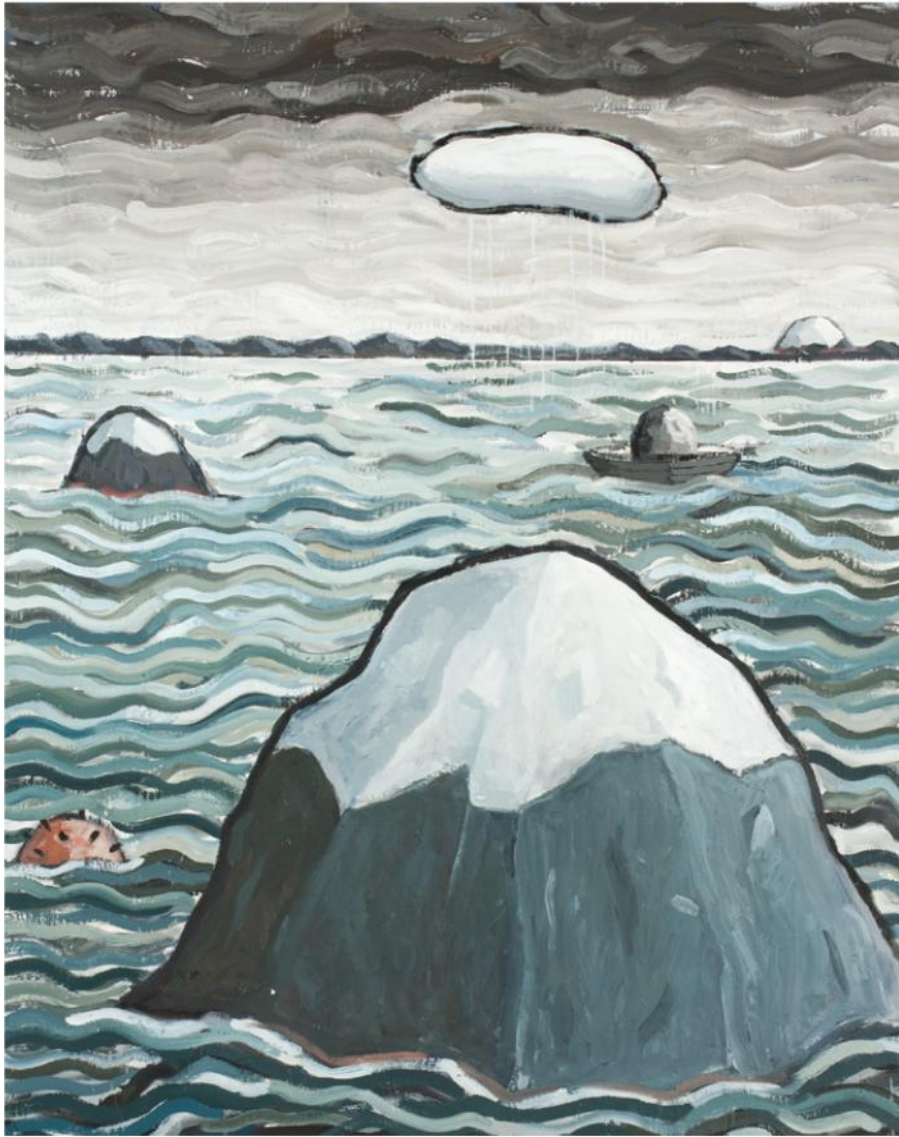
Patricia Hagen

High Ground | oil on canvas, 36 x 48 inches



Patricia Hagen

Rising Tides | oil on canvas, 48 x 60 inches



Patricia Hagen

Asea II | oil on canvas, 60 x 48 inches

Patricia Hagen

Seattle, WA

www.patriciahagen.com / @phagen123

b. 1956 Vancouver, WA

Education

1994 MFA, California College of the Arts, Oakland, CA

Group Exhibitions

- 2016 *Shizen/Natural*, Bryan Ohno Gallery, Seattle, WA
2014 *Another Perfect Day*, Bryan Ohno Gallery, Seattle, WA
2010 *Spill*, Punch Gallery, Seattle, WA
2008 *Aqua Wynwood Art Fair*, Punch Gallery, Miami, FL
2006 *Aesthetics/Analytics*, Seattle Art Museum Gallery, Seattle, WA
2005 *They Shoot Painters, Don't They?*, CoCA, Seattle, WA
2004 *Material Witness*, Kirkland Art Center, Kirkland, WA
2003 *CCAC*, Andrea Schwartz Gallery, San Francisco, CA
2001 Oakland Museum at Lathem Square, Oakland, CA
1999 *Tender*, Southern Exposure Gallery, San Francisco, CA
1997 *Comic Inspirations*, Adam Baumgold Gallery, New York, NY
New American Talent, Austin Museum of Art, Austin, TX
Treading Anxious Waters, R.B. Stevenson Gallery, San Diego, CA
1996 *Between Then and Now*, Sherry Frumkin Gallery, Santa Monica, CA
New Work, San Francisco Museum of Modern Art Artist Gallery, San Francisco, CA

My current body of work continues my exploration of interrelated systems that are evident in nature at a molecular, bodily, and galactic scale. In my art, I search for a visual language with which to explore the questions of order and chaos, life and death, by looking at cancer cells, bacteria, viruses, bodily organs, plant forms, and, most recently, geologic formations and bodies of water. I am interested in looking at the structure of these organisms and considering their place in our existence on earth. The conglomeration of these forms represents the amalgam of life on earth in its ever-evolving set of systems. My current work looks at the present imbalance of the elements necessary to preserve those systems evident in climate change and its impending consequences.

Hagen





Yaron Michael Hakim

Help Me | acrylic on Dacron, 96 x 80 inches



Yaron Michael Hakim

Basque Siberian Sun (The Whalers) | acrylic on Dacron, 100 x 101 inches



Yaron Michael Hakim

Axeman | acrylic on Dacron, 71 x 60 inches

Yaron Michael Hakim

Los Angeles, CA

yaronhakim@gmail.com / www.yaronhakim.com / @yaronmhakim

b. 1980 Bogotá, Colombia

Education

- 2013 MFA, University of California, Irvine, CA
- 2002 BFA, Maryland Institute College of Art, Baltimore, MD

Residency

- 2015 Signal Fire, Artist-in-Residence, Verde River, AZ

Solo Exhibitions

- 2016 *Atlas Furs*, LA><ART, Los Angeles, CA
- 2013 *Sacred White Sculpture*, UAG Gallery, Irvine, CA
- 2010 *A Death Poem II: Ghost Dance*, RUINE, Geneva, Switzerland
- 2009 *Eight Oceans Go Dry*, RUINE, Geneva, Switzerland

Group Exhibitions

- 2016 *Silver and Vanilla* (in collaboration with Isabel Theselius), Elephant, Los Angeles, CA
- 2012 *Curatorial Exchange*, Irvine Fine Arts Center, Irvine, CA
- 2011 *WET PAINT 3*, Steve Turner Contemporary, Los Angeles, CA
- Paramount Reality*, Latned Atsär, Los Angeles, CA

Awards

- 2012 Phi Beta Kappa International Scholarship
- Medici Foundation Artists Fellowship

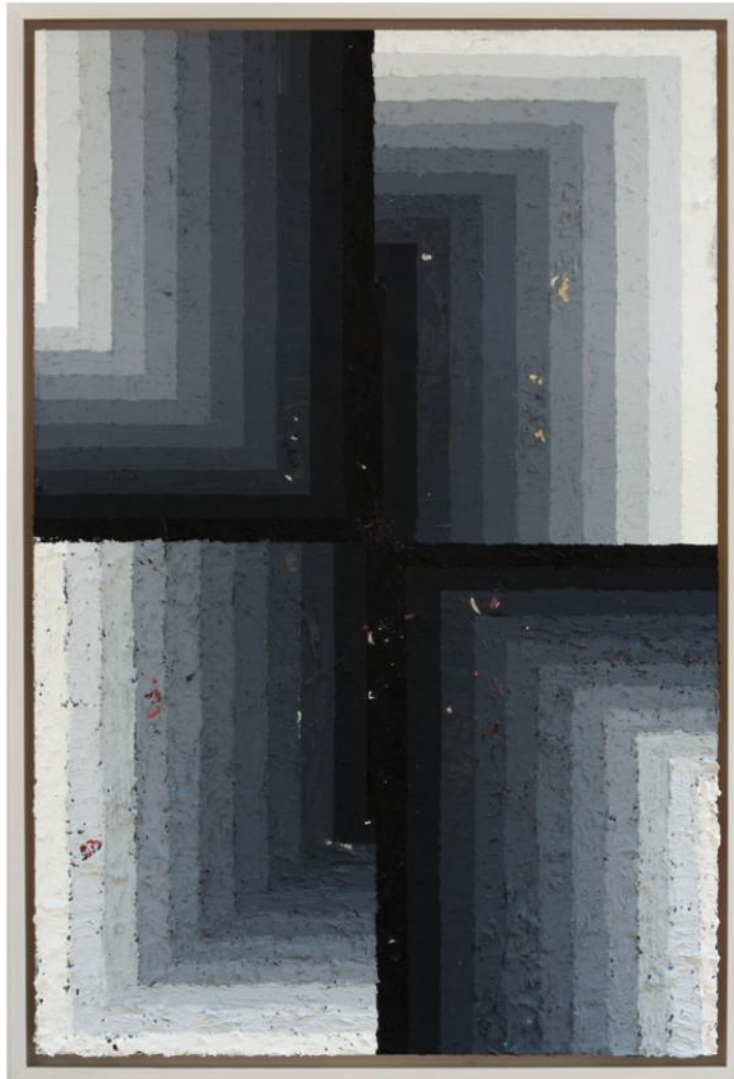
Publications

- 2014 "Yaron Michael Hakim: The Conqueror, The Poet, and The Religious Man," *The Asian American Literary Review*, vol. 5, #2
- 2013 "The Art of Sailing," *Orange County Register*
- 2010 "Yaron Michael Hakim," *ArtUS*, #28

My work draws on personal history, namely the rootlessness of my peripatetic early life and my interstitial experiences of global culture. Hovering between abstraction and figuration, my practice builds on an ongoing interest in ritual, the sublime, history, wanderlust, place, and placelessness. My paintings mine, among other sources, visual elements drawn from the Los Angeles cityscape, indigenous textiles and patterns, remote islands in an atlas, and research into my ancestral lineage as discovered through an mtDNA test. Painted on used Dacron (polyester) sailcloth and pinned directly onto the wall, the materials I use subtly suggest a hidden narrative of movement and utility. These works reflect the richness of subjective encounters with "foreign" places.

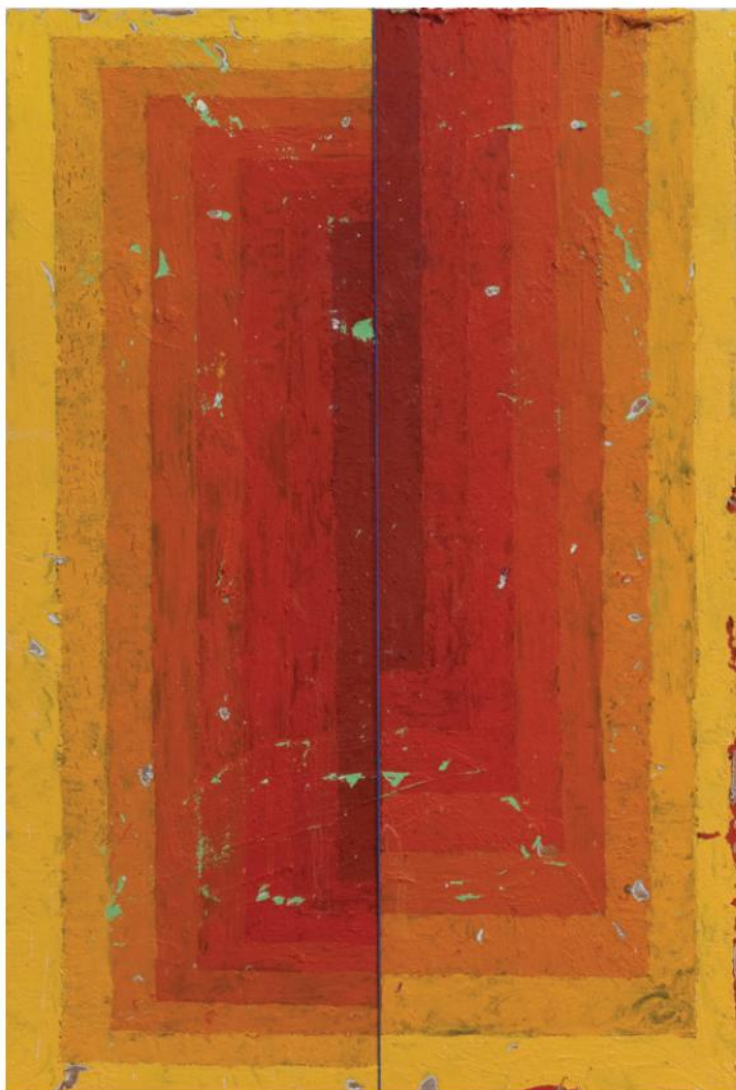
Hakim





Julian Hoerber

Execution Changes #22 (CS Q1 ULJ LC Q2 LLJ DC Q3 LRJ LC Q4 URJ DC) | acrylic on panel, 61.75 x 43.75 inches



Julian Hoeber

Execution Changes #24 (VS Q1 MRJ DC Q2 ULJ DC) | acrylic and string on panel, 43.125 x 31.125 inches



Julian Hoerber

Blue Wound | acrylic on linen, 40.125 x 24.06 inches

Julian Hoerber

Los Angeles, CA

415.255.9508 (Jessica Silverman Gallery)

www.jessicasilvermangallery.com/julianhoeber / @julianhoeber

b. 1974 Philadelphia, PA

Education

- 2001 MFA, Art Center College of Design, Pasadena, CA
- 1997 BFA, School of the Museum of Fine Arts, Boston, MA

Solo Exhibitions

- 2016 Blum & Poe, Los Angeles, CA
- 2015 *The Inward Turn*, Jessica Silverman Gallery, San Francisco, CA
- 2014 Praz-Delavallade, Paris, France
- 2010 *Hammer Projects: Julian Hoerber*, Hammer Museum, Los Angeles, CA

Group Exhibitions

- 2016 *Sim City, AFI 2016 – The Institute for New Feeling with Arturo Bandini*, Ballroom Marfa, Marfa, TX
Gold Rush, de Saisset Museum, Santa Clara, CA
Takashi Murakami's Superflat Collection, Yokohama Museum of Art, Yokohama, Japan
- 2013 *Painting in Place*, Los Angeles Nomadic Division, Los Angeles, CA

Publication

- 2013 "Julian Hoerber," Blum & Poe, exh. cat.

Collections

Dallas Museum of Art
Hammer Museum
The Museum of Modern Art
Tang Teaching Museum and Art Gallery, Skidmore College

Represented by

Jessica Silverman Gallery, San Francisco, CA
Blum & Poe, Los Angeles, CA

My work explores the structural and biomorphic, the mathematical and intuitive. My largest body of paintings is titled *Execution Changes*. Here I aim to reconcile contradictions between conceptual art, geometric abstraction, and the aesthetic tropes of expressionistic painting. Op art and the conceptual strategies of the '60s and '70s (such as the work of Sol LeWitt) provide a strategic point of departure in my investigation of irregularities within a given set of formal operations. I have devised a mathematical system to create paintings, and I then play in the system's gaps. I push the limits of my system by altering the way it is executed to see if it will break apart or hold together. The results of this inquiry are a series of geometric paintings overtaken by the encrusted, fleshy surfaces of abstract expressionism.

Hoerber





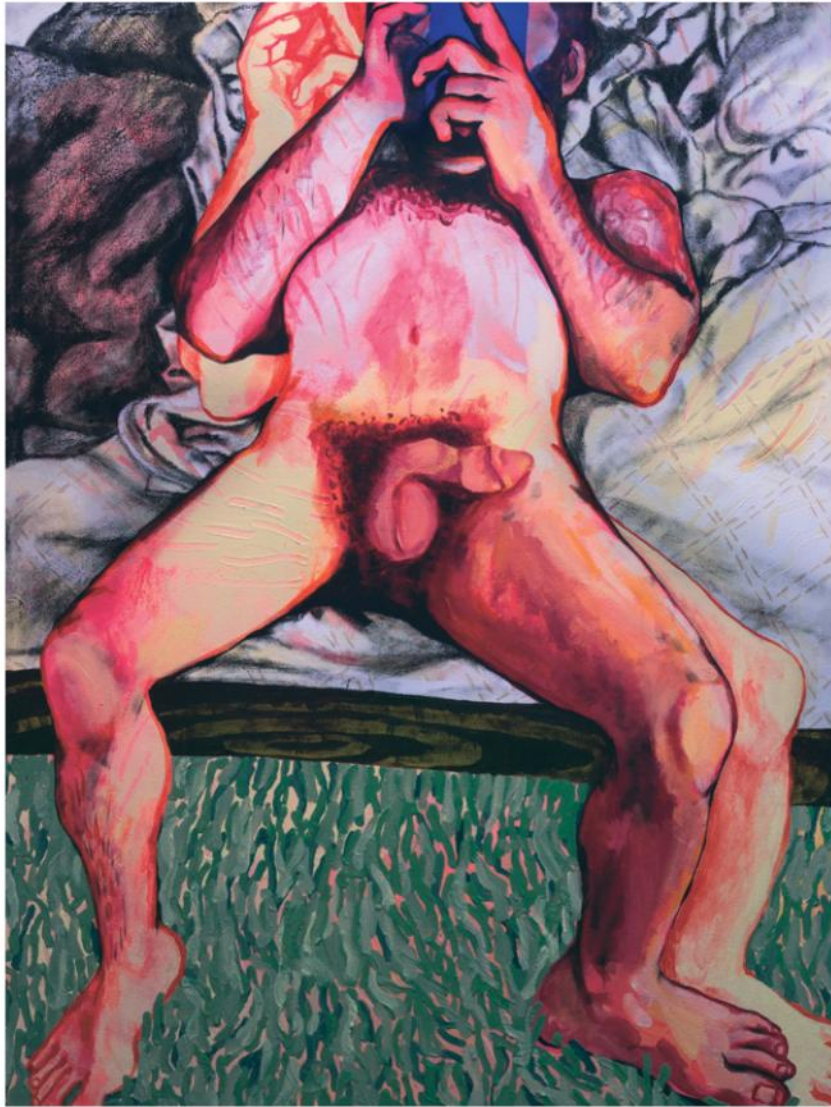
Lynnea Holland-Weiss

Rappin' the Talk | acrylic on canvas, 36 x 28 inches



Lynnea Holland-Weiss

The Fruits of My Labor | acrylic on canvas, 36 x 28 inches



Lynnea Holland-Weiss

Scrolling Feed | acrylic and oil bar on canvas, 40 x 30 inches

Lynnea Holland-Weiss

Oakland, CA

lynneahollandweiss@gmail.com / www.lyneahollandweiss.com / @lynneahw

b. 1990 Berkeley, CA

Education

2013 BFA, California College of the Arts, San Francisco, CA

Residencies

2016 Ground Floor Residency, New York, NY

2010 Holualoa Foundation for Arts & Culture Residency,
Holualoa, HI

Solo Exhibitions

2015 *Heavy Seat*, Turpentine Gallery, Oakland, CA

Unfold All Over, Space 1026, Philadelphia, PA

Group Exhibitions

2016 *Our Town*, Richmond Art Center, Richmond, CA

Subtle Gaze, Gravity Gallery, Aspen, CO

2015 *Gone Again*, Subterra Gallery, Chicago, IL

Soft Bargain, Good Mother Gallery, Oakland, CA

2013 *Drape*, Pop-Up Gallery (Vox Populi Building),
Philadelphia, PA

Awards

2010-13 Sheila Sullivan Memorial Award

2008-13 California College of the Arts Creative Achievement Award

Publications

2016 *Fresh Paint Magazine*, #14

Studio Visit Magazine, vol. 33

"Interview: Documenting Life Through Painting,"

Ground Floor Comedy, June 17

2015 "Review: Unfold All Over at Space 1026," *Artblog*,
February 20

I am a painter with a background in dance, so my obsession with body language and my gravitation toward figurative painting is only natural. I have always been drawn to the human figure as a subject. My process is intuitively driven and concerned with layering. Often, I feel like an abstract painter in the way that I approach a piece, but I have a strong desire to paint the figure for its profound ability to directly evoke emotion and empathy.

My work explores our daily experiences, how we relate or ignore each other and what these interactions look like. I am interested in charting people's movement through space and time. My figures are meant to feel familiar and relatable. I often intentionally blur the defining characteristics of race or gender and push unusual color combinations to address the equity of humans. I want any viewer to easily step inside the shoes of these figures. Through color and the overlapping or merging of figures, I dissolve separation and challenge our ability to disassociate ourselves from one another.





Kara Joslyn

Toucan | acrylic and polymer car paint on panel, 72 x 60 inches



Kara Joslyn

Mask | acrylic and polymer car paint on panel, 35 x 25 inches



Kara Joslyn

Up the Coven! | acrylic and polymer car paint on panel, 72 x 60 inches

Kara Joslyn

Los Angeles, CA
310.453.3031 (Mark Moore Gallery)
www.karajoslyn.com / @karavaggio

b. 1983 San Diego, CA

Education

- 2016 MFA, University of California San Diego, San Diego, CA
- 2011 Post Baccalaureate, Columbia University School of the Arts, New York, NY
- 2008 BFA, California College of the Arts, San Francisco, CA

Solo Exhibitions

- 2016 *No Future*, Main Gallery, UC San Diego, San Diego, CA
- 2013 *Kara Vaggio Does Sol LeWitt*, S.H.E.D. Projects, Oakland, CA

Group Exhibitions

- 2016 *Process*, Barrick Museum, Las Vegas, NV
She Moonage Daydream, CULT / Aimee Friberg Exhibitions, San Francisco, CA
How High, Left Field Gallery, San Luis Obispo, CA
8, SPF 15 Exhibitions on the Beach, Scripps Pier, San Diego, CA
Dossier Thalamus, San Diego Museum of Contemporary Art, San Diego, CA
Hunks, Egyptian Art and Antiques, Beverly Hills, CA
- 2015 *Poseur*, two-person exhibition with SANGREE, Land and Sea, Oakland, CA
Material Art Fair, with Alter Space Gallery (San Francisco), Mexico City, MX
Annual Group Show, Oceanside Museum of Art, San Diego, CA
Hide and Seek, Woodbury Architecture School, San Diego, CA
Ducks, Minotaur Projects, Los Angeles, CA
- 2014 *Commonwealth & Council*, Mux Demux, Los Angeles, CA
Crater, Alternativa Oncè Galería, Monterrey, Mexico
Crate Has Six Sides, University of the Basque Country, Bilbao, Spain
Ducks, Greenpoint Terminal Gallery, Brooklyn, NY

Represented by

Mark Moore Gallery, Los Angeles, CA

Kara Joslyn's airbrushed paintings and large-scale wall works are primarily black and white, revealing her strong relationship to drawing, DIY zines and posters, and photocopy machines, and a love of black toner.

Joslyn's realistic paintings of paper sculptures are airbrushed with polymer-based car paints and optical pigments that sparkle with rainbow mini-flake, iridescence, and change from color to grayscale alongside depending on the viewer's vantage point in the room.

Her painted images, when, set against black space, create, emerge from tensions of light and dark. They, emerge from trompe l'oeil mimetic drawing, craft and car paint, and pulling from the sensibilities of baroque painting, So Cal light and space art, and punk flyers.

The matte finish of the untouched airbrushed surface refuses to reflect the viewer's image and, instead absorbs light in a rendered fantastical space.

Joslyn





Sophie Lourdes Knight

Untitled (Bent) | oil and acrylic on raw canvas, 60 x 96 inches



Sophie Lourdes Knight

Untitled (Camilla and Kook) | oil and acrylic on raw canvas, 54 x 42 inches



Sophie Lourdes Knight

Untitled (Dropkick) | oil, acrylic, and graphite on raw canvas, 28 x 22 inches

Sophie Lourdes Knight

Oakland, CA

sophielourdesknight@gmail.com / www.sophielourdesknight.com / @sophielourdesknight

b. 1992 Mountain View, CA

Education

- 2014 BFA, California College of the Arts, Oakland, CA
- 2011 BTEC, Wimbledon College of Art, London, England

Residency

- 2013 AICAD, Brooklyn, NY

Solo Exhibitions

- 2016 *Inchoate*, Compound Gallery, Oakland, CA
- 2015 *Catcher Signals*, Bunker Projects, Pittsburgh, PA

Group Exhibitions

- 2016 *Correspondencia (Correspondence)*, CTRL + SHFT, Oakland, CA
- Crank*, Southern Exposure, San Francisco, CA
- Introductions*, Trestle Gallery, Brooklyn, NY
- 2015 *Botanica*, Bedford Gallery, Walnut Creek, CA
- Salon des Refusés*, Happenstance Gallery, Hackey, London
- 2014 *Brew*, The Post Office Gallery, Oakland, CA
- 2013 *Cinesthesia: An Encounter in Painting and Cinema*, Carmen M. Christensen Production Stage, San Francisco, CA
- 20 Jay St*, Brooklyn, Guitar Shop Gallery, Oakland, CA

Publications

- 2015 *Pacific Dissent*, November-December
- Fresh Paint Magazine*, #10

Knight approaches her canvases, raw and unprimed, with lush palettes of oil, acrylic, and vinyl paint. Working from the human body, she develops loose compositions on canvas and paper, staining, smearing, and building up rich textural layers. In doing so, she reconstructs the original imagery with a degree of abstraction that is distinctly of the body, yet lacking reality. Knight also often works across disciplines, using casting techniques to build sculptures in concrete and plaster that serve as organic counterpoints to her heavily opaque two-dimensional works.

Knight





Marianne Kolb

Unbossed | mixed media on canvas, 44 x 30 inches



Marianne Kolb

Standing in Judgement | mixed media on canvas, 48 x 39 inches



Marianne Kolb

Thrist | mixed media on board, 34 x 25 inches

Marianne Kolb

Oakland, CA
510.434.9141
mk@mariannekolb.com / www.mariannekolb.com / @mariannekolb

b. 1958 Bern, Switzerland

Solo Exhibitions

- 2016 *Entangled States*, Slete Gallery/Obsolete, Culver City, CA
- 2015 *Moments of Stillness*, Sue Greenwood Fine Art, Laguna Beach, CA
What the Flames Make Visible, Hespe Gallery, San Francisco, CA
- 2013 *Echoes*, Art Space Gallery, Fresno City College, Fresno, CA

Group Exhibition

- 2015 *Celebrate Art - Group Anniversary Exhibition*, Patricia Rovzar Gallery, Seattle, WA

Award

- 2000 MacDowell Colony

Publications

- 2016 "Inspired by Kafka, a Swiss Painter Realizes Her Creative Power in California," *Artsy Editorial*
- 2015 "Superfluous Essentials," 1stdibs.com

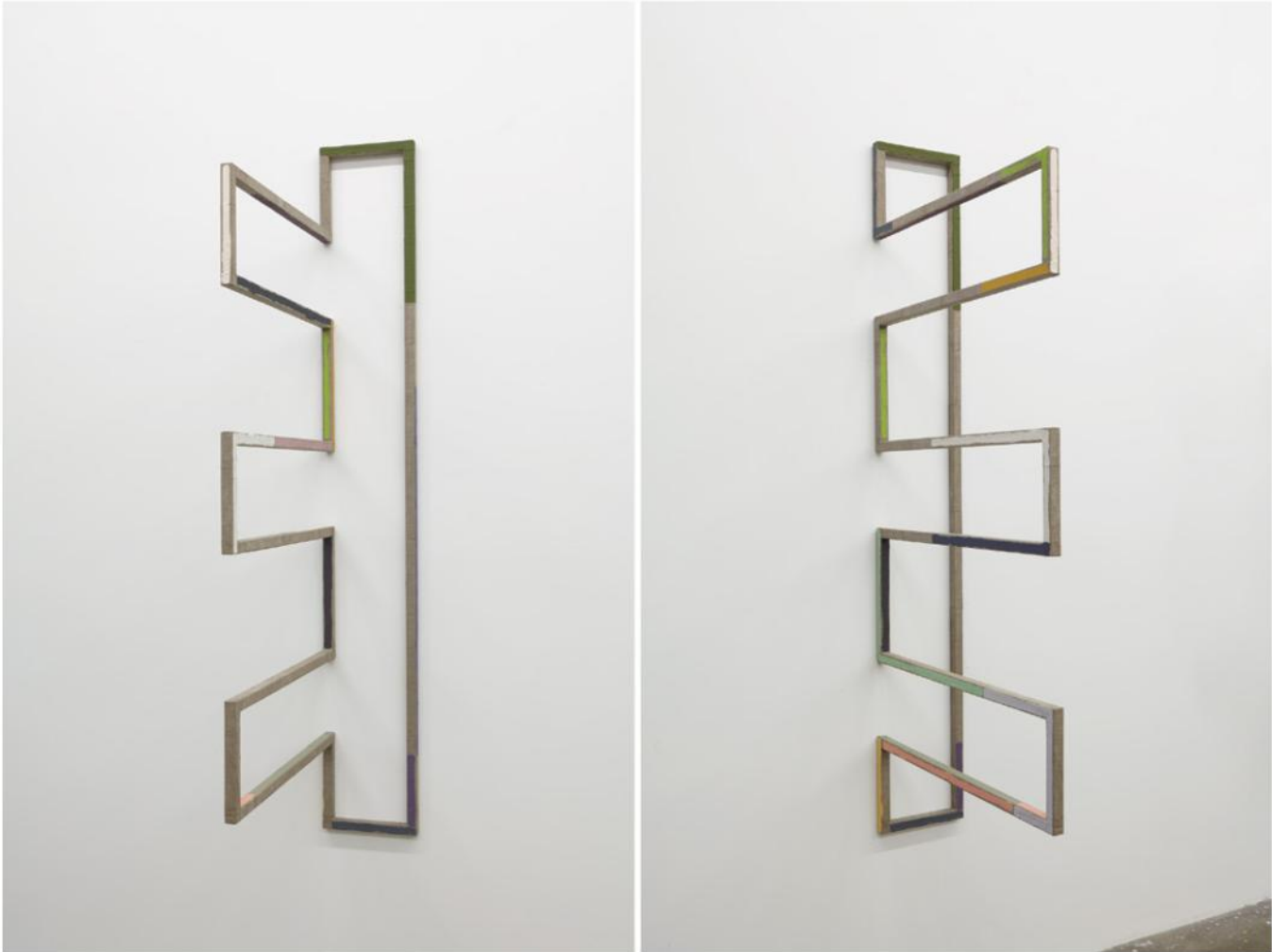
Collections

- Crocker Art Museum
- Monterey Museum of Art
- Boise Art Museum
- Ellen DeGeneres
- Davis Guggenheim
- Axl Rose, Guns N' Roses
- Arthur S. Goldberg

I live in Oakland, California—a multicultural city worlds away from the small farming village where I grew up in Switzerland. My paintings are informed by many different voices, sounds, smells, and unexpected encounters. Conversations ensue. Memories and thoughts are triggered and shared. Perceptions are challenged. I carry the sensations left by these interactions back into the studio and translate them into paintings. I believe that these conversations continue long after the paintings are completed and have a life of their own.

Kolb





Molly Larkey

The Not Yet (Signal 11), 2015 | acrylic on linen-wrapped steel, 72 x 31 x 10 inches



Molly Larkey

The Not Yet (Signal 12), 2015 | acrylic on linen-wrapped steel, 72 x 19.25 x 9.25 inches



Molly Larkey

Do Like Free, 2016 | acrylic on linen-wrapped steel, 24 x 11 x 6 inches

Molly Larkey

Los Angeles, CA
310.838.6000 (Luis De Jesus Los Angeles)
www.mollylarkey.com

b. 1971 Los Angeles, CA

Education

- 2000 MFA, Rutgers University, New Brunswick, NJ
1994 BA, Columbia University, New York, NY

Solo Exhibitions

- 2015 *The Not Yet (or The Dictionary of Insubordinate Geometry)*,
Luis De Jesus Los Angeles, Los Angeles, CA
Molly Larkey and Brian Wills, Ochi Gallery, Ketchum, ID
2013 *Drawings, Interventions, PØST*, Los Angeles, CA
Gosling Fig Cilantro, Commonwealth and Council,
Los Angeles, CA

Group Exhibitions

- 2016 *Uncommon Ground*, Fellows of Contemporary Art,
Los Angeles, CA
IMPROMTU, Luis De Jesus Los Angeles, Los Angeles, CA
BLINDSIGHT, Samuel Freeman Gallery, Los Angeles, CA
Occupy Space Differently, Ochi Projects, Los Angeles, CA
A Plot of Land, Dutton Gallery, New York, NY
2015 *Bloody Red Sun of Fantastic L.A.*, PIASA, Paris, France
Contextual Abstraction, Peter Blake Gallery,
Laguna Beach, CA
AMAZONIGHT, Three Days Awake, Los Angeles, CA
2014 *Another Cats Show*, 356 Mission, Los Angeles, CA
High Line, Luis De Jesus Los Angeles, Los Angeles, CA

Represented by

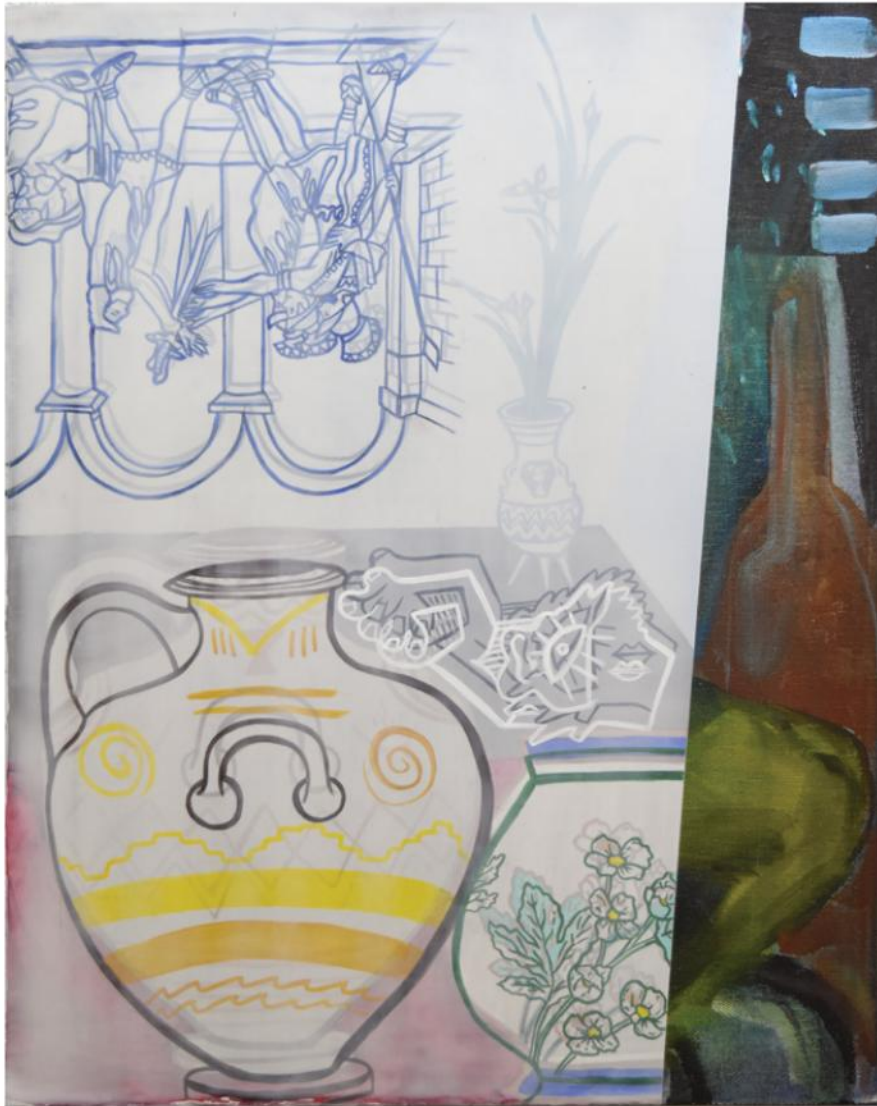
Luis De Jesus Los Angeles, Los Angeles, CA
Ochi Gallery, Ketchum, ID
Dutton Gallery, New York, NY

My work deals with dynamic uncategorizability, incorporating aspects of drawing, writing, painting, sculpture, and architecture. Simple lines create diverse forms: a line becomes a shape, becomes sculpture, becomes a painting, becomes a symbol. This refusal to participate in any single recognizable symbolic system reflects our human condition, based in contradiction, as the work rejects the dichotomous and insists on fluidity of form and function.

The work also imagines a different basis for language, pointing to our failed dualistic vocabularies and how the structures of power that benefit from an either/or have routinely denied the neither/both a space, a name, even a shape or form. It longs for a language that names the subjectobject, the masterslave, the femalemale, the richpoor, the livingdead, the blackwhite, the allnothing, the infinitelimited. This imagined language or alphabet can't be implemented in the world as it exists, but it can be brought closer to our field of vision through art.

Larkey





Michael R. León

Still Life with Oath of the Horatii | acrylic on canvas, 20 x 16 inches



Michael R. León
Huntington Beach (03/05/2016) | acrylic on canvas, 24 x 20 inches



Michael R. León

Ceramic Vase and Still Life | acrylic on canvas, 24 x 20 inches

Michael R. León

Huntington Beach, CA

michaelrleon@gmail.com / michaelleonart.blogspot.com / @leon_michael

b. 1984 Santa Barbara, CA

Education

- 2015 MFA, Rhode Island School of Design, Providence, RI
- 2008 BA, San Francisco State University, San Francisco, CA

Residency

- 2016-17 AICAD Post-Graduate Teaching Fellowship, School of the Art Institute of Chicago, Chicago, IL

Group Exhibitions

- 2015 *Sub-Scheme*, Western Exhibitions, Chicago, IL
RISD MFA Painting Thesis Exhibition, Kathryn Markel Fine Arts, New York, NY
Sitings, RISD Museum, Providence, RI
- 2014 *The Rainbow Room*, 111 Front Street Gallery, Brooklyn, NY
The Chicago Effect: Redefining the Middle, Hyde Park Art Center, Chicago, IL
cutlogNY, New York, NY

My recent body of work concerns the idea of what might lie between or beyond irony and sincerity. It seems that in our present culture, irony has become no more than a screwball body wash advertisement, and sincerity a pet adoption commercial meant to guilt trip you into catharsis. Just as these ideas have been prominent in society and popular culture, they have become a recurring theme in contemporary painting.

I have addressed the question using personal narratives, family stories, and the conversations of passersby. I am interested in the structuring of stories and the restructuring that takes place as they are retold. My paintings manifest these ideas by providing a disjunctive narrative in which myths and anecdotes reflect the dysfunctional harmony of beauty and brutality in the everyday.

León





Elizabeth Malaska

You Will Become Me | oil, Flashe, spray paint, and pencil on canvas, 48 x 60 inches



Elizabeth Malaska

Not to Pass on Tradition but to Break Its Hold over Us (the Archive and Its Shadows) | oil, Flashe, spray paint, and pencil on canvas, 60 x 48 inches



Elizabeth Malaska

Some of Us Did Not Die | oil, Flashe, spray paint, and pencil on canvas, 22 x 18 inches

Elizabeth Malaska

Portland, OR

www.elizabethmalaska.com / @elizabethmalaska

b. 1978 Portland, OR

Education

- 2011 MFA, Pacific Northwest College of Art, Portland, OR
- 2006 BFA, California College of the Arts, San Francisco, CA

Residency

- 2010 Signal Fire Arts Backpacking Residency, Wallowa National Forest, Baker, OR

Solo Exhibitions

- 2017 Portland Community College, Sylvania Campus, Portland, OR
- 2016 *When We Dead Awaken II*, Nationale, Portland, OR
- 2014 *When We Dead Awaken*, Nationale, Portland, OR
- 2013 *Venus in Fur*, Portland Center Stage, Portland, OR

Group Exhibitions

- 2015 *3 / 3 / 3*, Whitebox, Portland, OR
- 2014 *Oregon Artists Showcase*, Chehalem Cultural Center, Newberg, OR
- 2012 *Considering How Exaggerated Music Is*, Affordable Art Fair, Seattle, WA
- 2011 *Equine*, Froelick Gallery, Portland, OR

Awards

- 2016 Individual Artist Fellowship, Oregon Arts Commission
- 2015 Grantee, Money for Women: The Barbara Deming Memorial Fund

Publications

- 2014 "Elizabeth Malaska's Post-Apocalyptic Protest," *Oregon ArtsWatch*, December 8

Collection

Collection of Arlene and Harold Schnitzer

Represented by

Nationale, Portland, OR

Looking is creation—a political act. We make sense of the world through the meanings ascribed to what we see. I am concerned with hegemonic sight, which is often a tool of violent and destructive forces. My work disrupts such assured vision.

Of special interest to me is the ubiquitous and normalized use of the female body, often naked, throughout art history. My work questions this practice by recontextualizing these bodies. Placing the familiar in unfamiliar contexts gives the figures more agency and challenges viewers to question their own power and positions. The figures in my current work occupy ruins. For thousands of years, patriarchal destruction has possessed our world. It is with great urgency that I imagine an end to this devastation and the beginnings of something new. These beginnings aren't easy or whole—yet. Nonetheless, despite their vulnerability and instability, these figures possess an unapologetic power. Rising from the wreck of the old order, they look past us, keeping watch for the new world to come.





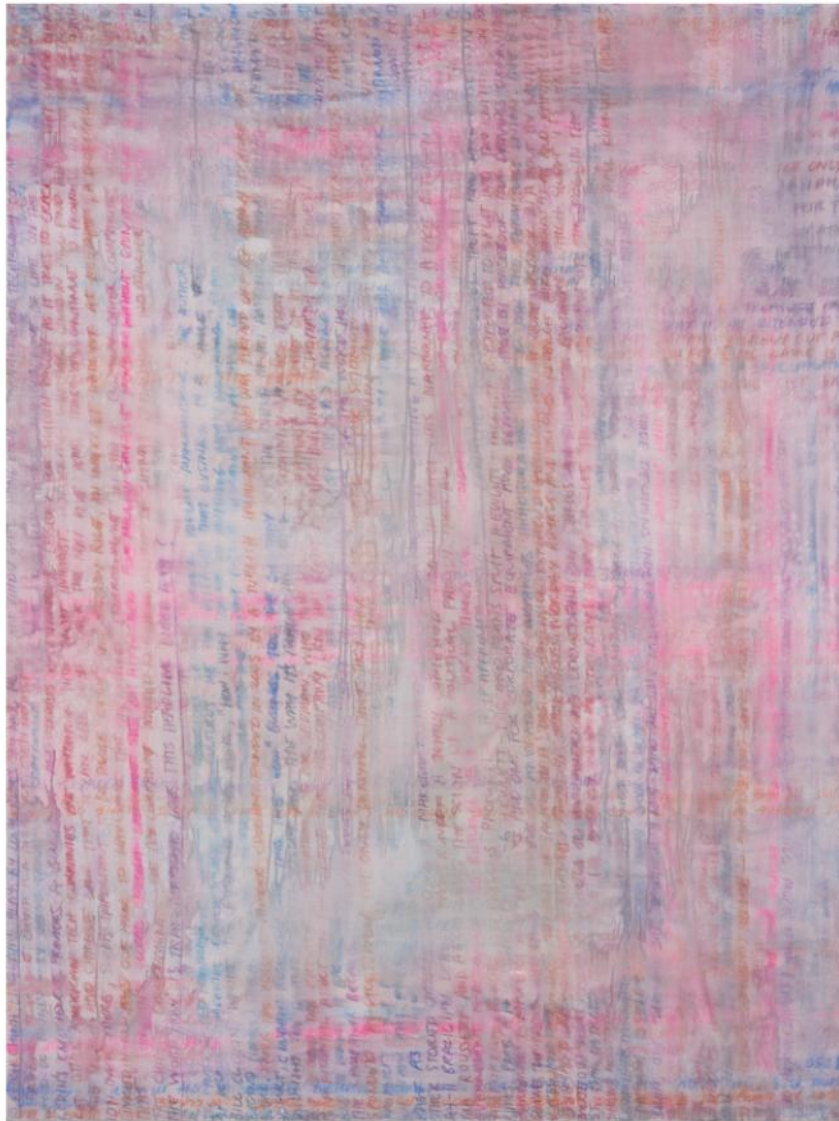
Dashiell Manley

Various sources (quiet satires), 8 June 2016. a | watercolor pencil and gouache on canvas, 72 x 60 inches



Dashiell Manley

Various sources (quiet satires), 30 March 2016. a | watercolor pencil and gouache on canvas, 72 x 60 inches



Dashiell Manley

The New York Times, Monday October 6 2014, national edition Southern California (front page) | watercolor pencil on canvas, 96.25 x 72.25 inches

Dashiell Manley

Los Angeles, CA

415.255.9508 (Jessica Silverman Gallery)

www.jessicasilvermangallery.com/dashiellmanley

b. 1983 Fontana, CA

Education

- 2011 MFA, University of California, Los Angeles, CA
- 2007 BFA, California Institute of the Arts, Valencia, CA

Solo Exhibitions

- 2016 Cantor Arts Center, Stanford University, Stanford, CA
Marianne Boesky Gallery, New York, NY
- 2015 *Time seems sometimes to stop*, Jessica Silverman Gallery,
San Francisco, CA
- 2013 *The Great Train Robbery (Scene 3 version A)*, LA><ART,
West Hollywood, CA

Group Exhibitions

- 2016 *Performing the Grid*, Otis College of Art and Design,
Los Angeles, CA
- 2015 *Weird Science*, Marianne Boesky Gallery, New York, NY
- 2014 *Variations: Conversations In and Around Abstract Painting*,
Los Angeles County Museum of Art, Los Angeles, CA
Whitney Biennial, Whitney Museum of American Art,
New York, NY
- 2012 *Made in LA 2012*, Hammer Museum, LA><ART,
West Hollywood, CA

Publication

- 2015 "Dashiell Manley: The New York Times Paintings,"
Jessica Silverman Gallery, exh. cat.

Collections

Los Angeles County Museum of Art
Hammer Museum

Represented by

Jessica Silverman Gallery, San Francisco, CA
Marianne Boesky Gallery, New York, NY

I feel that my core responsibility as an artist is to engage with the world and bring attention to aspects of it that are either overlooked or looked at so often that we don't really see them at all. My current project is a three-part series that looks at the ways language, images, and meditation produce content, with a focus on how these differences allow a person to navigate the increasingly difficult landscape of the world.

Manley





Zach Mendoza

Sisyphus and the Specter | oil on canvas, 30 x 48 inches



Zach Mendoza

Confrontation | oil on panel, 16 x 20 inches



Zach Mendoza

Self Portrait | oil on panel, 10 x 9 inches

Zach Mendoza

Los Angeles, CA

310.597.1443

mendozazachary@gmail.com / www.zachkmendoza.com / @zachkmendoza

b. 1990 Glendale, CA

Education

2015 BFA, ArtCenter College of Design, Pasadena, CA

Professional Experience

2016 Art Instructor, ArtCenter College of Design, Pasadena, CA

Solo Exhibition

2015 *Building and Breaking*, Fullerton Museum Center, Fullerton, CA

Group Exhibitions

2016 *Laluzapalooza*, La Luz De Jesus Gallery, Los Angeles, CA
Loosely Curated Show, Fresh Fruit Squad
2014-15 ArtCenter College of Design, Pasadena, CA

Awards

2015 Honda Motor Corporation Endowed Scholarship
2014 Lynda.com Scholarship
2013-15 Margaret Cargill Foundation Scholarship
2012-15 Art Center Annual 100 Scholarship

Publications

2016 *Supersonic Art*
2015 "Featured Artist," Booooooom.com
"Featured Artist," CreativeQuarterly.com
2012 Latino Heritage Month Calender

Collection

Jason Segelt

Much of my work is an investigation of the ways things are built, disrupted, reinterpreted, or redefined into something new. Francis Bacon once said, "I want a very ordered image but I want it to come about by chance." The dichotomy of chaos and order is a fundamental component of my practice. Personal narrative is paired with universal truth, or rather the search for the latter. Opposing forces are always at play: randomness and order, beauty and the grotesque, victim and aggressor. I have great reverence for the past and an equal infatuation with the lurking shadow of the future. As a perpetual student of history and the history of art, I feel armed to confront the ideas that keep me up at night.

Mendoza





Vivien Miltenberger

Logic and Reason, Warble and Wit | watercolor, pencil, and gouache, 10 x 8 inches



Vivien Mildeberger

Positively the Most Curious Cabinet of All | watercolor, acrylic, and pencil, 8 x 6 inches



Vivien Mildeberger

Three Cheers, the War is Won | watercolor, pencil, and gouache, 10 x 9 inches

Vivien Mildenberger

Los Angeles, CA

vivien@mildenberger.com / www.vivien.mildenberger.com / @vvberger

b. 1993 Ahaus, Germany

Education

- 2016 BFA, ArtCenter College of Design, Pasadena, CA
- 2011 Foundation Diploma, Camberwell College of Art, London, England

Solo Exhibitions

- 2016 *Main Exhibition Space*, ArtCenter College of Design, Pasadena, CA

Group Exhibitions

- 2016 *Happy Collect*, Flower Pepper Gallery, Pasadena, CA
- Keep It Together*, Flower Pepper Gallery, Pasadena, CA
- 2015 *Post It Show 11*, Giant Robot, Los Angeles, CA

Awards

- 2016 American Illustration 35
3x3 Illustration Annual
Society of Illustrators Student Scholarship
Philip Hayes Scholarship
- 2015 Creative Quarterly 39
Society of Illustrators Student Scholarship

I believe that the art you make as a child is more authentic than anything you can hope to make later in life. As a child, you generate work without the pressures of the world or the burden of too much knowledge. I try to work in a playful way, making things that I like and that excite me, without concerning myself with the idea of things I “should” be making or current trends. Drawing from memory rather than reference helps me access a sort of childlike imagination, as no two people remember things the same way, and my memories are uniquely mine. My studio is a place of play and experimentation instead of a place of work, and I’m always excited to continue exploring.

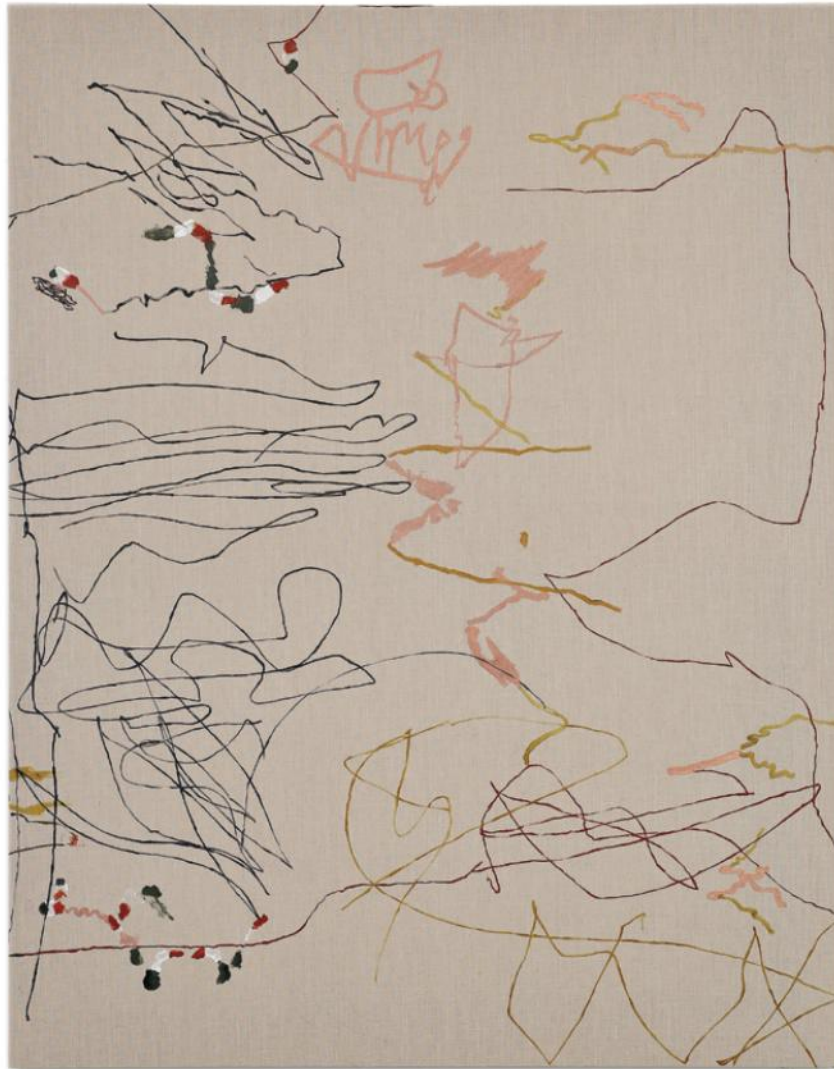
Mildenberger





Maysha Mohamedi

Dompteuse (Animal Trainer) | oil on panel, 66 x 71.5 inches



Maysha Mohamedi

Paleo Moon | oil on linen, 56 x 44 inches



Maysha Mohamedi

Bleeding Green below Forty Feet | oil on Masonite, 66 x 143 inches

Maysha Mohamedi

Los Angeles, CA

424.343.7545

maysha@gmail.com / www.mayshamohamedi.com / @chantillygrace

b. 1980 Los Angeles, CA

Education

- 2011 MFA, California College of the Arts, San Francisco, CA
- 2002 BS, University of California, San Diego, CA

Residency

- 2010 AICAD/New York Studio Program, Brooklyn, NY

Group Exhibitions

- 2015 *Hôtel d'Alsace*, Bustamante Gill, Los Angeles, CA
- 2014 *The Optimists: Maysha Mohamedi, Rebecca Morris, Ruby Neri, Laurie Reid, Stephen Wirtz* Gallery, San Francisco, CA
- Folding the Blanket of Time*, Park Life Gallery, San Francisco, CA
- 2013 *Voukos Inspired*, Kala Art Institute, Berkeley, CA
- 2012 *Moxie*, Steve Turner Contemporary, Los Angeles, CA

Award

- 2009 Graduate Diversity Scholarship, California College of the Arts

Publications

- 2016 "Bay Area Painting Right Now: Maysha Mohamedi's Aerobic Abstractions," *KQED Arts*, January 25
- 2015 "James Gobel & Maysha Mohamedi: In Conversation with Sarah Thibault," *San Francisco Arts Quarterly*, October 14
- "North America's Must-See Exhibitions This Fall," *ArtSlant*, September 7
- 2014 "The Optimists," *San Francisco Arts Quarterly*, January 30

I invest each painting with a single idea that ignites an associative process in my mark-making. The marks depict the extent to which I am able stretch across, reach, and balance my body along the edges and seams of the surfaces, which lie side by side on the floor. No brushes: I favor unorthodox paint application, using my hands or wrists, found objects, and handmade tools that I stamp, drag, and pull across the painting's surface.

I used to be a neuroscientist, so I run my studio like a laboratory, with a lot of experimentation. I consider the marks I make as points of light reflected off the back of the retina, ultimately causing a psychological shift in the viewer. But I also believe in the evocative power of color, shape, and line as a link to that which is holy. My paintings could be about fate, existential matters, and what it's like to be underwater for extended periods of time.

Mohamedi





Kent O'Connor

Objects on Table with Brick | oil on linen, 16 x 20 inches



Kent O'Connor

Table with Objects | oil on linen, 16 x 20 inches



Kent O'Connor

Objects on Table with Foam Hand | oil on linen, 30 x 40 inches

Kent O'Connor

New Haven, CT

kentoconnor.blogspot.com / [@kocofantastic](https://twitter.com/kocofantastic)

b. 1987 Washington, DC

Education

- 2018 MFA candidate, Yale University School of Art, New Haven, CT
- 2011 Maryland Institute College of Art, Baltimore, MD

Group Exhibitions

- 2016 *Oily Doily*, BBQ LA, Los Angeles, CA
- Inner-City Arts: Artist Invitational*, Samuel Freeman Gallery, Culver City, CA

I don't know how I got here, wanting to be an artist. I remember wanting to be an architect and then not wanting to be an architect. I paint from observation, and like many artists, I meditate on time and the quality of light, and like a demiurge I construct worlds of misfit objects: a ball of tape from when I was a carpenter building dildo displays for a sex toy convention; a plastic pot with a warped rim; a counterfeit \$10 bill, wrinkled and stained; a block of marble; a canvas with an unfinished drawing; a rock from the coast; a T-shirt faded and worn; a coconut from the side of the road; a leather glove on a severed hand; a Nike shoe coated in plaster; a lemon; a small watermelon; a fork from Chipotle. They are not special but rather exactly what they are—objects from life. When I paint, I sit with the objects and experience without touching, feeling but not feeling. Feeling the inside of a glove feeling.

O'Connor





Alice Raymond

Bermeja | acrylic and pen on canvas, 58 x 58 inches



Alice Raymond

Canopy (El abrazo de la serpiente) | acrylic and pen on canvas, 48 x 48 inches



Alice Raymond

Abaneau | acrylic and pen on canvas, 58 x 58 inches

Alice Raymond

San Francisco, CA
www.aliceraymond.com

b. 1967 Savigny-sur-Orge, France

Education

- 2009 Master in Science of Language, Université Stendhal, Grenoble, France
1996 Master Level in Visual Arts, Université Montaigne, Bordeaux, France

Residency

- 2013 AIRIE (Artist In Residence in the Everglades), Homestead, FL

Solo Exhibitions

- 2016 *Ready to Go*, Jack Fischer Gallery, Minnesota Street Project, San Francisco, CA
2015 *New Works*, ZAAD Art Space, Bordeaux, France

Group Exhibitions

- 2016 *Demarcate: Territorial Shift In Personal and Societal Mapping*, Institute of Contemporary Art, San Jose, CA
Intersectionality, Museum Of Contemporary Art, Miami, FL
Our Town, Richmond Art Center, Richmond, CA
Left Coast, Sanchez Art Center, Pacifica, CA
Annual Show, Piedmont Center for the Arts, Piedmont, CA
MFA Never, Root Division, San Francisco, CA
Midway Creative Complex, San Francisco, CA
2015 *Sexism: A Touchy Subject*, Jury Catharine Clark, San Francisco, CA

Publications

- 2016 *MFA Never*, Root Division, exh. cat.
2015 *Sexism: A Touchy Subject*, SVWAC, exh. cat.

In my artwork, I take a pluralistic approach to the relationship between people and space. I was born in Paris and traveled extensively through Europe as a child before moving to the United States as an adult. As a result of my travels, I became interested in maps and how to represent my daily adaptation to other cultures. When I arrived in the U.S., I created a codified language, turning a word into a specific shape. My abstract and geometric shapes define new territories, like intimate maps connecting form, aesthetics, and semantics.

The works I call Language Paintings are made with locally donated house paint on unstretched canvas. The codified words are signs in a kind of native language. The paintings sometimes become volumes, and they design physical areas. The final visual result evokes the vocabulary of an abstract landscape, but more than that, my linguistic works frame the intricacies and diversity of perceptions and map new personal territories.





Frank Ryan

Audience (Pitch Perfect 2) | oil on linen, 32 x 40 inches



Frank Ryan

Audience (Tomorrowland) | oil on linen, 32 x 40 inches



Frank Ryan

Infinite Vanity | oil on linen, 36 x 48 inches

Frank Ryan

Los Angeles, CA

info@frankryanstudios.com / www.frankryanstudios.com

b. 1977 San Rafael, CA

Education

- 2006 MFA, University of California, Los Angeles, CA
- 2002 BFA, Sonoma State University, Rohnert Park, CA

Residency

- 2013 Chalk Hill Artist Residency, Healdsburg, CA

Solo Exhibitions

- 2013 *Liminal View*, Walter Maciel Gallery, Los Angeles, CA
- 2009 *Circadian Rhythm*, Walter Maciel Gallery, Los Angeles, CA
- 2007 *Epoch*, Walter Maciel Gallery, Los Angeles, CA

Group Exhibitions

- 2015 *We Must Risk Delight: Twenty Artists from Los Angeles*, Official Collateral Event, La Biennale di Venezia, Venice, Italy
- 2006 *2nd Annual L.A. Weekly Biennial: MFA WMDs*, Track 16 Gallery, Los Angeles, CA

Publication

- 2007 *New American Paintings*, #73

My interest in representational painting lies in its ability to invoke the visual aspect of an absent world. I sometimes feel like an intruder on that absent world shown looking back in the painting. This series is rooted in the traditional discourse surrounding the relationship between the viewer and the pictorial field, specifically the consonance of observer and subject and the kinship of painting, optics, and physiognomy. The virtual embodiment of the viewer in the visual structure of the image is the foundation of naturalism.

Each painting references the event of a flash photograph taken during the screening of movies in various Los Angeles theaters. The unexpected gesture momentarily interrupts the passive viewing experience, making the audience aware that they have now become the object of another's gaze.

Through the physical language of painting, which replaces the photograph as the primary document, this event is extended and ultimately translated. I see the dark movie theater as a metaphor for pictorial space. The audience is both viewer and subject, and the flash discloses our voyeurism.

Ryan





Anja Salonen

An Extreme Form of Togetherness | oil on canvas, 60 x 96 inches



Anja Salonen

What Goes Down Comes Up | oil on canvas, 48 x 72 inches



Anja Salonen

All Men Are Dogs | oil on canvas, 60 x 40 inches

Anja Salonen

Los Angeles, CA

323.378.6842 (ltd los angeles)

ltd@ltdlosangeles.com / www.anjasalonen.com / @anjasalonen

b. 1994 Los Angeles, CA

Solo Exhibitions

- 2017 ltd los angeles, Los Angeles, CA
- 2016 *Second Skin*, leiminspace, Los Angeles, CA
- 2014 *Future Bodies, As It Stands*, Los Angeles, CA

Group Exhibitions

- 2016 *Figure as Form*, ltd los angeles @ Hollywood Hills House, Los Angeles, CA
ALL-IN Magazine One Night Group Show, Club Pro, Los Angeles, CA
Booby Trap, The Hole, New York, NY
WACKing the Piñata, ltd los angeles, Los Angeles, CA
Got It 4 Cheap, Carlos Queso, Los Angeles, CA
- 2015 *Strangers Forming a Group Waiting to Kiss*, Motel Gallery, New York, NY
Hot in Here, Sunday Los Angeles, Los Angeles, CA
Final Fantasy, Friend Gallery, Los Angeles, CA

Publications

- 2016 "WACKing the Piñata at ltd los angeles," *Art Viewer*
"WACKing the Piñata at ltd los angeles," *Contemporary Art Daily*
"WACKing the Piñata @ ltd los angeles reviewed," *aqnb*
"Here's Every Painting You Need to See at NADA New York 2016," *Artspace*
"We Went to NADA: No Spider Bites Yet," *Art F City*

Represented by

ltd los angeles, Los Angeles, CA

The figures I paint are androgynous and intangible. They interrogate notions of gender, sexuality, the self, and the real. I am concerned with the ways bodies are appropriated, fractured, revised, distorted, censored, and objectified—particularly within digital platforms. My work references a wide variety of stylistic traditions in a nonhierarchical way, assimilating influences as disparate as Picasso, stock imagery, comic books, and Mexican mural painting. While creating an accessible visual language, the approach leaves the content obscured. Decontextualizing the vernacular of the digital landscape, I defamiliarize the familiar. I create surreal non-narrative frames using a traditionally readable visual language to evoke the dissonances, contradictions, humor and horror of the corporeal. Performed through the centuries-old medium of oil painting, my work explores the current state of identity and the body, confronting with a traditional practice the contemporary interactions of the body and the virtual, the body and itself, the body and other bodies.

Salonen





Matt Smith Chavez

Untitled | acrylic and UV ink on paper, 17 x 14 inches



Matt Smith Chavez

Untitled | acrylic and UV ink on paper, 17 x 14 inches



Matt Smith Chavez

Untitled | acrylic and UV ink on paper, 17 x 14 inches

Matt Smith Chavez

San Francisco, CA

mattsmithchavez@gmail.com / www.mattsmithchavez.com / @mattsmithchavez

b. 1978 Lima, Peru

Education

- 2015 MFA, University of California, Berkeley, CA
- 2012 MA, University of Maryland, College Park, MD
- 2002 BA, George Washington University, Washington, DC

Residency

- 2010-13 Studio Residency Program, Arlington Arts Center, Arlington, VA

Professional Experience

- 2015-16 Adjunct Professor, University of Maryland University College, Upper Marlboro, MD
- 2015 Lecturer, University of California, Berkeley, CA
- 2010-15 Freelance art writer, *New American Paintings* blog, Washington City Paper

Group Exhibitions

- 2016 *Faculty Invitational*, University of Maryland University College, College Park, MD
- 2015 *45th Annual UC Berkeley MFA Exhibition*, Berkeley Art Museum/Berkeley Art Center, Berkeley, CA
EMBARK, Embark Gallery, San Francisco, CA
- 2014 *The Annual Murphy & Cadogan Contemporary Art Awards Exhibition*, SOMArts, San Francisco, CA
Belewe, Kala Art Institute – BCAP, Berkeley, CA
- 2013 *Social Construction*, Arlington Arts Center, Arlington, VA
Concrete Abstract, Heiner Contemporary, Washington, DC
- 2012 *Loose Ends*, DC Arts Center, Washington, DC

Award

- 2014 Murphy Cadogan Award in Contemporary Art

For better or for worse, I spend a lot of time on my iPhone. I'm usually thumbing through Facebook or Instagram, and most of the time I'm looking at something related to painting. I follow various artists and galleries on Instagram, and when I find an interesting painting, I do a quick screen grab and save the image for later. I must have hundreds of these images on my phone—like everyone else, I'm first and foremost a visual consumer.

Inevitably, my painting practice exists within this larger context of digital media and consumption. I'm interested in the dead flatness of the canvas and the computer screen, and I excavate for marks and strategies that can speak to both surfaces simultaneously. Ultimately, my working process is a means to pose the question of how to sustain a meaningful painting practice within the visual economy.

Smith Chavez





Walter Sutin

Secret Forest | pen and ink, 11 x 14 inches



Walter Sutin

The Fall of Saigon | pen and ink, 14 x 22 inches



Walter Sutin

Janitor of Lunacy/Yuma Arizona 1974/Friendship Park 2015 | pen and ink, 14 x 20 inches

Walter Sutin

San Diego, CA

wsutin@gmail.com / www.waltersutin.com / @waltersutin

b. 1985 Trenton, NJ

Education

- 2014 MFA, University of California San Diego, San Diego, CA
- 2007 BFA, Maryland Institute College of Art, Baltimore MD

Residency

- 2013 Skowhegan School of Painting and Sculpture, Madison, ME

Group Exhibitions

- 2016 *Volcano Extravaganza*, Stromboli, Italy
A Change of Heart, Hannah Hoffman Gallery, Los Angeles, CA
Mike! Mike!, DXIX Projects, Los Angeles, CA
Help My Basement Flooded!, NADA NYC, SPF 15 Projects, New York, NY
Nicaragua Biennale, León, Managua, and Bluefields, Nicaragua
Convoluted, Maid's Room, San Juan, Puerto Rico
NADA Miami, Lulu booth, Miami, FL
- 2015 *Say it Loud*, Monitor Gallery, New York, NY
Art Brussels, Office Baroque booth, Brussels, Belgium
Material Fair, Lulu booth, Mexico City, Mexico
- 2014 *Influx*, MINT, Columbus, OH
Present Tense, Vox Populi, Philadelphia, PA

Publication

- 2015 *Fukt*, #14

In each of these works, I am balancing an automatic approach and urgent subject matter. Moments are stretched to include an expanded field for action. This space is then ruptured by automatic drawing and the use of found form.

In this way, the forms give up some of their solidity, hinting at hidden connections between symbols. Some paintings reference my own experience. Some are evidence of collective histories. I hope to blur the boundaries between history painting and identity art in this way.

I would like the paintings to simultaneously invoke feelings of ecstasy and crisis. These spaces of change and openness are where I search for meaning and purpose. Transformations are often traumatic but can be the key to enlightenment all the same.





Lisa Jonas Taylor

Exterior Space Simulation | oil on canvas, dolomite, 120 x 396 x 240 inches



Lisa Jonas Taylor

Exterior Space Simulation | oil on canvas, house paint and tape on board, dolomite, 120 x 396 x 240 inches



Lisa Jonas Taylor

Interior Space Simulation | oil on canvas, spray paint on board, and carpet, (variable) 324 x 132 inches

Lisa Jonas Taylor

San Francisco, CA

lisa.anne.jonas@gmail.com / www.lisajonastaylor.com / [@lisajonastaylor](https://www.instagram.com/lisajonastaylor)

b. 1985 Folsom, CA

Education

- 2014 MFA, California College of the Arts, San Francisco, CA
- 2011 BFA, California State University Long Beach, Long Beach, CA

Residency

- 2015 This Will Take Time, Artist Residency, Point Arena, CA

Professional Experience

- 2016 Lecturer, The Painting Salon, San Francisco, CA

Solo Exhibition

- 2014 *Exterior Space Simulation*, City Limits Gallery, Oakland, CA

Group Exhibitions

- 2016 *Solarium*, City Limits Gallery, Oakland, CA
- 2014 *god sees everything, in Fertile Ground*, San Francisco Museum of Modern Art / Oakland Museum of California, Oakland, CA
- MFA Thesis Exhibition*, California College of the Arts, San Francisco, CA
- The Possible*, Berkeley Art Museum and Pacific Film Archive, Berkeley, CA
- 2013 *An Artist Walks into a Bar...*, PLAYSPACE, San Francisco, CA
- Painting Expanded*, California College of the Arts, San Francisco, CA
- 2011 *Passage through Time: California Native Peoples*, (two-person show with Mike Leon), Tool Room Gallery, Ventura, CA
- The Sun Rises in the West*, Werby Gallery, Long Beach, CA
- Insights*, University Art Museum, Long Beach, CA

Publications

- 2014 "Review: but what you want is far away," *Art Practical*, December 2
- "Review: 2014 MFA Thesis Exhibition at California College of the Arts," *SFAQ*, May 22

I think of my paintings and objects as backdrops and props, like the components of a set. They are stand-ins, representations of things I encounter. I present and arrange them in situations to create an image or a tableau of a kind of space, sensation, moment, or idea.

Taylor





Gillian Theobald

Fictive Space #5 | acrylic on Okawara paper, 39 x 64 inches



Gillian Theobald

Fictive Space #72 | acrylic on Okawara paper, 39 x 73 inches



Gillian Theobald

"6-18-2016" | found paper, acrylic, staples, and glue, 8 x 6.5 x 1 inches

Gillian Theobald

Seattle, WA

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gillian@gilliantheobald.net / www.gilliantheobald.net / [@gillian_theobald](https://www.instagram.com/gillian_theobald)

b. La Jolla, CA

Education

1971 MA, San Diego State University, San Diego, CA

Solo Exhibitions

- 2017 *New Work*, studio e gallery, Seattle, WA
2016 *Fictive Space*, Guest Shed Gallery, Seattle, WA
2013 *New Paintings*, Linda Hodges Gallery, Seattle, WA
2010 *New Paintings*, Cirrus Gallery, Los Angeles, CA
2009 *Hyde Art Gallery*, Grossmont College, San Diego, CA
1998 *New Paintings*, Rocket Gallery, London, England
1993 *New Paintings*, Quint Gallery, La Jolla, CA
1990 *Waterfall as Image*, Occidental College, Los Angeles, CA

Group Exhibitions

- 2016 *Yellow*, studio e gallery, Seattle, WA
2013 *Outside*, Oceanside Museum of Art, Oceanside, CA
2004 *BumberBiennale*, Bumbershoot Festival of the Arts, Seattle, WA
1991 *The Contemporary Drawing: Existence, Passage and the Dream*, The Rose Art Museum, Brandeis University, Waltham, MA

Publications

- 2003 "100 Artists of the West Coast," Schiffer Publishing
1999 *New American Paintings*, #25
1987 "Review, Gillian Theobald at Cirrus Gallery," *Art in America*, March

Represented by

studio e gallery, Seattle, WA

I like doing more than one body of work at a time, in different media. When I move back and forth between painting and collage, it's clear how the two practices feed each other.

The grammar of my paintings is abstract but uses the imagery of nature—thus the title of the series, *Fictive Space*. I'm interested in building this meditative, slow space using juxtaposition and dichotomy, with families of color playing off each other to create a kind of poem.

The grammar of the collages is also abstract, using found paper and paint to fabricate a space. I started making collages in 1979 to teach myself more about structure. I had a huge studio I could fill up with found materials, so I made over three hundred.

I especially like paper that has been eroded—a record of time. In 2015, I came upon some good material in weathered posters on construction fencing in New York, and brought the material home in my suitcase. That kick-started resumption of my collage practice.

Theobald





Chris Thorson

Tabula Rasa (American Hero) | acrylic on cast urethane, and wire, 20 x 11.5 x 1 inches



Chris Thorson

Tabula Rasa (Superstar) | acrylic on urethane, and plastic, 19.5 x 11.5 x 1 inches



Chris Thorson

Detail: Tabula Rasa (Superstar) | acrylic on cast urethane, and plastic, 19.5 x 11.5 x 1 inches

Chris Thorson

Vallejo, CA

415.872.9177 (state)

christhorsonstudio@gmail.com / www.christhorsonstudio.com

b. 1979 Akron, IA

Solo Exhibitions

- 2016 *Recognition*, Napa Valley Museum, Yountville, CA
- 2015 *The Stranger*, Startup Art Fair, Hotel del Sol, San Francisco, CA
- 2013 *Half-Life*, Rena Bransten Gallery, San Francisco, CA

Group Exhibitions

- 2016 *Time and Fragments II*, (two-person show with Joanna McClure), Fort Gondo, St. Louis, MO
Uncanny, (two-person show with Michael Powell), Des Lee Gallery, Washington University, St. Louis, MO
Mistaken Impressions, Root Division, San Francisco, CA
Lucky Draw, SculptureCenter, New York, NY
- 2015 *Time and Fragments*, (two-person show with Joanna McClure), LAND AND SEA, Oakland, CA
Plain Airst, Indianapolis Art Center, Indianapolis, IN
Im(material), Headlands Center for the Arts, Sausalito, CA
- 2014 *The Third Dimension: Four Artists*, Sonoma State University, Rohnert Park, CA
Managing Object Expectations, Hessel Museum of Art, Bard Center for Curatorial Studies, Annandale-on-Hudson, NY
As Night Strolled over to See What's Up, Robert Blackburn Printmaking Workshop, New York, NY

Awards

- 2015 Honorary AIR Award, Kala Art Institute
Investing in Artists Grant, Center for Cultural Innovation
- 2013 William and Dorothy Yeck Purchase Award, Young Sculptor's Competition, Miami University

Represented by

state, San Francisco, CA

The *Tabula Rasa* series is made from cast and painted urethane. The works mimic vintage sticker albums from about 1980, and characters such as Lady Pac Man, G.I. Joe, and Garfield crowd each yellowing page. The works are inherently playful and nostalgic, recalling childhood obsessions and early experiences of collecting. They also embody status-quo messages on issues such as gender, American nationalism, race, and food. Thus, the sticker books simultaneously celebrate an individual's relationship to popular culture and reveal themselves to be agents of cultural conditioning.

Thorson





Anna Valdez

Study-ing | oil on canvas, 72 x 72 inches



Anna Valdez

Subjects | oil, acrylic, and spray paint on canvas, 66 x 79 inches



Anna Valdez

Cooking with Bacon | oil on canvas, 66 x 104 inches

Anna Valdez

Oakland, CA

info@annavaldez.com / www.annavaldez.com / @missannavaldez

b. 1985 Sacramento, CA

Education

- 2013 MFA, Boston University, Boston, MA
- 2009 BA, University of California, Davis, CA

Solo Exhibitions

- 2015 *Recollections*, EN EM Art Space, Sacramento, CA
LCA Award Exhibition, Sanchez Art Center, Pacifica, CA
- 2014 *Re/Site*, BLOCK GALLERY, Oakland, CA

Group Exhibitions

- 2016 *Meat & Potatoes*, Hashimoto Contemporary, San Francisco, CA
Dressed Up Normal, Tappan Collective
Connect & Collect, San Jose Institute of Contemporary Art, San Jose, CA
- 2015 *TOMORROW*, Hashimoto Contemporary, San Francisco, CA
Botanica: All Things Plant Life, Bedford Gallery, Leshner Center for the Arts, Walnut Creek, CA
Love Art Fair, Parts Gallery, Toronto, Canada
- 2014 *Treasure Trove*, Trestle Project Space, Brooklyn, NY
People, Places, Things, Rebecca Hossack Gallery, New York, NY
Affordable Art Fair, Rebecca Hossack Gallery, New York, NY
51st Annual, Masur Museum of Art, Monroe, LA
- 2013 *Off the Wall*, Danforth Art Museum, Framingham, MA

Represented by

Tappan Collective, Los Angeles, CA

As a visual artist with an academic background in anthropology, as well as video, I view artists as cultural producers. In my work, I attempt to combine these practices into a specific investigation that cultivates not only personal identity but also cultural meaning. Currently, I am working on various narratives that explore my own traditions and history through a visual format. This process has led me to rely on photographs, stories, family recipes, horticulture, and the tradition of crafting as something concrete in order to construct my autobiography. I consider this examination to be a rite of passage into a globalized society while simultaneously finding my niche within.

Recently, many of my pieces have been still lifes. These arrangements have been composed from household items such as my clothes, quilts, scarves, blankets, houseplants, drawings, paintings, books, records, and vessels. These items exist as a part of my domestic environment, and I have put them in my paintings to understand the domestic sphere as emblematic of both personal and collective experience.





Emma Webster

Family | oil on linen, 48 x 36 inches



Emma Webster

Let's Go Somewhere Just the Two of Us | oil on canvas, 84 x 68 inches



Emma Webster

Bramble | oil on canvas, 84 x 68 inches

Emma Webster

Oakland, CA
760.815.9497
emmabgw89@gmail.com / www.emmawebster.com / @emmawebsterart

b. 1989 San Diego, CA

Education

- 2016- MFA, Yale University, New Haven, CT
- 2011 BA, Stanford University, Palo Alto, CA

Residencies

- 2015 Vermont Studio Center, Johnson, VT
- 2014 Ox-Bow, Saugatuck, MI

Solo Exhibitions

- 2016 *Bullshit for Saps*, Gone Fishing, Leipzig, Germany
- 2015 *Wild Like Wanting*, Classic Cars West, Oakland, CA

Group Exhibitions

- 2016 *Maake Magazine Fall Exhibition*, Woskob Family Gallery, Penn State College, PA
- 2015 *Crank*, Southern Exposure, San Francisco, CA
First Person Once Removed, Pro Arts, Oakland, CA
She Wolf, Present Works Gallery, Milwaukee, WI

Award

- 2015 Young Alumni Art Grant, Stanford University

Note from the editor: The artist chose not to submit a statement.

Webster





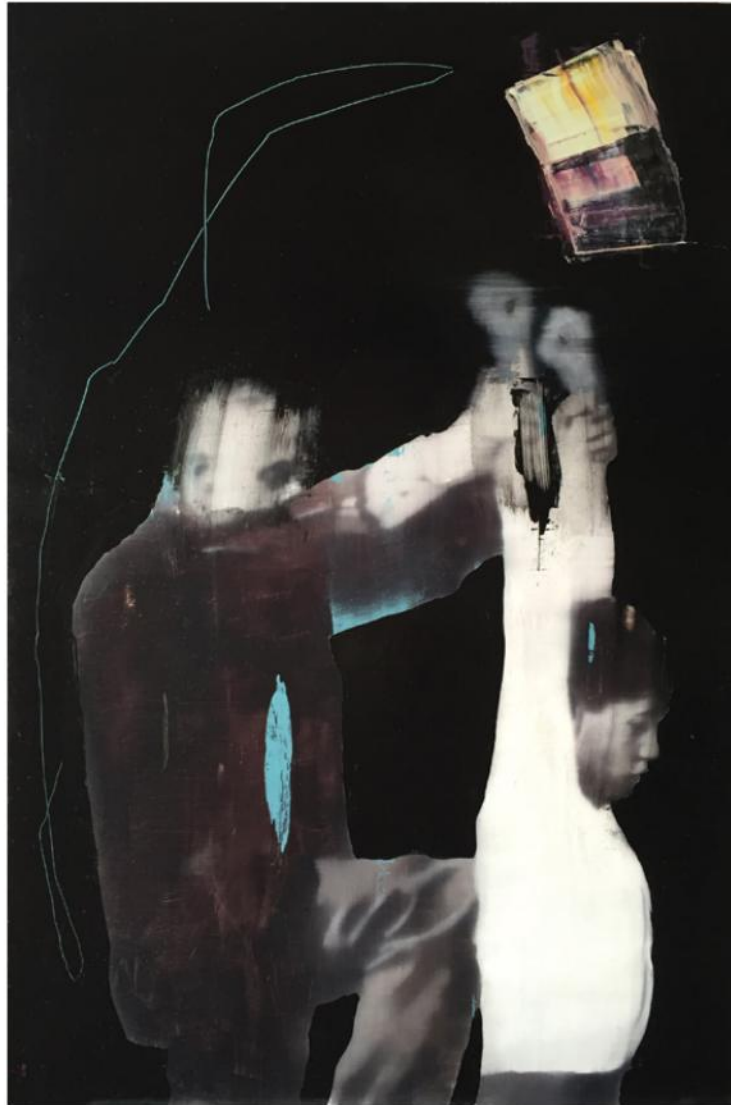
Wendelin Wohlgermuth

Untitled | oil on panel, 18 x 14 inches



Wendelin Wohlgermuth

Untitled | oil on panel, 30 x 24 inches



Wendelin Wohlger

Hesperus and Phosphorus | oil on panel, 30 x 20 inches

Wendelin Wohlgemuth

Seattle, WA

206.624.3034 (Linda Hodges Gallery)

vendolen@gmail.com / www.cargocollective.com/wendelinwohlgemuth / @wwohlgemuth

b. 1988 Salida, CO

Education

2013 BA, Western Washington University, Bellingham, WA

Residency

2016 Espositivo, Madrid, Spain

Solo Exhibition

2016 *Hesperus and Phosphorus*, Linda Hodges Gallery, Seattle, WA

Group Exhibitions

- 2016 *The Edge of Realism*, Abend Gallery, Denver, CO
In Sight, Linda Hodges Gallery, Seattle, WA
Summer Group Exhibition, Gallerie Torekov, Torekov, Sweden
- 2015 *The Edge of Realism*, Abend Gallery, Denver, CO
Mute, Galerie C.O.A., Montreal, Canada
25th Annual Miniatures Show, Abend Gallery, Denver, CO
Amarillo, Espositivo, Madrid, Spain
- 2013 *Nature in the Balance*, Whatcom Museum, Bellingham, WA
Strange Bedfellows, Lucia Douglas & Make.Shift, Bellingham, WA

Award

2014 Jurors Choice Award, 2014 Williams Prize in Drawing Competition

Represented by

Linda Hodges Gallery, Seattle, WA
Abend Gallery, Denver, CO
Espositivo, Madrid, Spain

My paintings are based on old found photographs that I treat as starting points for manipulation and abstraction. I often employ abstract marks that display the materialistic qualities of paint alongside photographic modes of representation. My central interest lies in exploring the different functions of a medium like oil paint. On the one hand, it functions as a photographic medium that can be used to view something else, much like a window or a mirror. But on the other hand, it is a purely physical substance that resembles nothing but itself. Watching a medium fluctuate between these two distinct functions—as a virtual medium and as a purely physical substance—reflects my general concern about human identity, as physicalism becomes the dominant perspective in today’s scientific and philosophical circles.

Wohlgemuth





Hiejin Yoo

Standing In Front of The Lake Michigan Made Me Dry | oil on canvas, 13 x 15 inches



Hiejin Yoo

Relationship in Red | oil on canvas, 40 x 44 inches



Hiejin Yoo

Become an Orange | oil on canvas, 48 x 48 inches

Hiejin Yoo

Los Angeles, CA

hiejinyoo@g.ucla.edu / www.hiejinyoo.com

b. 1987 Münster, Germany

Education

- 2018 MFA candidate, University of California, Los Angeles, CA
- 2015 Post Baccalaureate, School of the Art Institute of Chicago, Chicago, IL
- 2014 BFA, School of the Art Institute of Chicago, Chicago, IL

Group Exhibitions

- 2016 Kopeikin Gallery, Los Angeles, CA
Always a Body, Glass Box Gallery, University of California, Santa Barbara, CA

Awards

- 2016 UCLA Department of Art Scholarship Award
- 2015 Resnick Scholarship
- 2012 School of the Art Institute of Chicago Merit Scholarship

Publications

- 2016 Submission Friday, SF MoMa Tumblr Blog, April 22
- 2015 *Into the Teeth of the Wind*, vol. 13
University of California, Santa Barbara

My painting is an intimate journal. Since my experience is strongly etched in my consciousness, as soon as I paint an ordinary moment in life it becomes an event forming my personal history. When I work and interact with my memories, they tell me something about my life. Reminded of my feelings at that moment, I reinterpret the memories and their colors. My paintings describe the ambiance of a specific space in a specific time. The subject matter is composed of infinite mundane elements that I personalize to convey the unique qualities that I perceive. I observe an object to find its representational imagery, extract an abstraction from it, and then create an imaginative space with brush marks and colors.

Yoo



Editor's Selections



The following section is presented in alphabetical order.
Biographical information has been edited.
Prices for available work may be found on p180.



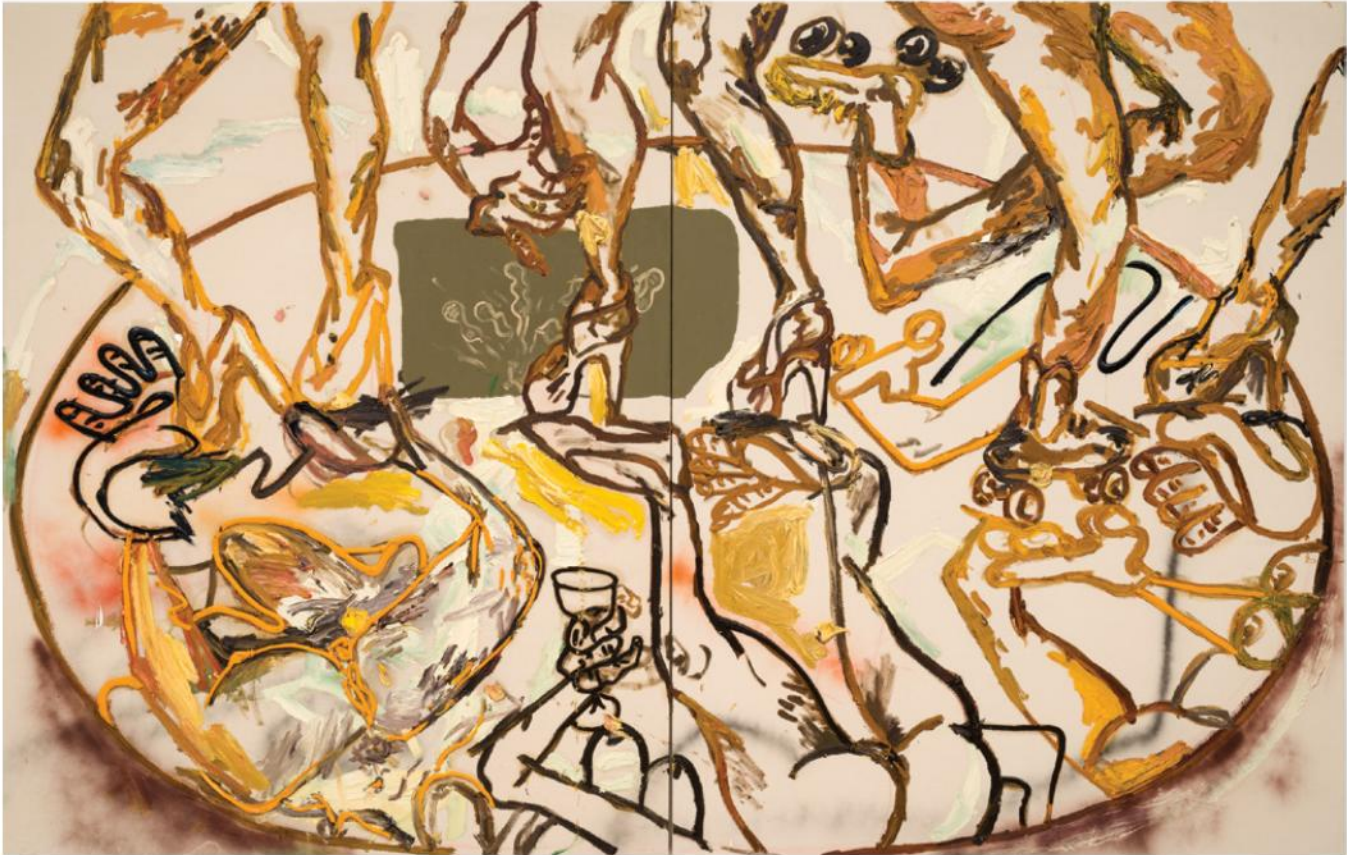
Alex Becerra

Flower Chair | oil on canvas stretched over panel, 72 x 64 inches



Alex Becerra

Bloated, One Hesitates to Work in Heels | oil and acrylic on linen, 71 x 63 inches



Alex Becerra

Crystal-Fresh! | oil on canvas, 72 x 116 inches

Alex Becerra

Inglewood, CA
323.378.6842 (ltd los angeles)
ltd@ltdlosangeles.com / @alex.smells

b. 1989 Valencia, CA

Education

2011 BFA, Otis College of Art, Los Angeles, CA

Solo Exhibitions

- 2017 Shane Campbell, Chicago, IL
2016 *Yes Yes Yes & Pink Flamingo*, Weiss Berlin, Berlin, Germany
2015 *Dollar Store Colors and Bad Taste*, Levy Delval, Brussels, Belgium
2014 *Las Putas Problematicas*, ltd los angeles, Los Angeles, CA

Group Exhibitions

- 2017 ltd los angeles, Los Angeles, CA
2016 *Please Have Enough Acid in the Dish*, M+B Gallery, Los Angeles, CA
2015 *Bloody Red Sun of Fantastic L.A.*, PIASA, Paris, France
Hit Pause: "Sometimes you just have to pee in the sink,"
ltd los angeles, Los Angeles, CA
2013 *Sweat Baby Sweat*, Gildar Gallery, Los Angeles, CA
2012 *Venice Beach Biennial*, Hammer Museum, Venice, CA

Publications

- 2016 "The Outlaw: A Deep Space Journey Into Alex Becerra's Hard-Partying, Oil-Smeared, Taco Belt-ed World," *Modern Painters*
2015 "Alex Becerra Interview," *ZOO Magazine*
2014 "Alex Becerra, ltd los angeles," *Frieze*
"Datebook: Art's fall season begins this weekend – the best openings," *Los Angeles Times*

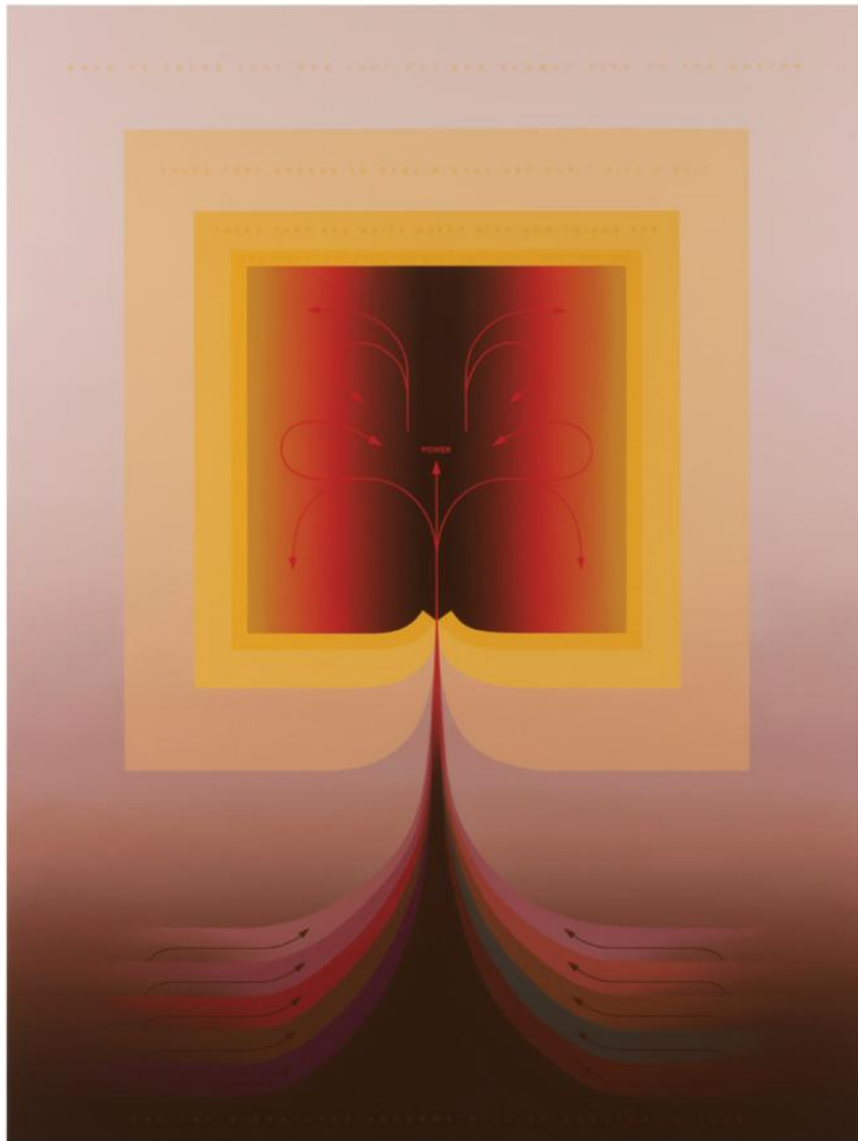
Represented by

ltd los angeles, Los Angeles, CA

Becerra's drawings and paintings tend toward abstraction and repetition. Controlling every inch of his surface and manipulating his images, Becerra activates the picture plane by dipping into the past or present to make organic connections to the surrounding culture. His work allows for contradictions to exist in the same space, not lending themselves to easy resolution. Becerra uses humor in his art practice because it allows him to escape the day-to-day struggle and to explore the potentials of painting and the limits of materiality. Becerra uses simple, economical materials to provide the viewer with access rather than to intimidate.

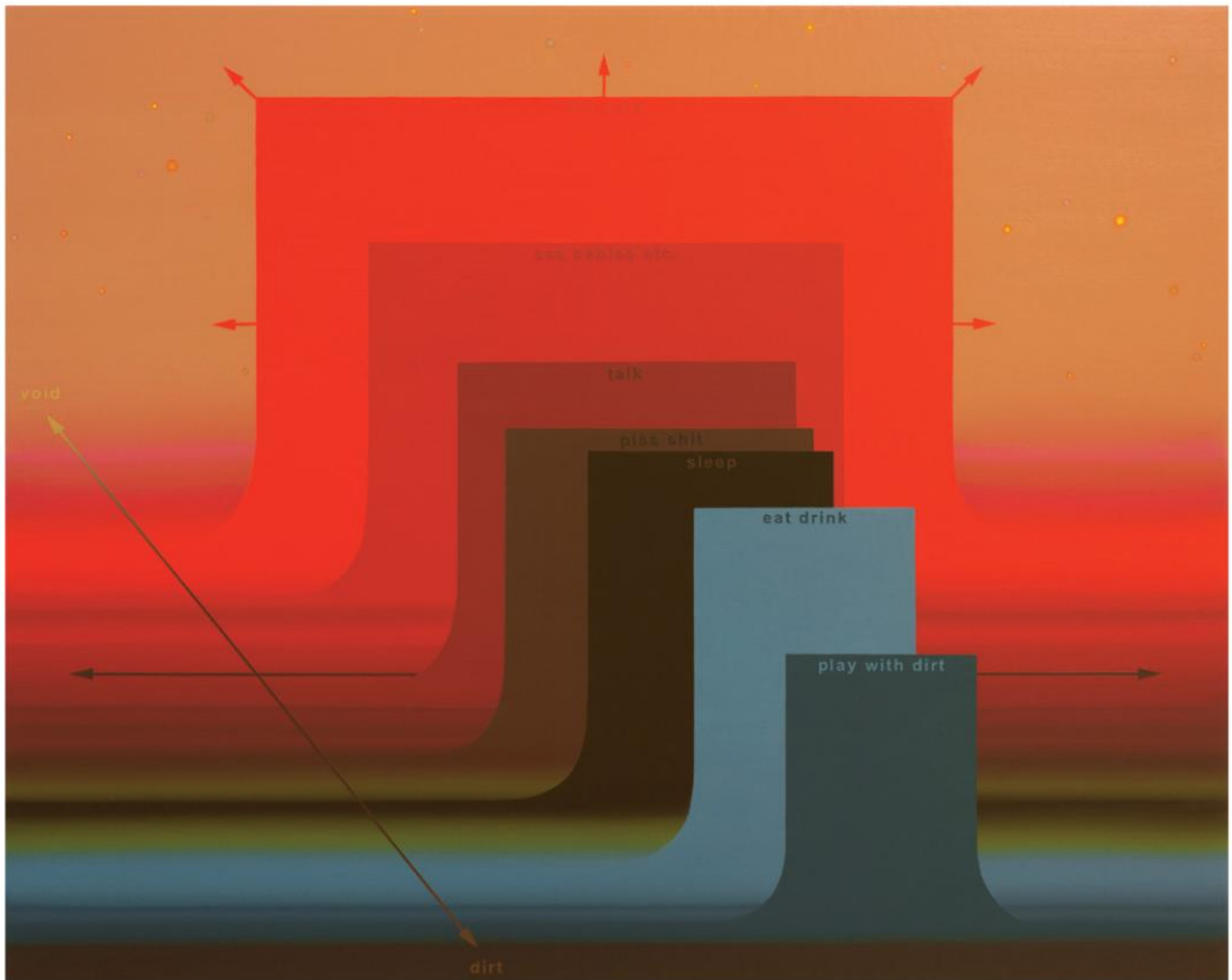
Becerra





Nicolas Grenier

One Day Mismatched Anthems Will Be Shouted in Tune (II) | oil and acrylic on canvas, 80 x 60 inches



Nicolas Grenier

Going for It | oil and acrylic on canvas, 24 x 30 inches



Nicolas Grenier

Promised Land Template | oil and acrylic on canvas, 48 x 72 inches

Nicolas Grenier

Los Angeles, CA
310.838.6000 (Luis De Jesus Los Angeles)
www.nicolasgrenier.com

b. 1982 Montreal, Canada

Solo Exhibitions

- 2016 *SIGHTINGS 17: Nicolas Grenier: The Time of the Work*, Leonard & Bina Ellen Art Gallery, Concordia University, Montreal, Canada
- 2015 *Vertically Integrated Socialism*, Bruges Triennale of Art and Architecture, Bruges, Belgium
- 2014 *One Day Mismatched Anthems Will Be Shouted in Tune*, Luis De Jesus Los Angeles, Los Angeles, CA
Promised Land Template, Commonwealth & Council, Los Angeles, CA

Group Exhibitions

- 2016 *Giles*, Gagosian Gallery, Athens, Greece
The City & The City, Denny Gallery, New York, NY
UNTITLED Miami, with Luis De Jesus Los Angeles, Miami, FL
NADA New York, with Galerie Antoine Ertaskiran, New York, NY
- 2015 *Moving Still / Still Moving*, Galerie Art Mûr, Montreal, Canada
- 2014 *Biennale de Montréal*, Musée d'art contemporain de Montréal, Montreal, Canada
The Work of The Work, University of California, Santa Barbara, CA
- 2013 *Building on Ruins*, Cirrus Gallery, Los Angeles, CA
The Road, Luis De Jesus Los Angeles, Los Angeles, CA
For all intents and purposes, Luis De Jesus Los Angeles, Los Angeles, CA
Marginal Revolutions, KUAD Gallery, Istanbul, Turkey
CORNER-THRU, Choi&Lager Gallery, Cologne, Germany, and Union Gallery, London, England

Represented by

Luis De Jesus Los Angeles, Los Angeles, CA
Galerie Antoine Ertaskiran, Montreal, Canada

I'm interested in the distorted connections between the many systems we inhabit—political, economic, cultural, and social—and the principles, values, and beliefs conveyed by these systems. My artworks, primarily paintings but also architectural installations and time-based projects, translate these theoretical, philosophical problems into the visual or the physical.

Most of my paintings could be described as idea-based. They often begin as scribbles that slowly transform, through many studies, into a mix of geometric abstractions and text elements, diagrams and color fields. I attempt to blend the analytical with the poetic by combining symbolic and indexical content such as architectural plans, color coding, text, arrows, and legends, which refer to specific concepts and issues outside the canvas while retaining an internal meaning related to color and shape. How does the subtle aggressivity of a warm orange glaze over a cold pink relate to the shift of meaning between two words such as “integration” and “assimilation”? I believe that visual experiences can lead to a form of critical engagement that goes beyond strict rationality.





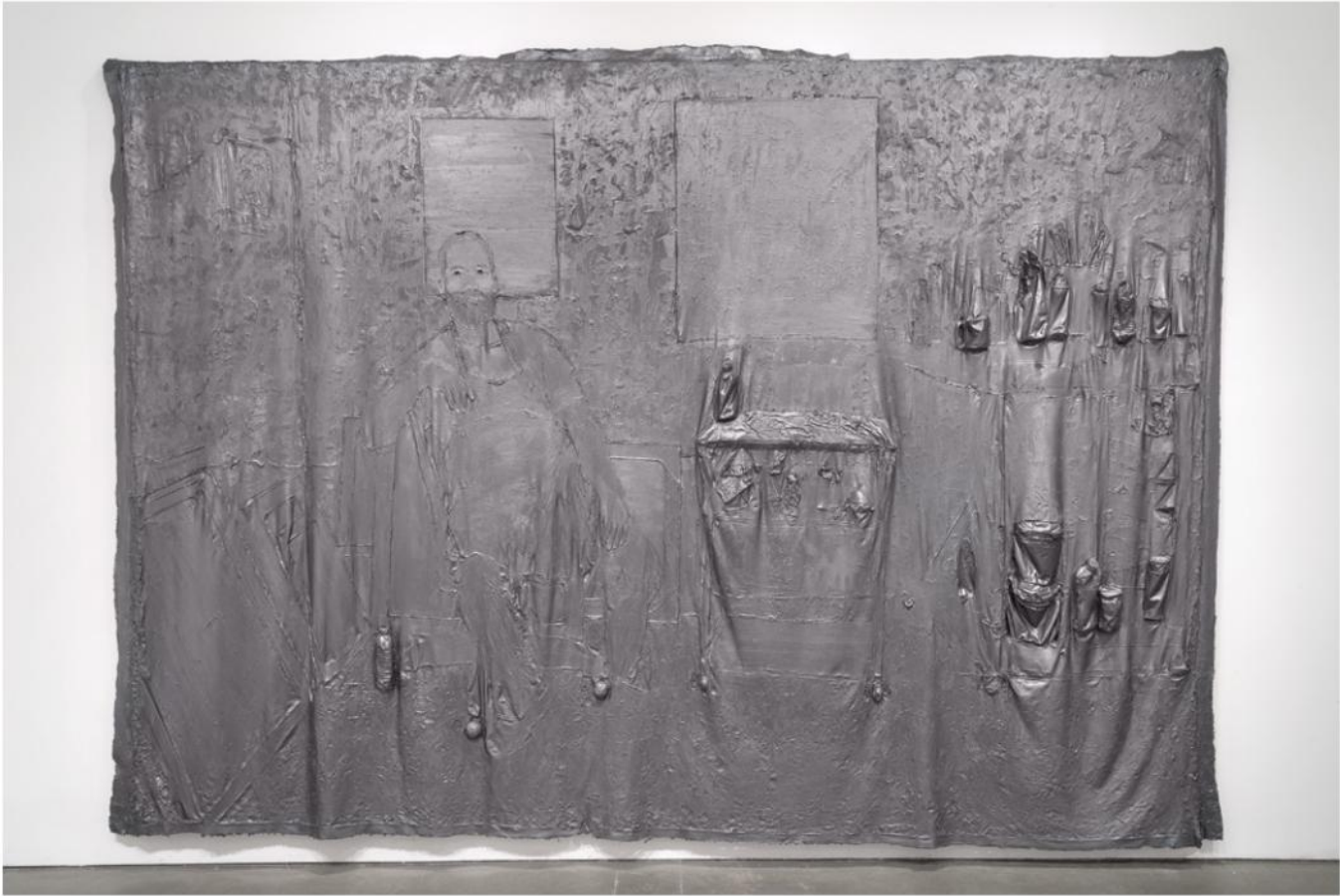
Anthony Miserendino

Annie | acrylic paint, gypsum cement, fiberglass cloth, and wood, 22 x 20 x 2 inches



Anthony Miserendino

Still Life | gypsum cement, fiberglass cloth, and wood, 21 x 15 x 1.5 inches



Anthony Miserendino

Frank in His Studio | film of acrylic paint, 96 x 144 x 6 inches

Anthony Miserendino

Los Angeles, CA
323.790.4882 (Moskowitz Bayse)
miserendinoanthony@gmail.com / www.anthonyartist.com

b. 1985 Baltimore, MD

Education

- 2014 MFA, University of California, Los Angeles, CA
- 2007 BFA, The Cooper Union, New York, NY

Solo Exhibition

- 2015 *Anthony Miserendino: New Relief*, Moskowitz Bayse, Los Angeles, CA

Group Exhibitions

- 2014 *The Hypnotist*, Agency Contemporary Art, Los Angeles, CA
MFA Exhibition #3, UCLA New Wight Gallery, Los Angeles, CA
- 2013 *MFA 2014 Exhibition*, UCLA New Wight Gallery, Los Angeles, CA
- 2012 The Cultural Arts Center, Frederick, MD
- 2011 *Figures Seen & Unseen*, Betty Mae Kramer Gallery, Silver Spring, MD
- 2007 *2007 Winner's Circle*, Baltimore Museum of Art, Baltimore, MD

Awards

- 2013 Nominee, Dedalus Foundation MFA Fellowship in Painting and Sculpture
Martha Matthias Denny Scholarship
Art Council Award, University of California, Los Angeles
- 2012 D'Arcy Hayman Scholarship
Graduate Division Award, University of California, Los Angeles
Resnick Scholarship

Represented by

Moskowitz Bayse, Los Angeles, CA

To be “in relief” is to have a tangible relationship to your environment. My reliefs create their own pictorial space, but they’re also textured drapes or soft surfaces responding to unseen forces in the viewer’s space. The depicted object is in relief within the work, and the work is in a kind of relief within the world.

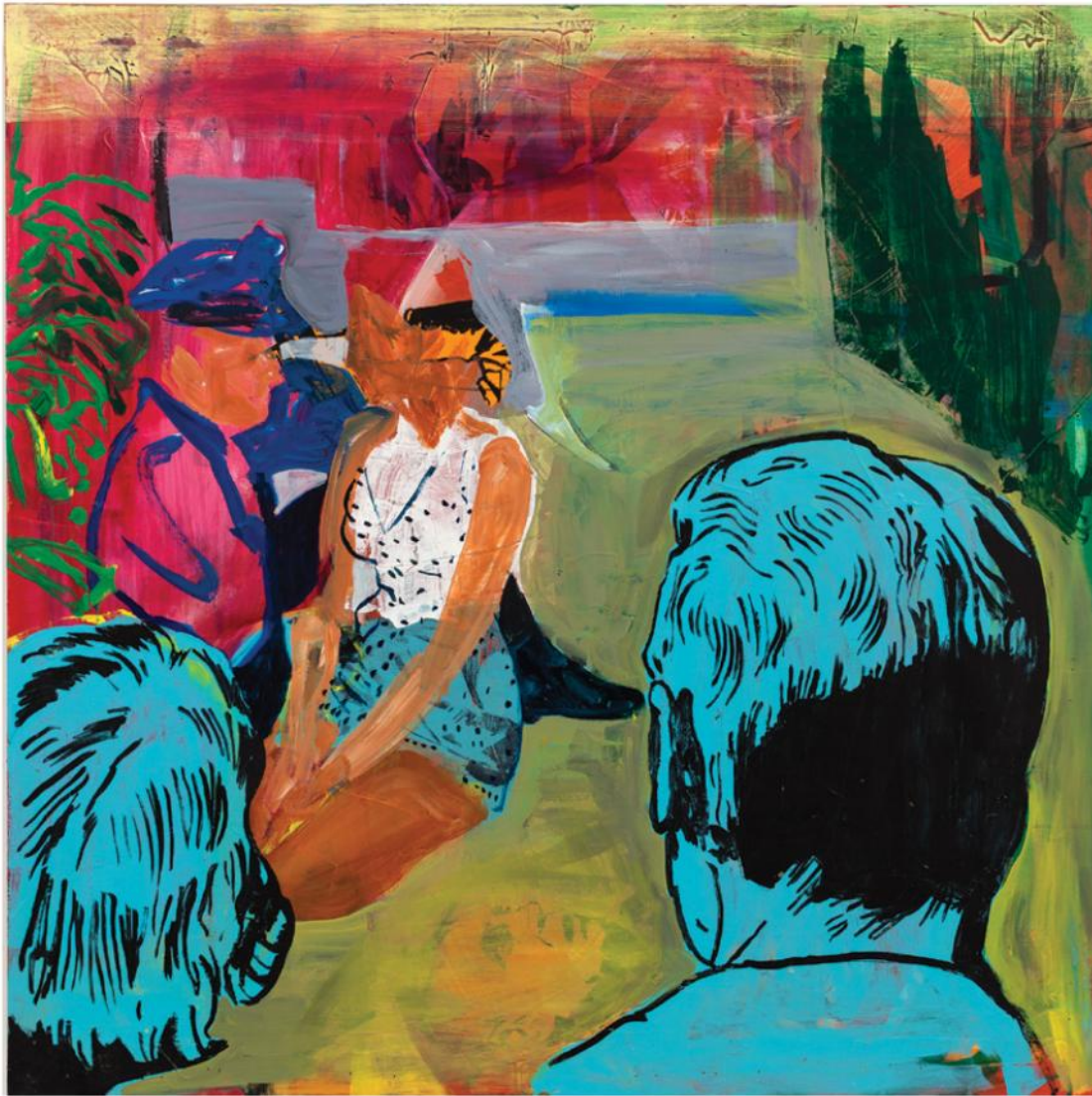
Miserendino





Ohad Sarfaty

Her | acrylic, latex, and graphite on panel, 41 x 48 inches



Ohad Sarfaty

Outside Looking In | acrylic, latex, and graphite on panel, 48 x 48 inches



Ohad Sarfaty

The Pink House on Tantau Street | acrylic, latex, and graphite on panel, 48 x 48 inches

Ohad Sarfaty

Los Angeles, CA

ohadsarfaty@gmail.com / www.ohadsarfaty.com

b. 1987 Jerusalem, Israel

Education

- 2018 MFA candidate, Rhode Island School of Design, Providence, RI
- 2009 California College of the Arts, Oakland, CA

Solo Exhibitions

- 2013 *Threads*, ODC Theater, San Francisco, CA
- 2010 *Saving Face*, Bruce Galleries, San Francisco, CA

Group Exhibitions

- 2016 *Perfect Day*, Roberts and Tilton, Culver City, CA
Got It for Cheap, David Risley Gallery, Copenhagen, Denmark
- 2014 *Root Division's 13th Annual Art Auction*, Root Division, San Francisco, CA
- 2013 *Root Division's 12th Annual Art Auction*, Root Division, San Francisco, CA
Taste 2013, live silent auction event, Root Division, San Francisco, CA
- 2012 *Root Division's 11th Annual Art Auction*, Root Division, San Francisco, CA
(t)HERE, Headquarters Gallery, Berkeley, CA
- 2011 *Visitors*, Headquarters Gallery, Berkeley, CA
- 2010 *Opening Show*, Evergold Gallery, San Francisco, CA
Baccalaureate, PLAYSPACE Gallery, San Francisco, CA

For me, these paintings convey a flood of memories, feelings, and the relationship between the present and an imagined past. They represent a moment in time captured during the process of painting, a story that also renders an intimate stream of consciousness. In recent years, I've spent a great deal of time piecing together memories, oral histories, and imagery as a way to relate to and recreate my own narrative. Blurring the line between reality and fantasy, representation and abstraction, each painting is its own story. Collectively, the pieces relate to one another, threaded together as segments of the same account.

Sarfaty





Aron Wiesenfeld

Dropout | oil on canvas, 33 x 25 inches



Aron Wiesenfeld

The Source | oil on canvas, 50 x 40 inches



Aron Wiesenfeld

The Tower | charcoal on paper, 42 x 42 inches

Aron Wiesenfeld

San Diego, CA

212.243.3822 (Jonathan Levine Gallery)

aronwiesenfeld@yahoo.com / www.aronwiesenfeld.com / @aronwiesenfeld

b. 1972 Washington, DC

Solo Exhibitions

- 2016 Jonathan Levine Gallery, New York, NY
- 2015 Galleri Ramfjord, Oslo, Norway
- 2014 Arcadia Contemporary, New York, NY

Group Exhibitions

- 2016 New Museum Los Gatos, Los Gatos, CA
- 2015 Los Angeles Municipal Gallery, Los Angeles, CA
- 2014 Long Beach Museum of Art, Long Beach, CA
- 2013 Museum Casa dell'Architettura, Rome, Italy

Publications

- 2015 *The Other Sky*
- 2014 *The Well*, IDW Press
Huffington Post

Represented by

- Jonathan Levine Gallery, New York, NY
- Arcadia Contemporary, Los Angeles, CA
- Galleri Ramfjord, Oslo, Norway

The central theme of my current work is finding a personal sense of order in a confusing, chaotic, and meaningless world. The lead players of these paintings naively, and in the moral clarity of youth, yearn for perfection. In seeking it, they come to the boundaries of mortality. Such an ideal state is not to be found in this world, though it can be glimpsed by the mind as if across a chasm.

Wiesenfeld



Pricing

Prices published here, for the most part, represent the current price for a work established by the artist or his/her gallery. If a work has been sold prior to publication and a price is shown here, it represents the price the work would command if it were available at the time this book is produced (December - January 2017).

Brett Amory

p18 \$10,000 p19 \$8,500 p20 \$10,000

Reem Bassous

p22 \$16,500 p23 NFS p24 \$5,000

Jesse Benson

p26 POR p27 POR p28 POR

Leah Thomason Bromberg

p30 NFS p31 NFS p32 NFS

Brian Scott Campbell

p34 \$3,600 p35 \$3,600 p36 \$3,600

Indah Datau

p38 \$800 p39 \$1,000 p40 \$1,000

Joshua Evan

p42 \$1,750 p43 NFS p44 NFS / \$1,500

Sasha Ferre

p46 \$2,500 p47 NFS p48 \$450^{framed}

Patricia Hagen

p50 \$4,600 p51 \$5,200 p52 \$5,200

Yaron Michael Hakim

p54 \$10,000 p55 NFS p56 \$7,000

Julian Hoerber

p58 NFS p59 NFS p60 NFS

Lynnea Holland-Weiss

p62 \$3,800 p63 \$3,800 p64 \$4,200

Kara Joslyn

p66 NFS p67 \$4,000 p68 \$9,000

Sophie Lourdes Knight

p70 \$3,000 p71 \$1,400 p72 \$620

Marianne Kolb

p74 \$8,500 p75 \$11,500 p76 \$5,500

Molly Larkey

p78 POR p79 POR p80 POR

Michael R. León

p82 POR p83 POR p84 POR

Elizabeth Malaska

p86 NFS p87 \$5,000 p88 \$1,400

Dashiell Manley

p90 NFS p91 NFS p92 NFS

Zach Mendoza

p94 \$5,000 p95 \$1,200 p96 NFS

Vivien Mildenerger

p98 NFS p99 NFS p100 NFS

Maysha Mohamedi

p102 \$6,200 p103 \$4,500 p104 \$11,500

Kent O'Connor

p106 NFS p107 NFS p108 NFS

Alice Raymond

p110 \$5,000 p111 \$4,500 p112 \$5,000

Frank Ryan

p114 \$8,500 p115 \$8,000 p116 \$25,000

Anja Salonen

p118 POR p119 POR p120 POR

Matt Smith Chavez

p122 \$650 p123 \$650 p124 \$650

Walter Sutin

p126 \$2,300 p127 NFS p128 \$2,200

Lisa Jonas Taylor

range of prices: \$900-\$3,500

Gillian Theobald

p134 \$3,800 p135 \$3,900 p136 \$400

Chris Thorson

p138 \$3,000 p139 \$3,000 p140 \$3,000

Anna Valdez

p142 \$9,500 p143 \$10,000 p144 NFS

Emma Webster

p146 \$3,000 p147 \$8,000 p148 \$8,000

Wendelin Wohlgenuth

p150 \$800 p151 \$1,250 p152 NFS

Hiejin Yoo

p154 \$500 p155 \$1,500 p156 \$1,500

Alex Becerra

p160 POR p161 POR p162 POR

Nicolas Grenier

p164 NFS p165 NFS p166 NFS

Anthony Miserendino

p168 \$4,000 p169 \$3,500 p170 \$12,500

Ohad Sarfaty

p172 \$5,000 p173 \$5,000 p174 \$5,000

Aron Wiesenfeld

p176 POR p177 POR p178 POR



New
American
Paintings

\$20