

bardo *L*

**WE  
MUST  
RISK  
DELIGHT**  
TWENTY ARTISTS FROM LOS ANGELES



ACCADEMIA  
DI BELLE ARTI  
VENEZIA

bardo *LA*



56. Esposizione  
internazionale  
d'Arte  
Eventi Collaterali

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**Thank you!**

## A Brief for the Defense

by Jack Gilbert

*Sorrow everywhere. Slaughter everywhere. If babies are not starving someplace, they are starving somewhere else. With flies in their nostrils. But we enjoy our lives because that's what God wants. Otherwise the mornings before summer dawn would not be made so fine. The Bengal tiger would not be fashioned so miraculously well. The poor women at the fountain are laughing together between the suffering they have known and the awfulness in their future, smiling and laughing while somebody in the village is very sick. There is laughter every day in the terrible streets of Calcutta, and the women laugh in the cages of Bombay. If we deny our happiness, resist our satisfaction, we lessen the importance of their deprivation. We must risk delight. We can do without pleasure, but not delight. Not enjoyment. We must have the stubbornness to accept our gladness in the ruthless furnace of this world. To make injustice the only measure of our attention is to praise the Devil. If the locomotive of the Lord runs us down, we should give thanks that the end had magnitude. We must admit there will be music despite everything. We stand at the prow again of a small ship anchored late at night in the tiny port looking over to the sleeping island: the waterfront is three shuttered cafés and one naked light burning. To hear the faint sound of oars in the silence as a rowboat comes slowly out and then goes back is truly worth all the years of sorrow that are to come.*

From REFUSING HEAVEN [Knopf, 2005]

## Introduction

by Elizabeta Betinski



As a writer, I see curating as just another way to spin a tale. Inspiration precedes it all, closely followed by narrative—the mix of the two is magic that I try not to interfere with as it is sacred to me: it provides essential fuel that keeps me going through the less exciting but necessary tasks, the daily grinds that must be done by anyone who desires to give any kind of physical shape to their story.

*We Must Risk Delight: Twenty Artists from Los Angeles* is the most potent-with-magic tale I have ever dared to tell and, like any good story, it is one I will remember for the rest of my life. Bringing it into being as an art exhibition required that I allow it to *become* my life for a time, and thus let the experience shape *me* instead of the other way around.

It began with a love for a poem, *A Brief for the Defense* by Jack Gilbert, read during a bout of insomnia sometime around dawn in early May 2014. It was a dawn of a new chapter in my life as well but I didn't know it then, as all that I was able to see was that the darkness of the previous five years was beginning to recede, and that there appeared to be a light on the horizon. Light often finds its way to me disguised as poetry, especially Gilbert's. *A Brief for the Defense* is the opening poem of his collection *Refusing Heaven*, a small but to me invaluable book, one that claims all the heartbreaking parts of life and loves being alive anyway: not despite of the heartbreak but *because of it*: an important distinction and one I had to learn through experience in order to bring *We Must Risk Delight* to the city of light, Venezia, Italy.

In those early dawn hours in May 2014 I lingered on the poet's line *We must risk delight*, wanting to know what risking delight would *look* like. Satisfying that curiosity was a road that led me through some of the most vibrant artists' studios in Los Angeles and the delight is as much in the discoveries I encountered as it is in this incredible opportunity to share them with the world at the infamous la Biennale di Venezia. The end of this tale - if there is such a thing as the end - is a love letter to the City of Angels, and to all the artists who call it home.

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**Elizabeta Betinski** is a writer and curator, with roots transplanted to Los Angeles from Belgrade, former Yugoslavia. From 2003 through 2009 Elizabeta owned and directed Overtones gallery, a contemporary art gallery in Los Angeles that showcased more than 70 national and international artists in over forty exhibitions. She is a Co-Director of the California/International Arts Foundation (C/IAF), a nonprofit art organization founded by Lyn Kienholz in 1980 with a vision to promote California artists on an international level. Together with Ms. Kienholz, Elizabeta helped produce numerous exhibitions and publish a highly regarded encyclopedia of California artists, *L.A. Risings: SoCal Artists Before 1980*. In June 2014, building on her 15 year involvement in the Los Angeles art community, Elizabeta founded **bardoLA**, a nonprofit art organization dedicated to fostering international exchange of arts and culture via traveling exhibitions and events.

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**bardoLA** is a Los Angeles based nonprofit arts organization dedicated to promoting international exchange of arts and culture via traveling exhibitions and events. **bardoLA** is inspired by the Tibetan concept of *bardo* as the intermediate state between two lives on Earth. According to Tibetan tradition, *bardo* is a space of great potential for liberation and enlightenment: when one's consciousness is not bound to a physical body, it is believed to be open to transcendental insight. In its essence, *bardo* is a place of change where our usual way of life becomes suspended, a place that can be both frightening and exhilarating at the same time, but, fundamentally, one that provides us with an opportunity to grow. **bardoLA** draws from this ancient concept of the in-between space with a vision to encourage creative exploration, artistic collaboration on an international level, and innovation fueled by a sense of wonder. **bardoLA**, while based in Los Angeles and in particular supportive of the city's creative community, is not attached to any permanent exhibition space, striving instead to remain fluid and open to change and thus free to move and manifest in diverse environments. [www.bardoLA.org](http://www.bardoLA.org)





## Dancing to Remember

by Shana Nys Dambrot



If you can't be happy in Los Angeles, maybe you just can't be happy. It's that kind of city, the kind of place where normal human moodiness makes people as skittish as a rainstorm. Where happiness is its own form of currency, traded on the open market. It has a famously short institutional memory, a wanton disregard for its own history, and an omnivorous appetite for the promise of the future, for the new, the next, the lovely, the famous. Despite the stacked odds and logistical drawbacks, the city attracts people who dream big, who long to reinvent themselves, or to find themselves, to be discovered, or to disappear, to stay young forever, or to become immortal. As the old song goes, "Some dance to remember, some dance to forget."

The 20 artists in this show do not intentionally constitute a definitive survey; yet through regarding the eclectic array of mediums and styles they employ, achieving a true sense of the current moment in contemporary Los Angeles art is absolutely possible. Demographically diverse, among them are a few who identify strongly with single mediums - painting, sculpture. But in actuality almost every one of them works not only in more than one format, but across several mediums and genres. It's a sort of swingers party between and among photography, video, installation, sculpture, painting, drawing, collage, animation, sound, printmaking, performance, social practice, writing, and design. Each is ready and willing to move freely between figurative and abstract modes; and each demonstrates engagement with issues from the art historical to the diaristic, the spiritual to the political, the narrative to the esoteric. If there's one rule, it's to fearlessly do whatever your idea requires. Experimentation, boundary-blurring, and gleefully flouting convention are, apparently, their own reward.

In the luminous Jack Gilbert poem that inspired this exhibition, there's an especially salient line reading, "We must have the stubbornness to accept our gladness in the ruthless furnace of this world. To make injustice the only measure of our attention is to praise the Devil." That might as well be the state motto. California is as much of an idea as it is a place -- perhaps more so. California is a state of mind, and a state of denial. Active, conscious denial. Not in the sense of ignorance, but in the sense of refutation. The very choice to live in Paradise in the knowledge that the rest of the country and most of the world is basically doomed represents an act of faith that beauty is real and happiness is possible. Inhabiting this island of optimism in a rising sea of global catastrophe is a futile but opalescent gesture of resistance to the entropy facing our existence. And so is being an artist.

This is the kind of stubbornness Gilbert's poem advocates -- to see the very act of being happy as a worthwhile act of defiance. And then to take it further, to remain engaged with the world by making art. To create, imagine, invent, and persist -- not anyway, but because. These mediated offerings are by turns exuberant and melancholy, lyrical and unsettling, operatic and intimate. They offer a perfect understanding of this time and place, measuring the distance between its mythology and its reality.

This exhibition answers its own call to action, responds to its own central question with a resounding affirmative. Is making art an act of defiance? In the same way as being happy is defiant? Is it life-affirming? Celebratory? Aspirational? Alchemical? Futile? Emotional? Theoretical? Personal? Social? Collaborative? Revolutionary? Narcissistic? Cathartic? Local? Global? Individual? Universal? Important? Marginal? Ephemeral? Timeless?

Yes.

**Shana Nys Dambrot** is an art critic, curator, and author based in Los Angeles. She is currently LA Editor for Whitehot Magazine, Contributing Editor for Art Ltd., Arts Editor for Vs. Magazine, and a contributor to the LA Weekly, Flaunt, the Huffington Post, Palm Springs Life, and KCET's Emmy-winning Artbound series. Formerly Managing Editor at Flavorpill.com, previous publications have included Modern Painters, Art Review, Artweek, ARTnews, The Believer, tema celeste, Angeleno, Art Asia Pacific, Bluecanvas, Scene, Coagula, THE Magazine LA, and Juxtapoz. She studied Art History at Vassar College, has written hundreds of essays for art books (most recently for David LaChapelle, Mark Dean Veca, and Speedy Graphito), and exhibition catalogs, curates one or two exhibitions each year, publishes short fiction, exhibits photography, and speaks in public with alarming frequency. An account of her activities is sometimes updated at [sndx.net](http://sndx.net).

# WE MUST RISK DELIGHT

TWENTY ARTISTS FROM LOS ANGELES

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## Brandy Eve Allen

### BIOGRAPHY

Brandy Eve Allen was born in 1979, growing up between New York City and Los Angeles. Her work focuses on self-observation through a raw and fantastical interpretation. Using herself, those close to her and sometimes a memorable stranger, she is revealing the most sacred of relationships, that which we have with ourselves. Allen's work is not culturally based, but rather embedded in something primordial and instinctive. It addresses the feelings we are afraid to share and say, not because of what the world will think of us, but rather what we will think of ourselves. Allen's work has been exhibited throughout Italy, where she also lived and worked in her early twenties, gaining early recognition for her photographs. She continues to work with various mediums of art, mostly photographic based, using landscapes of central and southern California, based out of Los Angeles where she also exhibits with collectors ranging throughout the US and Europe.

### STATEMENT

Taking pictures has forced me into some of the most risky situations while also allowing for an escape from some of the most uncomfortable feelings. Being with the camera in the wild is both calming and fear inducing, but the act of creating is all I've come to know as a way of coping. The work is a way of releasing myself, and the way I feel as I become absorbed by my experiences. A person can get lost in feeling misunderstood, and my work aims to reconcile that within the application of creative practices. I'm drawn to the quiet explosion that takes place that no one sees, yet everyone feels. When taking pictures I step into a beautiful isolation where I get to be peacefully defiant. There's a self-examination that takes place, reverberating a collective existence. The self disappears back into the world. I'm using myself and others as anonymous story tellers that are speaking to the hearts of the outsiders of this world. My work does not focus on subculture or culture itself, but rather is a reaction to the cultural structures that have programmed society which have ultimately alienated those who cannot relate.

*Sam smoking* [detail], 2001  
Inkjet Archival Print. 16 x 20 inches  
Courtesy of the Artist



*Me and Sam*, 2001  
Inkjet Archival Print. 16 x 20 inches  
Courtesy of the Artist



*Vera*, 2001  
Inkjet Archival Print. 16 x 20 inches  
Courtesy of the Artist



*Sam taking a bath, 2001*  
Inkjet Archival Print. 16 x 20 inches  
Courtesy of the Artist



*Me disappearing in window, 2001*  
Inkjet Archival Print. 16 x 20 inches  
Courtesy of the Artist



## Tanya Batura

### BIOGRAPHY

Tanya Batura was born in Hartford, Connecticut in 1974 and currently lives and works in Los Angeles, California. Batura received her BFA from the University of Washington in Seattle 2008 and her MFA from UCLA in 2003. Batura's work has been exhibited nationally and has been reviewed in a variety of publications including *Beautiful Decay*, the *Los Angeles Times*, *Art Ltd.*, *Art Scene* and *The LA Weekly*. Her work was recently exhibited in the 2014 exhibition *Another Thing Coming: New Sculpture in LA* at the Torrance Art Museum as well as the 2005 exhibition *Rogue Wave* at LA Louver Gallery in Los Angeles. Batura has also exhibited with 101/Exhibit, Jaus Gallery, Western Project, James Harris Gallery, the American Museum of Ceramic Art, and Mindy Solomon Gallery among others. Several of her sculptures have been placed in museum collections including The Nerman Museum of Contemporary Art in Kansas, The Portland Art Museum and The Arizona State Art Museum. Batura's sculptures have been described as "gesturally provocative and intensely realized" evocations of the physical form. Batura fetishizes human form, extrapolating from a single gesture, often salacious, always complex, an array of possible narratives wherein the viewer is encouraged to identify his/her own private discomfort.

*Untitled (eye blob)*, 2014  
Clay, acrylic. 14 x 12 x 18 inches, 54 x 13 x 19 inches with pedestal  
Courtesy of 101/Exhibit

### STATEMENT

Tanya Batura is an artist with a predisposition toward the absurd, the incongruous, and the dispossessed. Working in clay, Batura's large-scale heads defy even their own materiality, transforming the often staid and predictable parameters of the medium toward a more cohesive and deliberately forceful sensibility. Her work is at once monumental and delicate, geometric and languorously sensual in their fluidity, starkly devoid of color yet strangely shadowed from within. Pushing both material and content, Batura's agenda is clearly less about pleasing any perceived "viewer," and much more about complete absorption into her own process. Batura's work hints at a deeper fragmentation within the human psyche as parts of the heads are literally cut away, leaving behind odd ruptures and discordant breaks within their perceived structural stability. The faces do not have a discernible "gaze", their sightless white eyes imply a continuation of the stoic white faces themselves, further emphasizing the interiority of the artist's own methodology as each of these works translates from thought to literal form.



*Achromic B*, 2012  
Clay, acrylic. 21 x 18.5 x 14 inches, 62.5 x 24 x 15 inches with pedestal  
Courtesy of 101/Exhibit



*Achromic C*, 2012  
Clay, acrylic. 21 x 18 x 14 inches, 62.5 x 19 x 21 inches with pedestal  
Courtesy of 101/Exhibit



*Untitled (head blob), 2014*  
Clay, acrylic. 21 x 11 x 24 inches, 60 x 13 x 12 inches with pedestal  
Courtesy of 101/Exhibit



*Untitled (head blob), 2014*  
Clay, acrylic. 21 x 11 x 24 inches, 60 x 13 x 12 inches with pedestal  
Courtesy of 101/Exhibit



## Jamison Carter

### BIOGRAPHY

Jamison Carter (b. Winston Salem, North Carolina) received his MFA from Cranbrook Academy of Art in 2001 and currently lives and works in Los Angeles. His work has been exhibited in solo exhibitions in Los Angeles at Klwoden Mann, Los Angeles City College, California State University Northridge, Haus Gallery and MorYork Gallery. Selected group exhibitions in California include *Primo Lane* at Outpost Projects, *Gateway To The Sun* at Los Angeles International Airport, *Wall Paintings 2013* at the Irvine Fine Art Center, *Thin Space* at Fuller Theological Seminary, *Jamison Carter and Workstead* at Specific Merchandise along with many others. Internationally he has shown in Italy at the Museo Archeologico in Amelia. He has exhibited at art fairs in Brussels, Chicago, San Francisco, Houston, and Miami. His recent two-person exhibition at LAX Airport with BardoLA was the subject of a feature on KCET's Artbound, and his work has been reviewed in New American Paintings, LA Weekly, and elsewhere. Along with numerous private collections, his work is held in the permanent collection of Weatherspoon Gallery, The University of North Carolina at Greensboro. He teaches sculpture and three-dimensional design at Los Angeles Valley College.

### STATEMENT

This work is an investigation of tension between materials and a reflection of the portrayal of light throughout history. The use of repetitive converging lines in early alchemical and historical painting, Baroque translations of light, and Olafur Eliasson's portrayal of the sun in *The Weather Experiment* in 2003 are all examples of this portrayal. Living in Los Angeles and experiencing the darkness and light of this city under the illuminating, beautiful burning sun of southern California certainly adds to the history for me. The sun and humanity's symbolic representations have slowly gone from historically reverent to insidious, with a period of matter-of-fact experiential understanding in between. The ever-present news cycle, social media and issues of global warming have given way to a different understanding of the star in the center of our solar system. It is no longer purely reverent or matter-of-fact but one that has become more mysterious and "dark" than ever before. Using converging pieces of wood, hand modeled hydro-cal, poured resin, glues and intense color I attempt to personify this current notion in my work. The tension created in competing surfaces and cantilevered planes of wood give rise to an uncomfortable incongruence. Mass and form along with precariousness creates tension in the object's existence. This work invites the current notions of this celestial body present in the collective consciousness of society.

*The Sound That Fire Makes, 2013*  
Marker on paper. 45 1/8 x 37 1/8 inches framed  
Courtesy of Klwoden Mann



*Big Yellow Sun*, 2013  
Wood, paint, glue, hardware. 93 1/2 x 66 x 3 3/8 inches  
Courtesy of Klowden Mann



*Waning*, 2015  
Wood, hydrocal, glue, paint. 47 x 59 1/2 x 5 inches  
Courtesy of Klowden Mann





*Lucky Charm*, 2013  
Wood, plaster, latex rubber, paint, glue. 13 3/4 x 11 x 4 inches  
Courtesy of Klowden Mann



*The Unfolded Head*, 2013  
Wood, plaster, latex rubber, paint, glue. 75 1/2 x 9 3/4 x 8 3/4 inches  
Courtesy of Klowden Mann



## Carolyn Castaño



### BIOGRAPHY

Carolyn Castaño is a Los Angeles-based artist whose work in painting, drawing, video has been shown in the U.S and abroad. She is a 2013 Joan Mitchell Foundation grant recipient, a 2011 California Community Foundation Getty Fellow and recipient of the prestigious C.O.L.A Individual Artist Fellowship 2011.

Known for works that explore the personas and narratives associated with the narco wars and political dramas currently unfolding in Latin America, Ms. Castaño's work has been featured in *Mujeres Que Crean/Women Who Create* at the New Americans Museum, San Diego, CA, LACMA's critically acclaimed exhibition, *Phantom Sightings: Art After the Chicano Movement*, the Museo Del Barrio, New York City and the Museo de Arte Contemporaneo Rufino Tamayo in Mexico City, *International Paper* at the Hammer Museum, Los Angeles, *Liquid LA* at the Pasadena Museum of California Art, and *LA Now: Emerging Artists* at the Galerie Dominique Fiat, Paris, France.

Carolyn Castaño holds a Bachelors in Fine Art degree from the San Francisco Art Institute (1995) and a Masters in Fine Art degree from UCLA- School of Art and Architecture (2001).

### STATEMENT

In watercolor drawings, light boxes and video, *Mujeres Que Crean/ Women Who Create*, features displaced survivors of Colombia's armed-conflict re-enacting poses and gestures found in historical artworks. Set against drawn tropical landscapes inspired by 18th century botanical illustrations of the Magdalena river valley, the video explores the role of women as mothers, sisters, and children of the armed-conflict, their human stories of loss and resilience underscored by the decline of the fragile ecologies surrounding the rural towns and villages they fled. The work in the exhibition is the culmination of a project that began three years ago during a series of workshops with women from the NGO Corporacion Por La Vida, Mujeres Que Crean and in collaboration with Casa Tres Patios in Medellin, Colombia.

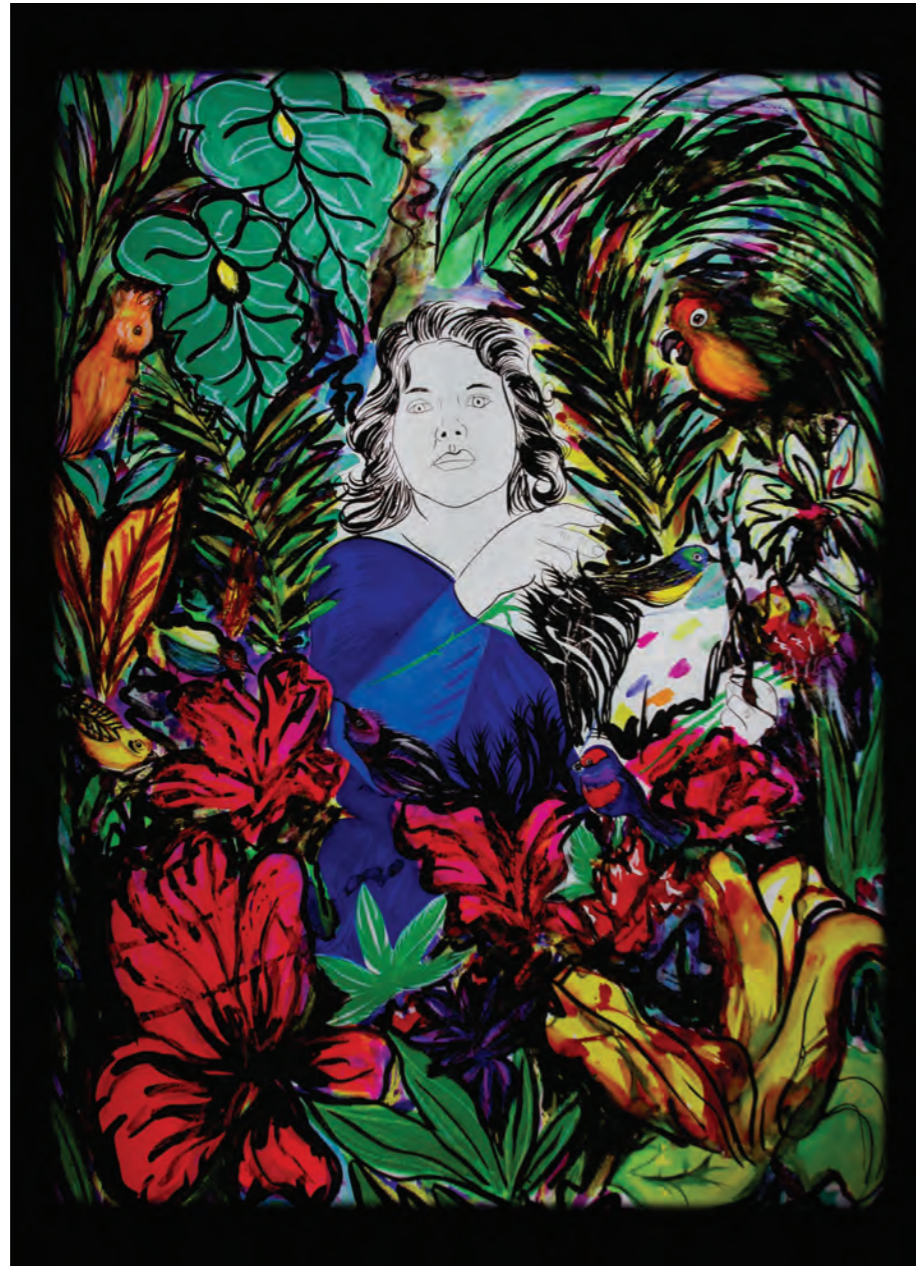
*Paraiso (Preparatory Drawing for Paraiso/Paradise Curtain installation)* [detail], 2015  
Gouache, watercolor, oil pastel on paper. 30 x 24 inches  
Courtesy of the Artist



*Heroine (After Policarpa Salavarrieta Jose Maria Espinosa), 2015*  
Duratrans Light Box. 27 1/2 x 36 x 4 1/2 inches  
Courtesy of the Artist. Photo by Amy L. Tierney



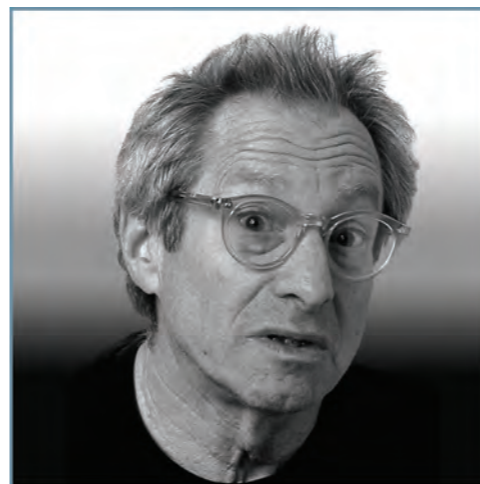
*The Pieta (After Michaelangelo), 2015*  
Duratrans Light Box. 27 1/2 x 36 x 4 1/2 inches  
Courtesy of the Artis. Photo by Amy L. Tierney



*Self-portrait as the Artist (After Marie-Guillemine Benoist), 2015*  
Duratrans Light Box. 27 1/2 x 36 x 41 1/2 inches  
Courtesy of the Artist. Photo by Amy L. Tierney



*Still from Mujeres Que Crean /Women Who Create (Running time 5:32), 2015*  
Projected Digital Video with Animation. Varied Dimensions  
Courtesy of the Artist. Photo by Amy L. Tierney



## Robbie Conal

### BIOGRAPHY

Robbie Conal grew up in New York City. His parents thought the major museums were day care centers for him. He became an original Hippie in the Haight Ashbury district of San Francisco in 1963. BFA: San Francisco State University (1969.) MFA: Stanford University (1978). In Los Angeles in '86, and infuriated by the dire state of affairs in our country, he began painting satirical portraits of politicians, bureaucrats, televangelists, global capitalists—mostly ugly old white men in suits & ties whom he felt had too much power and were abusing it. He combined the images with short, punning, humorous text. His art also addressed environmental, feminist, police malfeasance and civil rights issues. He then translated the paintings into 10's of 1,000's of offset-litho street posters and assembled an irregular volunteer army with members in major cities around the US, to help him put up the posters, guerrilla-style. Since then, he has made over 100 street posters and taken them on the street-art equivalent of garage band, rock 'n' roll tours. Lately he has concentrated on celebratory portraits: Gandhi, the Dalai Lama, Martin Luther King Jr. and Nelson Mandela, which also became street posters. His original oil paintings, lithographs, and posters have been collected by and shown at The Metropolitan Museum of Art, LACMA, MOCA, The Smithsonian, The San Jose Museum of Art, Museum of Contemporary Art San Diego, and more.

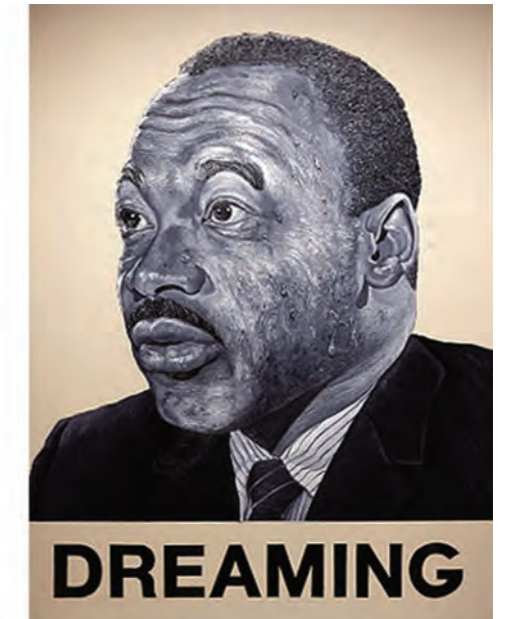
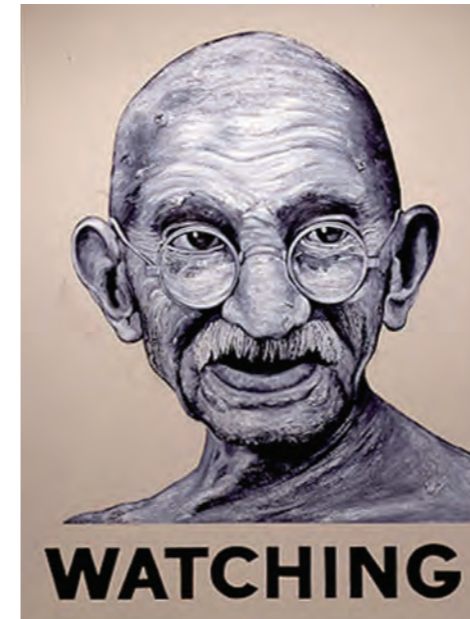
*FISH BOWL (Nixon & Kissinger)* [detail], 2005  
Oil on photomontage. 52 x 48 inches  
Courtesy of Damon Wolf

### STATEMENT

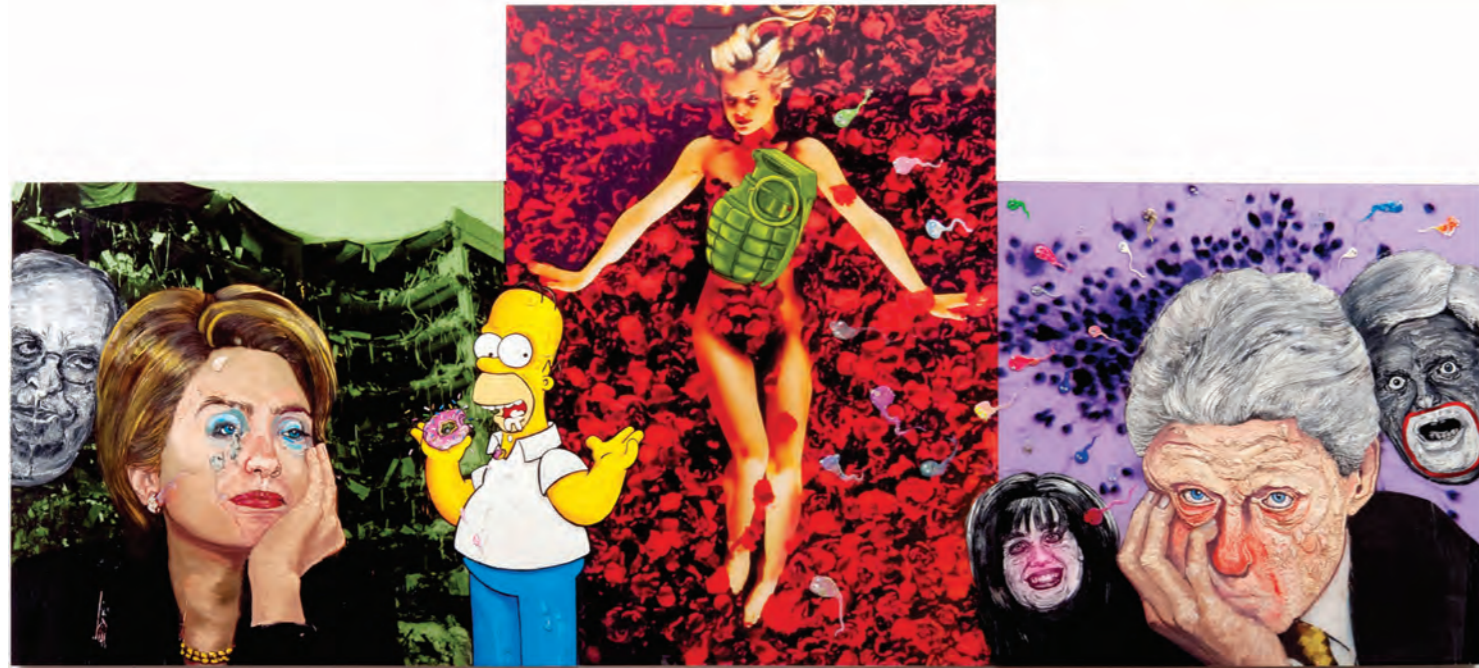
The celebratory portraits I make are typically 72"x54", original oil paintings on canvas, which are then translated into street posters. I painted Nelson Mandela for a joint project with Art Aids Art, a non-profit organization based in Cape Town, South Africa, that serves the largest township in the country, Khayelitsha (1.2 million). We printed 15,000 posters. So far we've sent more than 6,000 posters to the township, where Art Aids Art distributes them for free. As we did with the *Watching, Waiting, Dreaming* poster triptych, (from original oil paintings of Gandhi, *WATCHING*, the Dalai Lama, *WAITING*, and Martin Luther King, Jr., *DREAMING*), we've been taking the remaining Mandela posters on guerrilla street postering tours around the USA. The night after Mandela died, with the help of over 300 volunteers in Los Angeles, we managed to put up around 2,000 *DANCING* and *WALKING* Mandela posters all over the city. It was one of the most emotional guerrilla street art actions I've ever participated in. I'm always so grateful to—and amazed by—all our wonderful guerrilla volunteers. This time, in honor of Nelson Mandela's life and wisdom, we were all laughing, crying, *DANCING*, and *WALKING* together.



*DANCING (Nelson Mandela), 2013*  
Oil on canvas, 72 x 54 inches  
Courtesy of the Artist



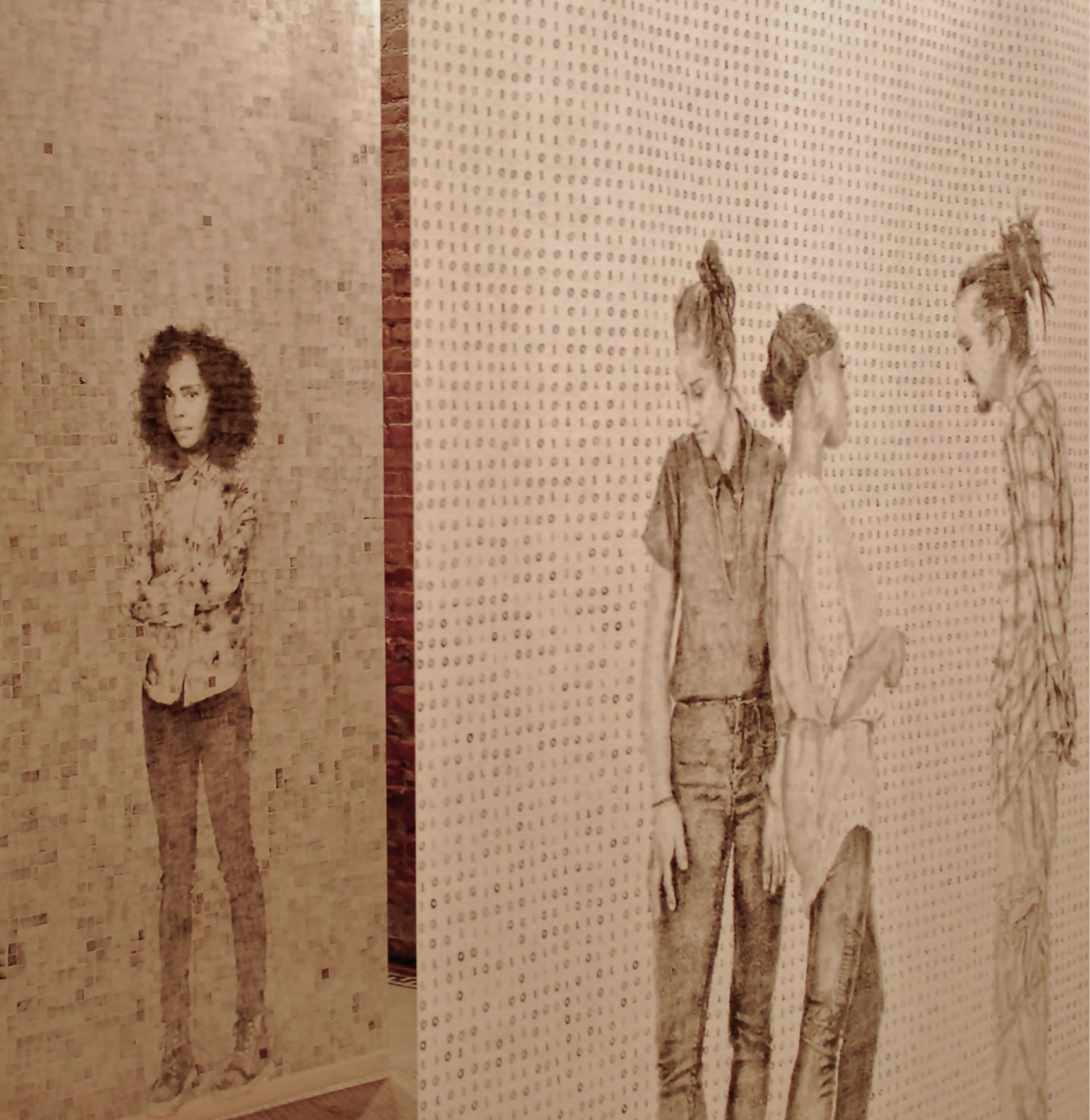
*WATCHING (Gandhi), WAITING (Dalai Lama), DREAMING (Martin Luther King, Jr.), 2002*  
Oil on canvas, 72x 54 inches each  
Courtesy of San Jose Museum of Art, San Jose, California



*DECADE PAINTING #6: THE '90's (The Clintons), 2010*  
Oil & acrylic on photomontage, plexiglass, glitter, motion sensor, audio equipment. 48 x 108 inches  
Courtesy of the Artist



*FREEDOM FROM CHOICE, 1994*  
Oil on canvas. 60 x 100 inches  
Courtesy of the Artist



# Kenturah Davis

### BIOGRAPHY

Kenturah Davis is a Los Angeles artist and has produced work for exhibitions, artist collaborations, film and commissions. The core of her work oscillates between portraiture and design, exploring themes related to the language and the body. From rendering a figure by writing a text repetitively to sewing highly individualized uniforms, her work unpacks layers of meaning embedded in how we socialize and perceive one another. In 2014, she completed her first public commission at Alliance Française d'Accra, Ghana. Davis is the featured visual artist in the syndicated documentary, *Ray Charles America* that aired on A&E Network. She was a collaborator in Andrea Zittel's *Smockshop* and *Panelshop* projects, designing product for the artist enterprise and representing the group in national and international exhibitions. The 2011 exhibition, *Mis-Design*, at the University of Melbourne's Ian Potter Museum included two works by Davis.

### STATEMENT

Part of my interest in creating portraits by writing a text rests in the idea that language aligns the mind with the body. It gives me a platform to consider the ways in which it permeates all human activity. How we use and navigate language structures determines how we perceive and experience reality. A new group of drawings, *Narratives*, were made with these concepts in mind. *Narratives*, highlights language used in a social context, in terms of engaging and relating to others through words. The wall installation consists of following text is hand-written strategically across hundreds of sheet of paper, and assembled into four large-scale portraits:

*"There's something about dignity, there's something about shame/There's something about honesty, there's something about blame/We examine our thoughts and give them a name/Then navigate the world with words we exchange."*

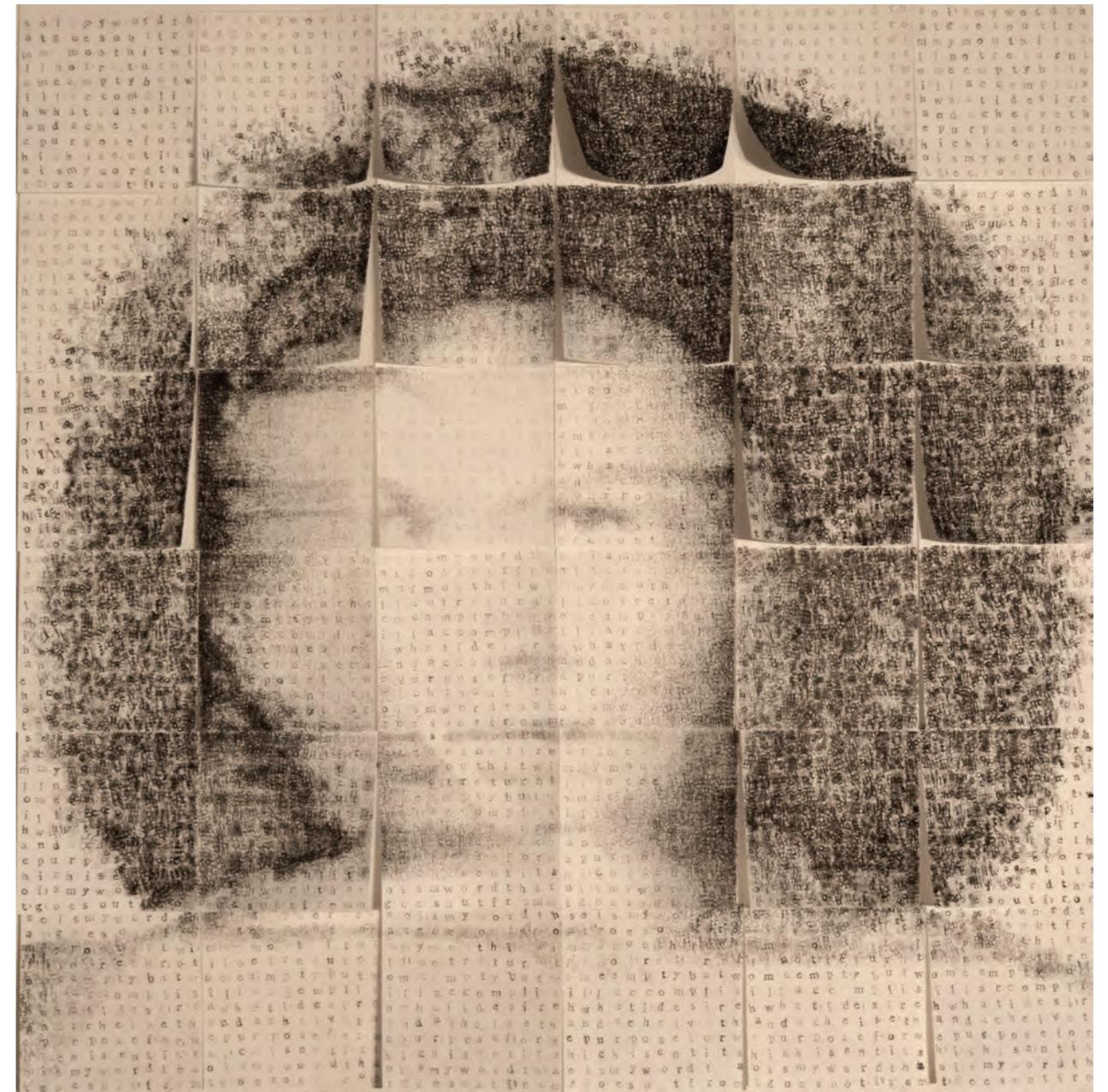
This text is inspired by the late writings of Ludwig Wittgenstein, which finds that the structure of language determines what we think of as reality, so that language is simply a tool whose significance lies in how we use it. The shift from the "picture" metaphor to the "tool" metaphor frames the understanding of words as protean in nature.

*Sonder* [detail], 2013  
3-panel, rubber stamp writing and coding on translucent cotton, 120 x 178 x 144 inches  
Courtesy of the Artist





*Language Games, 2014*  
 Multi-panel, grease pencil writing on paper, 75 x 108 inches  
 Courtesy of the Artist



*Namesake, I, 2014*  
 Multi-panel writing of incense ink applied with rubber stamp letters on paper, 39 x 36 inches  
 Courtesy of the Artist



*Meditation II*, 2014  
Pencil writing on paper, 48 x 36 inches  
Courtesy of Papillion Art



*Sonder*, 2013  
3-panel, rubber stamp writing and coding on translucent cotton, 120 x 178 x 144 inches  
Courtesy of the Artist



# Amir H. Fallah

### BIOGRAPHY

Amir H. Fallah is an artist living and working in Los Angeles, CA. Amir received his B.F.A. from The Maryland Institute College of Art and his M.F.A from UCLA in 2005. He has exhibited both nationally and internationally. Exhibits include shows at Weatherspoon Art Museum, The Sharjah Biennial 2009, LA Louver, The Third Line, Gallery Wendi Norris, Baer Ridgway Exhibitions, Cherry And Martin, 31 Grand, Frederieke Taylor gallery, Charlie James Gallery among others.

He has been a visiting lecturer at a range of respected institutions, including Columbia College, USC, UCLA, Cleveland Institute of Art, California State University, University Of New Mexico, Otis College Of Art, and Maryland Institute College of Art.

*Eternal Companion* [detail], 2014  
Acrylic, colored pencil, collage and oil on paper mounted to canvas  
7 1/2x10 inches  
Courtesy of The Third Line

### STATEMENT

History and photography are expected to present the truth. In my recent body of work, I explore how painting challenges the assumptions of veracity in other media. My process begins much like a historian, collecting evidence and photographing people with their personal objects. I then apply a series of edits and transformations to deconstruct and rebuild a portrait of each person through the items they surround themselves with. By masking an individual's identity and focusing on the significant aspects of the person's life, I illuminate their experiences and particularities.

The paintings' multi-dimensional web of references links the contradictions and connections between space, time, art and history. The act of veiling the subject highlights my work's geopolitical relationship to the veiling of women in the Middle East. Figures floating in a neutral black field follow Francis Bacon's usage of minimalism to create a psychological environment, removing references from any real space. Fractured neon lights traverse the canvas, mimicking the elaborate arabesque borders of Persian miniatures. Deconstructed floral paintings pay tribute to saccharine Baroque wallpaper while applying contemporary techniques to create an anachronistic interference.

The resulting works are an investigation of form, texture, and color but most importantly of risks and failures. Utilizing a multimedia and layered technique, combining collage, printing and painting, I create individual narratives through the deliberate arrangement of sentimental ephemera. The compositions, both fluid and fragmented, embrace the moments when things don't quite align, giving the works a sense of honesty and reveal the identity beyond a corporal rendering.



*Holding The Unraveled Diary*, 2015  
Acrylic, colored pencil, collage and oil on paper mounted to canvas, 48 x 36 inches  
Courtesy of The Third Line



*Eternal Flame*, 2014  
Acrylic, colored pencil, collage and oil on paper mounted to canvas, 24x24 inches-  
Courtesy of The Third Line



*In The Clutches Of Tennessee*, 2014  
Acrylic, colored pencil, collage and oil on paper mounted to canvas, 60 x 48 inches  
Courtesy of The Third Line



*Til This Moment I Never Knew Myself*, 2015  
acrylic, colored pencil, collage and oil on paper mounted to canvas, 72 x 48 inches  
Courtesy of The Third Line



## Alexandra Grant

### BIOGRAPHY

Alexandra Grant is a Los Angeles-based artist who uses language, literature and exchanges with writers as the basis for her work in painting, drawing and sculpture. Grant's first solo exhibition at a museum was in 2007, organized by curator Alma Ruiz, at the Museum of Contemporary Art, Los Angeles (MOCA). Numerous other shows at museums and galleries include the *2010 California Biennial of Art* at the Orange County Museum of Art (OCMA), the *Artists' Museum* at MOCA in 2010-1, *Human Nature: Contemporary Art from the Collection* at LACMA in 2011, *Drawing Surrealism*, also at LACMA in 2012, and *The Avant-Garde Collection* at OCMA in 2014. In 2013, Grant completed a two-city exhibition with H el ene Cixous called *For et Int erieure/Interior Forest*, which was inspired by Cixous's book *Philippines*. This multi-dimensional project, which included a residency component, contributions by both Los Angeles-based and Paris-based artists, and public participation. Grant's body of work in painting and sculpture *Century of the Self* was the focus of her exhibitions in 2013 at USC's Fisher Museum and in 2014 at Laura Reynolds Gallery in Austin, Texas. In 2015 Grant's newest body of work, *Antigone 3000*, will be included in the COLA Award exhibition at Barnsdall Art Park as well as in a two-person show with Steve Roden at the Pasadena Museum of California Art.

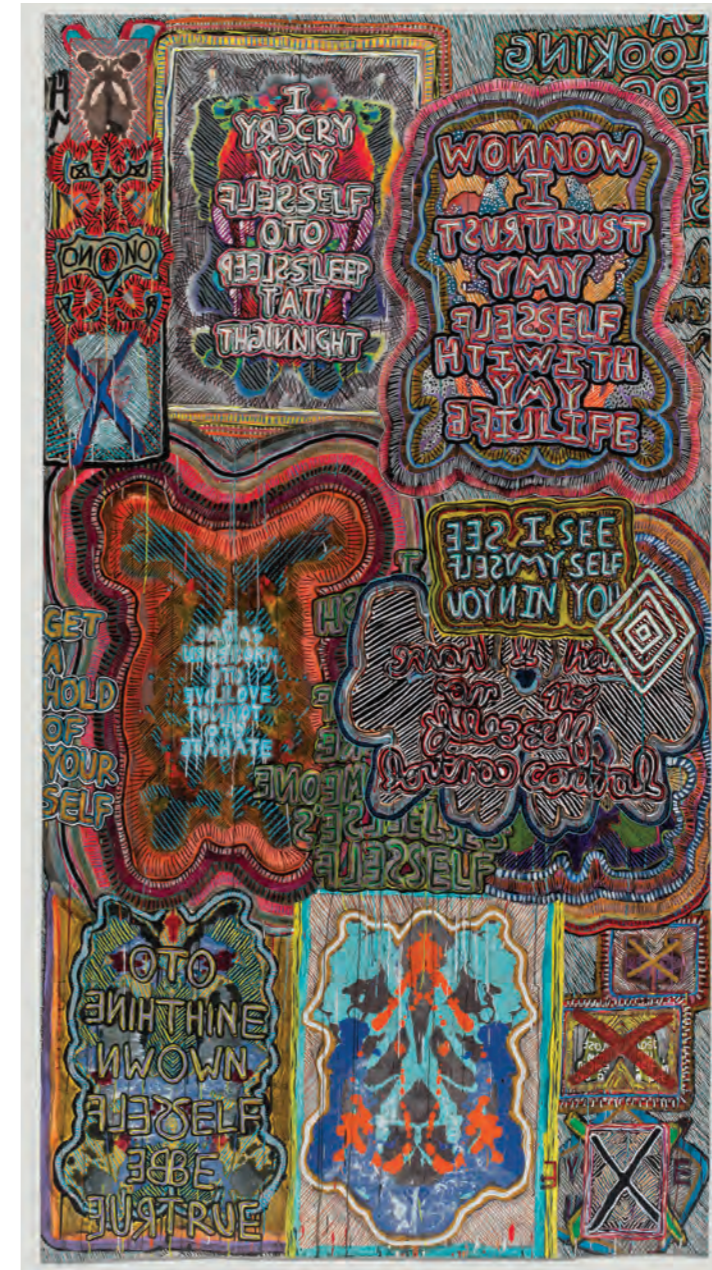
### STATEMENT

Los Angeles based artist Alexandra Grant explores philosophical concepts of identity in her text-based body of work titled *Century of the Self*. *Century of the Self* is comprised of vibrantly colored paintings and large-scale works on paper. Grant's heroic-scale artworks combined with a taste for poignant textual detail allow her to delve into questions of how we define who we are, who the Other is, and what the voices are that come to populate our unconscious while most profoundly shaping us. Inspired by Adam Curtis' documentary of the same name, Grant's *Century of the Self* is drawn from many sources including Sophocles' *Antigone*, the writer Audre Lorde, seminal psychological texts by Freud and his followers, and cultural movements that probed the unconscious mind, from Surrealism to Feminism. In *Century of the Self* Grant does not claim to have found the Self, but maps—through collage, Rorschach patterns and textual quotation—what is a constant search.

*Self (I was born to love), after Antigone and Audre Lorde [detail], 2012*  
Mixed media on paper and fabric. 96 x 72 inches  
Courtesy of the Artist. Photo by Brian Forrest



*Century of the Self (1)*, 2013  
Mixed media on paper backed in fabric, 134 x 72 inches  
Courtesy of USC Fisher Museum of Art. Photo by Brian Forrest



*Century of the Self (2)*, 2013  
Mixed media on paper backed in fabric, 134 x 72 inches  
Courtesy of the Artist. Photo by Brian Forrest



*Century of the Self (3)*, 2013  
Mixed media on paper backed in fabric, 134 x 72 inches  
Courtesy of the Artist. Photo by Brian Forrest



*Self (I was born to love)*, after Antigone and Audre Lorde, 2012  
Mixed media on paper and fabric, 96 x 72 inches  
Courtesy of the Artist. Photo by Brian Forrest





## Margaret Griffith

### BIOGRAPHY

Margaret Griffith is a Los Angeles-based artist who uses the structures of gates and fences found in her community to create water-jet cut aluminum and hand-cut paper sculptures, monuments to fragility and impermanence. She transforms the rigidity of steel structures into billowy forms; folded veils as sublime renderings of environmental boundaries, delicate reminders of the fiction of permanence. In the spirit of feminism and land art of the 1970s, Griffith's work recalls the explorations of Jackie Ferrara, Alice Aycock, and Jackie Windsor. Most recently her work was featured in the 2014 Art on Paper Biennial at the Weatherspoon Art Museum at the University of North Carolina at Greensboro and a solo exhibition at Western Project in Culver City, California. She has shown at Franklin Parrasch Gallery, New York, New York, Long Beach Museum, Long Beach, Occidental College, Jancar Gallery, Carl Berg Gallery, Kontainer Gallery in Los Angeles, Santa Monica Museum of Art in Santa Monica, Meyerhoff Gallery in Baltimore, Maryland, Vertigo Art Space in Denver, Colorado, The Los Angeles International Airport, and the Museo Archeologico di Amelia, Amelia (TERNI), Italy, and many other institutions and galleries. She received a M.F.A. from Cranbrook Academy of Art in Sculpture and a B.F.A. in Painting from the Maryland Institute College of Art. Griffith is represented by Western Project.

*Vertigo* [detail], 2014  
Handcut Paper, 12 x 20 x 20 feet  
Courtesy of Western Project

### STATEMENT

My trajectory is the reinterpretation of our urban and residential landscape through abstraction. Handmade wrought-iron gates, mass-produced chain-link fences, perforated metal screens; railings and security doors all provide a rich and diverse visual vocabulary for my work. As my focus is on permanence as fiction, choosing a medium that is fragile to represent a chain link or steel gate is important as well as a rigid medium such as aluminum that is then folded, curled and twisted into delicate forms. Water-jet cut metal and hand-cut paper sculptures are formed into organic and twisted expressions that investigate the ephemeral nature of permanent and functional structures. As symbols of passages, boundaries and privacy, I use residential gates, fences and other architectural boundaries found throughout my Los Angeles neighborhood and beyond, in a dialogue of opposites, where actual architectural structures are altered into forms that are gestural and more ephemeral than the unyielding structures from which they are derived from. Gating in Los Angeles cuts across social and economic boundaries from the wealthiest to the most impoverished neighbors, not always as a means of separation, but sometimes as a form of invitation. While exploring the inherent formal beauty of pattern and repetition found within the urban environment, I am replicating and displacing barriers that divide both personal and public spaces.



*Spout*, 2014  
Aluminum, 12 x 6 x 20 feet  
Courtesy of Western Project



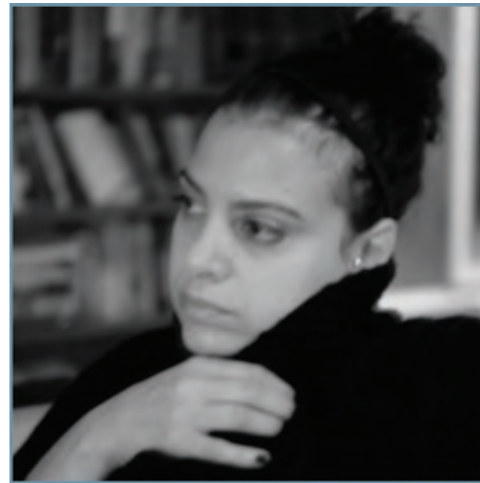
*Corliss*, 2014  
Aluminum, 10 feet x 32 inches x 24 inches  
Courtesy of Western Project



*Coringa*, 2014  
Handcut Paper, 12 x 5 x 3 feet  
Courtesy of Western Project



*Roble*, 2013  
Aluminum, 45 x 47 x 20 inches  
Courtesy of Western Project



## Sherin Guirguis

### BIOGRAPHY

Sherin Guirguis was born in Luxor, Egypt in 1974 and now lives in Los Angeles, CA. Her work engages both formal and social concerns by juxtaposing the reductive Western language of minimalist aesthetics with that of Eastern ornamentation. The work attempts to problematize the history of decoration and ornamentation and its relationship with social structures, cultural identity and Women's agency. She received her BA from the College of Creative Studies at the University of California, Santa Barbara in 1997 and her MFA from the University of Nevada, Las Vegas in 2001. She has had solo exhibitions at The Third Line Gallery, Dubai, UAE, the Scottsdale Museum of Contemporary Art, Gallery Wendi Norris, San Francisco and LAXART, Los Angeles. Her work has been included in several museum exhibitions including *The Avant Garde Collection* and the *2010 California Biennial* at the Orange County Museum of Art, Newport Beach, CA and *Color Dialogues* at the Sharjah Art Museum. In 2008, Guirguis participated in a series of public programs in conjunction with the American presentation at the 11th Cairo Biennale. Reviews and features have examined her work in ArtForum, Brownbook Magazine, Canvas Magazine, Flash Art, Beautiful/Decay, Los Angeles Times, Artweek and the Huffington Post, among others. She has been awarded several prestigious grants and fellowships including, the 2014-15 City of Los Angeles Individual Artist Fellowship, the 2012 California Community Foundation Visual Artist Fellowship, and the Investing in Artists Grant from the Center for Cultural Innovation.

*Untitled (el sokareya)* [detail], 2013  
Plywood, 84 x 84 x 88 inches  
Courtesy of the Artist

### STATEMENT

Within my artistic practice I attempt to create a space and define a visual language that reflects my experience as part of the Arab diaspora in Los Angeles, CA. Raised in Cairo, Egypt and immigrated to Los Angeles 25 years ago my interests lay in the cultural navigation of these two worlds. Investing their social, cultural, political and aesthetic distinctions and commonalities is at the core of my work. As migration of people across the globe become more common and individuals identify with multiple cultures, ethnic backgrounds and subjectivities, the question of identity, language, and cultural signifiers becomes more complicated and "internationalized". In both my paintings and sculptures I explore the formal qualities of traditional Arabic ornamentation and it's juxtaposition with the reductive Western language of minimalist aesthetics. My work problematizes and questions the history of decoration and ornamentation and its relationship with social structures, migration, cultural identity/identities and women's agency. The paintings are comprised multiple layered elements. First, the *mashrabeyas* (traditional privacy screens) are inherently contradictory objects as they represent both fear and desire. They are built to hide and protect the object of desire, yet they are formally seductive and architecturally draw the eye. The geometric patterns derived from the *mashrabeyas* are hand-cut out of the paintings. The splashed paint articulates the moment of collision between all these contradictory forces. These culturally divergent elements are again fused together to form hybrid sculptures. Originally modeled on a pair of Bedouin earrings this work was then fabricated through the formal lens of minimalism. Shifts in cultural and political paradigms are embodied in the objects' formal language, both decorative and minimal.



*Untitled (el sokareya)*, 2013  
Plywood, 84 x 84 x 88 inches  
Courtesy of the Artist



*Formulations I*, 2014  
Mixed media on handcut paper, 20 x 18 inches  
Courtesy of the Artist



*Formulations III*, 2014  
Mixed media on handcut paper, 20 x 18 inches  
Courtesy of the Artist



*Formulations VIII*, 2014  
Mixed media on handcut paper, 20 x 18 inches  
Courtesy of the Artist



## Ben Jackel

### BIOGRAPHY

Born and raised in Aurora, Colorado, Jackel received his BFA from the University of Colorado, Boulder, before moving to Los Angeles to pursue a MFA at the University of California, Los Angeles. At UCLA, Jackel studied with renowned sculptor Adrian Saxe, who proved a critical influence in the development of Jackel's work, particularly in the use of clay as his primary material. Following graduation in 2005, while pursuing his own art, Jackel worked for another of his professors, Charles Ray. Following his inclusion in the exhibition *Rogue Wave '07*, L.A. Louver began representing Jackel, presenting solo exhibitions *Compliance Solutions* (2009), *Zero Percent Contained* (2011) and *American Imperium* (2015). More recently, Jackel was selected as the *Artist in Residence 2014* at Fullerton College, CA; and in 2015, the artist will present a lecture of his work at the Denver Art Museum, CO. Notable group exhibitions include: *Bruin Battle*, UCLA Fowler Museum, Los Angeles, CA (2003); *Tools*, Williamson Gallery at Art Center College of Design, Pasadena, CA (2009); *Diptych America*, China Central Academy of Fine Arts, Beijing, China (2013); *Artnauts: Art and Politics*, Mahmoud Darwish Museum, Ramallah, Palestine (2014); *Prep School*, Torrance Art Museum, CA (2014); and the forthcoming exhibition *Showing Off: Recent Acquisitions*, Denver Art Museum, CO (2015).

*Triple Bell*, 2014

Stoneware and beeswax, 37 x 32 x 2 inches

Copyright Ben Jackel. Courtesy of L.A. Louver, Venice, California

### STATEMENT

To me, sculpture is about an object and its relationship to your body. The idea of combat and physical conflict has always been of interest to me. Consider the helmet throughout history, the delicate and nuanced details outshined by the heft and power of the object designed to protect the fragility of human biology. My artworks exist in this intersection of the explorations of military history, the mute objects that serve men in combat, and the relationship of these to the implicit vulnerability of the human form.



*Grandpa's Knuckle Dusters (Bronze), 2014*  
Bronze, 42 x 70 x 8 inches  
Copyright Ben Jackel. Courtesy of L.A. Louver, Venice, California



*Fury, 2014*  
Mahogany, graphite and ebony, 7 x 61 x 32 1/2 inches  
Copyright Ben Jackel. Courtesy of L.A. Louver, Venice, California

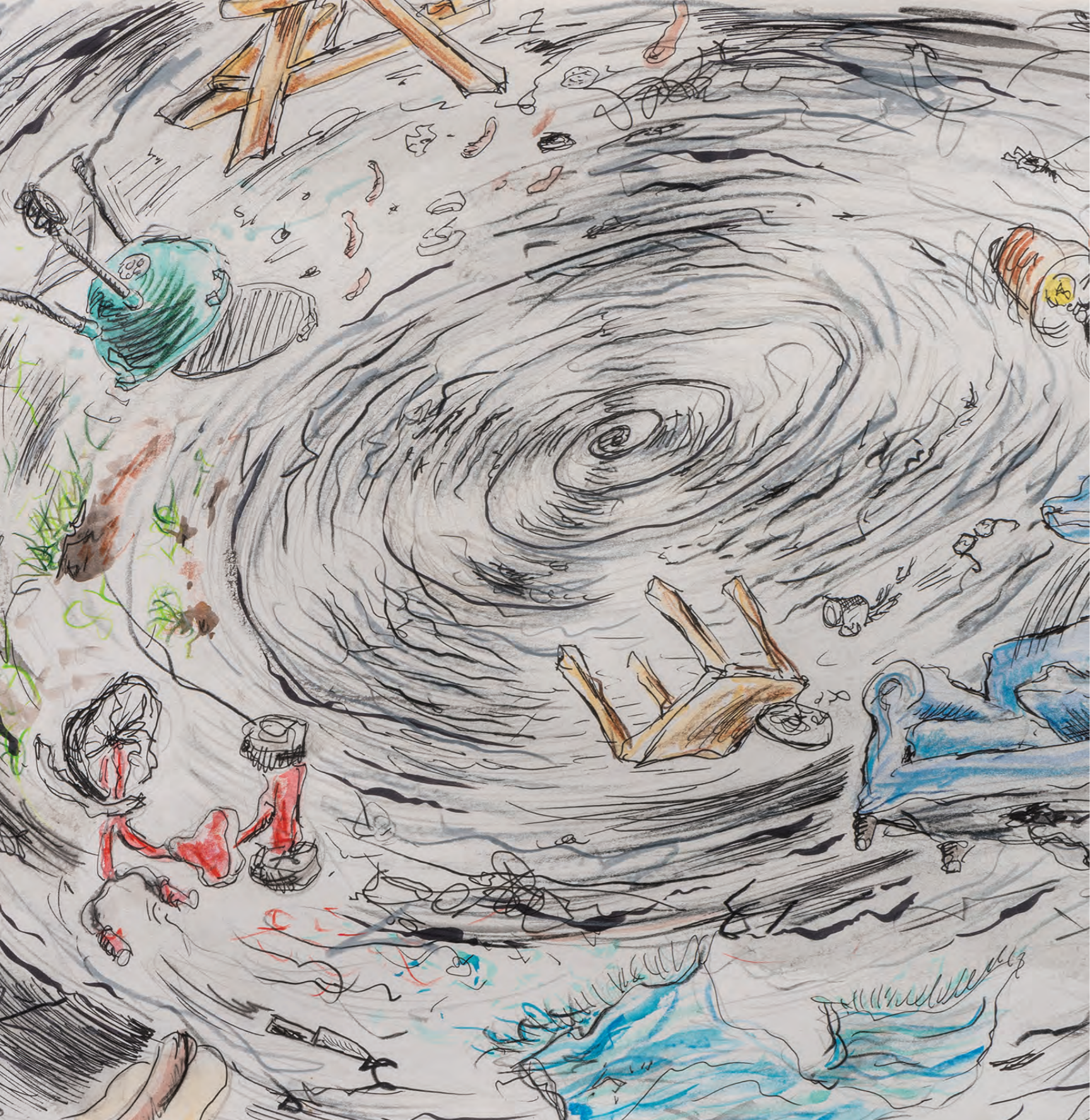




*Legacy*, 2015  
Douglas fir and graphite, 70 x 84 x 32 inches  
Copyright Ben Jackel. Courtesy of L.A. Louver, Venice, California



*Burgonet with Buffe*, 2013  
Stoneware and beeswax, 21 x 24 x 13 1/2 inches  
Copyright Ben Jackel. Courtesy of L.A. Louver, Venice, California



## Mark Licari

### BIOGRAPHY

Mark Licari lives and works in Los Angeles. Licari received his BFA from the University of Colorado at Boulder and his MFA from the University of Southern California in Los Angeles. In 2003, he received the California Community Foundation Emerging Visual Arts Fellowship. In addition to creating works on paper and sculpture he has produced numerous site specific wall drawings. He has produced editions of lithographs in collaboration with Hamilton Press, Venice, CA and Tamarind Institute, Albuquerque, NM.

Licari's solo exhibitions include, Dialogic Drawing Experiment (collaboration with Andrea Bianconi and Ricardo Lanzarini), Museum of Fine Arts, Ghent, Belgium (2014); Waterworks, Museum of Contemporary Art, Jacksonville, FL (2012); False Starts, Repairs and Overhauls, Disjecta, Portland, OR (2011); and In Process: Mark Licari, Monterey Museum of Art, Monterey, CA (2009). He has participated in the following group exhibitions, More Light, 5th Moscow Biennale of Contemporary Art (2013); Drawing Surrealism, Los Angeles County Museum of Art, Los Angeles, CA (2012); Fast Forward: Four for the Future, Tamarind Institute, Albuquerque, NM (2011); and Wall-to-Wall Drawing, The Drawing Center, New York, NY (2005). The artist's public collections include the Gemeente Museum in The Hague, Netherlands, The Metropolitan Museum of Art in New York, Monterey Museum of Art in Monterey, CA and the Museum of Fine Arts, Ghent, Belgium.

*Domestic Vortex*, 2014  
Ink, watercolor and colored pencil on paper. 14 x 20 inches  
Courtesy of the Artist

### STATEMENT

My artwork depicts a world within itself – a realm where mechanical gadgetry, discarded common objects, plants and animals collide to form whimsical and energetic happenings. It is a world that is decaying and breaking down, while constantly being propelled forward and reconfiguring itself. It is a world that poses questions: does the core energy that courses through our natural world differ from the one that buzzes within our power lines, toasters and plasma screens? Can our technological world and natural world function as a symbiotic whole? The various characters and scenarios in my work embody these questions and interweave the natural world and human world in ways that expose absurdities and weaknesses, but also the fantastic potential of our man-made and natural systems.



*The Physics of Falling Asleep*, 2014  
Ink, watercolor and colored pencil on paper. 14 x 20 inches  
Courtesy of the Artist



*Morning Routine*, 2014  
Ink, watercolor and colored pencil on paper. 20 x 14 inches  
Courtesy of the Artist



*Deciduous Flyer*, 2012  
Acrylic and pencil on wall. Dimensions Variable  
Courtesy of Los Angeles County Museum of Art (LACMA), Los Angeles, California



*Vertical Window*, 2015  
Mixed media on wall and windows. Dimensions variable  
Courtesy of The Clay Center, Charleston, West Virginia



## Rebecca Niederlander

### BIOGRAPHY

Rebecca Niederlander's site-specific sculptural installations are labor-intense abstractions that use repetition and the inherent ephemeral nature of the materials to address the individual's position within the larger intergenerational community, as well as the micro and macro nature of ego; and in ego's relationship to the necessities of solitude and boredom in the creation of individual thought. Recent projects have included *Axis Mundi* at the Museum of Contemporary Religios Art, commissioned works for the Los Angeles International Airport and a solo project at the Trajector Art Fair in Brussels, Belgium. She is the co-founder of the social practice *BROODWORK* in which she curates, writes, speaks and designs actions and objects that explore the interweaving of the creative practices and family life—in particular, parenthood. Recent projects include the *BROODWORK: Mending civic artwork* for the Los Angeles County Arts Commission and *BROODWORK: It's About Time* at OTIS College of Art and Design exploring the relationship of time to the creative process and family. Niederlander has been written about extensively including the *New York Times* and the *Los Angeles Times*; she is a recipient of numerous grants including the National Endowment for the Arts and the Durfee Foundation. She has an MFA from UCLA and a BFA from California College of the Arts (CCA). She is married with one daughter.

*Nova In the Bed Next to Mine* [detail], 2014

Vellum paper, staples, polycarbonate, galvanized steel wire, zipties. 240 x 178 x 110 inches  
Courtesy of the Artist

### STATEMENT

The axis mundi is a connector between heaven and earth, a point of beginning and ending. The convergence of the four compass points, it bridges the known and unknown, the experienced and the believed. The axis mundi is a universally shared phenomenon: Norse mythology has the cosmic ash tree Yggdrasil, which unifies the nine homeworlds, while the Bodhi Tree was the site of the Buddha's enlightenment. The Biblical tradition situates the Tree of Life and the Tree of Knowledge of Good and Evil in the Garden of Eden.

There is a *Nova in the Bed next to Mine* is my axis mundi. It reflects on the communities we exist in physically and those we share existentially—our ever widening and intersecting personal and collective axes mundi—utilizing multiple elements to create an abstracted environment in which color, form and contemplative nature work collaboratively.



*Nova In the Bed Next to Mine, 2014*  
Vellum paper, staples, polycarbonate, galvanized steel wire, zipties. 240 x 178 x 110 inches  
Courtesy of the Artist

*Taproots, 2014*  
Laser-etched polycarbonate sheeting. 152 x 42 inches each  
Courtesy of Museum of Contemporary Religious Art, St. Louis, Missouri, USA

*Rain Makes Applesauce, 2014*  
Vinyl tapestry. 72 x 435 inches  
Courtesy of the Artist



*Nova In the Bed Next to Mine, 2014*  
Vellum paper, staples, polycarbonate, galvanized steel wire, zipties. 240 x 178 x 110 inches  
Courtesy of the Artist



*The Devil's Workshop*, 2012  
Paper, glue, polycarbonate, 96 x 72 x 36 inches  
Courtesy of the Artist



*The Devil's Workshop*, 2012  
Paper, glue, polycarbonate, 96 x 72 x 36 inches  
Courtesy of the Artist



## Stas Orlovski

### BIOGRAPHY

Stas Orlovski is a Los Angeles based artist whose work includes painting, drawing and animation. Orlovski was born in Kishinev, Moldova in 1969. His family fled the Soviet Union to Tel Aviv, then Paris, to eventually settle in Toronto, Canada. He received a BFA from York University, a B.Ed from the University of Toronto and an MFA from the University of Southern California. Orlovski has exhibited widely throughout the U.S. with solo exhibitions in Los Angeles, New York, Chicago and San Francisco. His work is represented in prominent private and public collections including the Fine Arts Museums of San Francisco, Progressive Corporation, American Embassy in Brussels and the West Collection. He has been awarded the Skowhegan Residency, George Rickey Fellowship from Yaddo, Art Omi Fellowship, City of Los Angeles Individual Artist Fellowship, California Community Foundation Visual Artist Fellowship and the Artistic Innovation Grant from the Center for Cultural Innovation. In 2012, Orlovski was commissioned by the Los Angeles County Museum of Art to create a site-specific installation for *Drawing Surrealism*. Iterations of the project were reinstalled at VOLTA NY, Boulder Museum of Contemporary Art, Traywick Contemporary and the Miami Project Art Fair. In 2014, Orlovski exhibited his latest animated work in solo exhibitions at the Pasadena Museum of California Art and Mixed Greens, NYC.

### STATEMENT

*Chimera* is a multi-media installation combining wall drawing, collage, stop-motion animated projections and sound. Long fascinated by sources such as the Soviet-era children's books from his own childhood, Japanese prints and Victorian illustration, Orlovski has mined this vocabulary of images, ideas and motifs for his drawings, collages and paintings. For *Chimera*—using the magical projections of the 18th and 19th century Phantasmagoria shows as a point of inspiration—Orlovski creates a moving drawing where disparate histories, events and dreams collide. Occupying two walls, *Chimera* depicts a drawing of an oval mirror on one wall, onto which stop-motion animation is projected, creating the illusion of reflection. This illusory mirror casts back images of a constantly transforming sculpture garden found on the adjacent wall. These animated fragments function as psychological projections, suggesting apparitions and evoking memories. The resulting images and interactions, are the artist's exploration of the bittersweet, the quaint, the melancholy and the picturesque. The installation is accompanied by an atmospheric sound piece composed by Steve Roden specifically for *Chimera*, collaged, much like the installation, using various recordings of instruments from Roden's collection of Victorian-era instruments. *Chimera* was originally organized by the Pasadena Museum of California Art. Funding for this work has been generously provided by Hatchfund and the Center for Cultural Innovation.

*Chimera*, 2014

Charcoal, ink, xerox transfer, collage and projected animation on wall. Sound by Steve Roden. Post-Production Beau Leduc. Dimensions Variable  
Courtesy of the Artist. Organized by the Pasadena Museum of California Art. Photography ©Don Milici.





*Chimera*, 2014

Charcoal, ink, xerox transfer, collage and projected animation on wall. Sound by Steve Roden. Post Production Beau Leduc. Dimensions Variable  
Courtesy of the Artist. Organized by the Pasadena Museum of California Art. Photography ©Don Milici.



*Chimera*, 2014

Charcoal, ink, xerox transfer, collage and projected animation on wall. Sound by Steve Roden. Post Production Beau Leduc. Dimensions Variable  
Courtesy of the Artist. Organized by the Pasadena Museum of California Art. Photography ©Don Milici.



*Chimera*, 2014

Charcoal, ink, xerox transfer, collage and projected animation on wall. Sound by Steve Roden. Post Production Beau Leduc. Dimensions Variable  
Courtesy of the Artist. Organized by the Pasadena Museum of California Art. Photography ©Don Milici.



*Chimera*, 2014

Charcoal, ink, xerox transfer, collage and projected animation on wall. Sound by Steve Roden. Post Production Beau Leduc. Dimensions Variable  
Courtesy of the Artist. Organized by the Pasadena Museum of California Art. Photography ©Don Milici.



Photo by Jaia Papitz

### BIOGRAPHY

Slovenian born artist and filmmaker Nataša Prosenc Stearns became interested in moving images during her studies at the Academy of Fine Arts in Ljubljana. She began making single channel video pieces, gradually expanding her practice into video installations in which the space of the artwork grew to be integral. Nataša was equally interested in narrative techniques and she started directing films and documentaries. Exploring innovative strategies in visual expression and storytelling, her projects started to appear in galleries and at festivals. In 1997 Nataša traveled to Los Angeles on a Fulbright Grant for her MFA at California Institute of the Arts. Her first projects in the U.S. expanded the list of her creative fields by adding video objects and digital prints. She established herself by integrating the experiences of traditional art mediums with expressive potentials of video and film. She represented Slovenia at the 48th Venice Biennale with her video installation *Gladiators*, for which she received the Prešeren Fund Award, the Slovene national award for great achievement in art. Nataša is also a recipient of Durfee Grant, of Soroš Foundation Grant and has shown among others at ARCO Madrid, at The Tel Aviv Museum of Art, in Doulon Museum of Art in Shanghai and at numerous festivals.

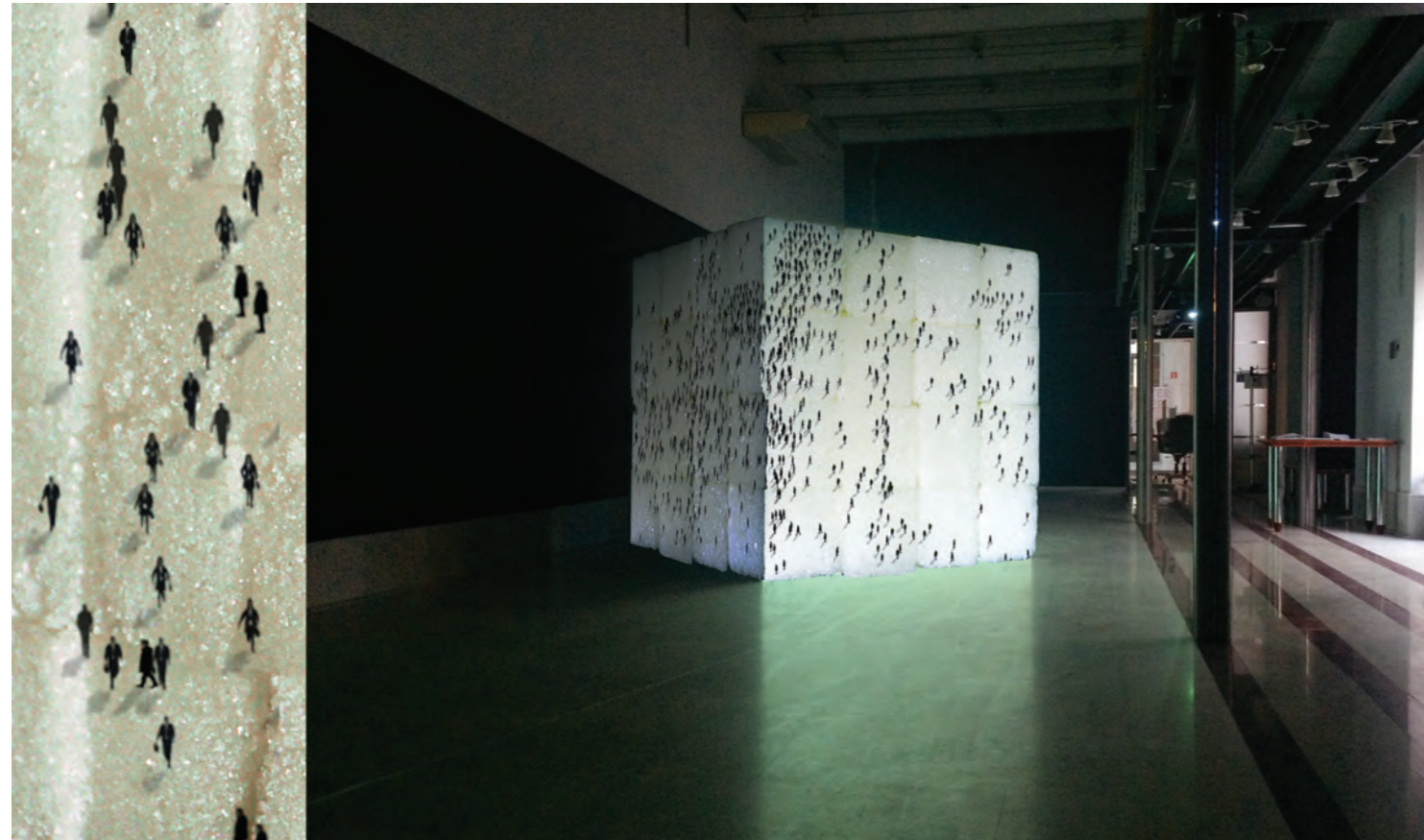
*The Well*, 2001 / 2014  
Video object (1 video loop, bricks). Dimensions variable  
Courtesy of the Artist

## Nataša Prosenc Stearns

### STATEMENT

To experience "...The Well, viewers step up to a cylinder of bricks resembling the exterior of a wishing well. Peering down inside, we see the palpitating pink muscle of a human heart, huge and glistening below. While images of the body's interior are relatively familiar thanks to the penetrating gaze of technology, Nataša Prosenc Stearns interrupts that familiarity, making the image a spectacle in terms of its size and placement... To enter the spaces of her video installations is to reawaken the sentient self, the body and perception as it meets the world prior to all thought and theory. While this experience may not be unique to Nataša's work, her insistence on finding the ground of connection that unites people with the organic world almost is. Indeed, Nataša is a bit of an anomaly in the international contemporary video art scene. Whereas the focus of much recent work tends to be conceptual and highly aware of its specificity and place of enunciation, Nataša pursues transcendent themes that extend well beyond the moment of her artwork's existence... While there is a tendency to divide mind and body, especially in an increasingly technologized world, and as such, for many of us to feel progressively more alienated from our physical selves, Nataša's installations often make us profoundly aware of the boundaries of the body while also hinting at its potential limitlessness..."

~Holly Willis, Ph.D., *The Chair of the Media Arts at the USC's School of Cinematic Arts*



*White Gold*, 2014  
Video object (2 video loops, sugar cube made of 64 20 X 20 X 20 inch cubes). 80 X 80 X 80 inches  
Courtesy of the Artist



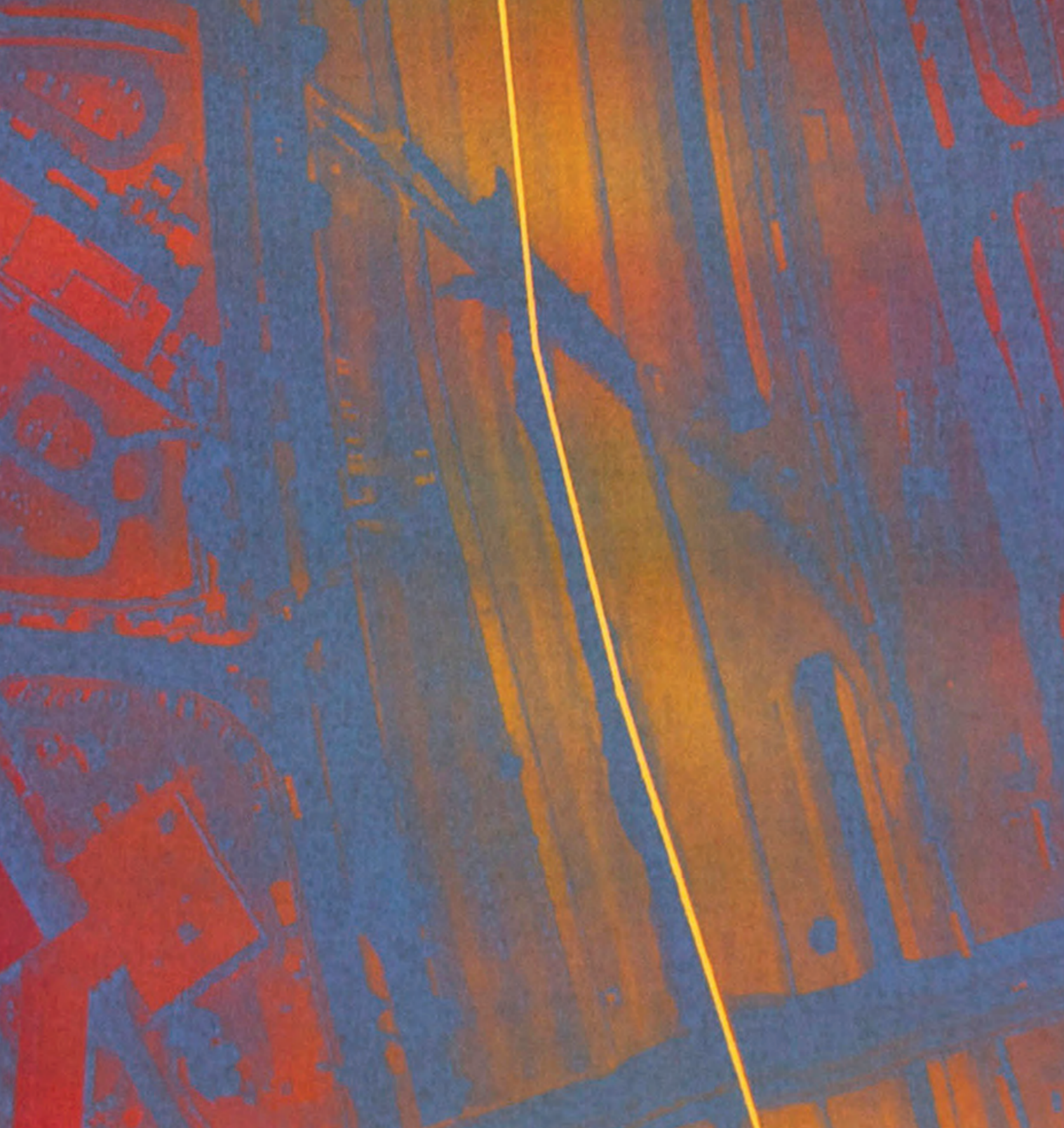
*Vortex*, 1999 / 2013  
Video installation (1 video loop, window). Dimensions variable  
Courtesy of Museum of Modern Art, Ljubljana, Slovenia



*Crossing*, 2005  
Video installation (5 video loops). Dimensions variable  
Courtesy of the Artist



*Backfill*, 2013  
Video installation (3 video loops, 3 framed prints). Dimensions variable  
Courtesy of the Artist



## Tony de los Reyes

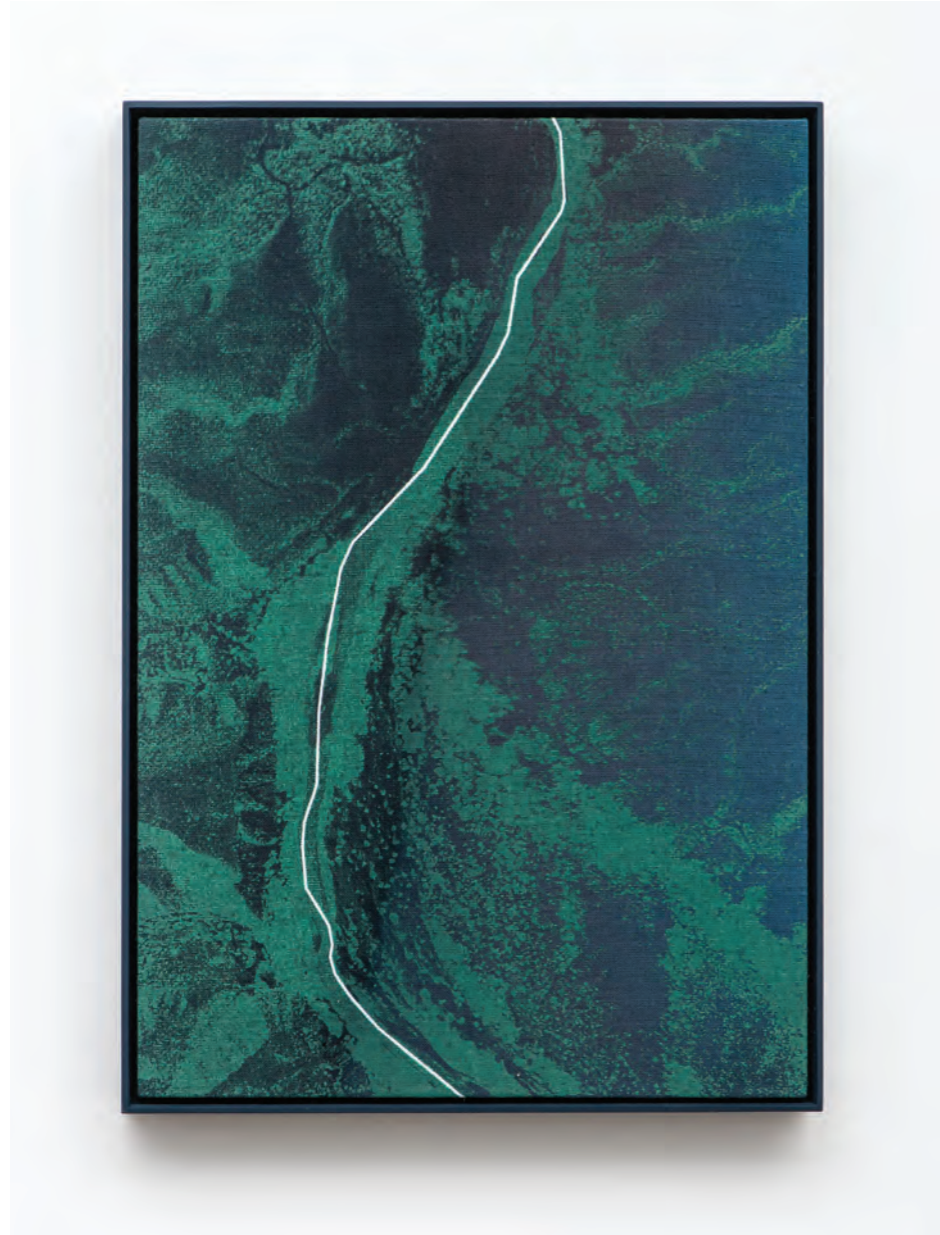
### BIOGRAPHY

Tony de los Reyes lives and works in Los Angeles. Solo exhibitions include the Santa Barbara Museum of Art (California), Grand Central Art Center (California), and the New Britain Museum of American Art (Connecticut). Group exhibitions include the Asia Society Texas Center (Houston), the Pacific Asia Museum (California), and the Weatherspoon Art Museum (North Carolina). His work has been reviewed in Artforum, Art in America, Los Angeles Times, and Modern Painters. Prior to the *Border Theory* series he pursued a five-year long (2006-2011) hermeneutic investigation of Herman Melville's 1851 classic *Moby-Dick*, conflating the author's pluralistic aesthetic, the violent history of 19th century American expansionism, and stylistic tendencies in Romantic painting and post-war American abstraction.

### STATEMENT

Since 2012 I have been developing the *Border Theory* series, a body of work that fuses visual and theoretical attributes of abstract painting with the international border between the United States and Mexico. Components inherent in each, such as the delineation of space through a conceptual framework and its subsequent physical impact, form continuity between the primary values of formal aesthetics and the effects of historical impulses. I address the border as a site of phenomenal, politicized abstraction, which, like painting, uses specific materials and processes to organize and control otherwise "incoherent" spaces. The *frontera* paintings, abstracted images taken from satellite photographs of US/Mexico border crossings, present the inherent contradiction of the border itself, particularly in urban settings. These zones, signifying areas both united and divided by cultural behavior, describe the border as visually fluid spaces, contradicting their supposed socio-political role as a fixed reference. The border itself, identified as an intense, linear element, bears no explicit reference to nationality and seems ontologically neutral, while at the same time asserting its visual dominance. The resulting conjoined surfaces of the *frontera* paintings create aestheticized maps that are simultaneously accurate and obscure, offering singular, cognitive experiences of a radically contested space.

*Border Theory (frontera/el paso juarez/orange)*, [detail], 2015  
Dye and acrylic ink on linen with painted frame. 32 x 15 1/2 inches  
Courtesy of the Artist



*Border Theory (rio grande/colorscales 8)*, 2014  
Dye and acrylic ink on linen with painted frame. 15 5/8 x 11 inches  
Courtesy of the Artist



*Border Theory (frontera/el paso juarez/lime green)*, 2015  
Dye and acrylic ink on linen with painted frame. 32 x 15 1/2 inches  
Courtesy of the Artist



*Border Theory (rio grande/colorscale 9)*, 2014  
Dye and acrylic ink on linen with painted frame. 15 5/8 x 11 inches  
Courtesy of the Artist



*Border Theory (rio grande/colorscale 4)*, 2014  
Dye and acrylic ink on linen with painted frame. 15 5/8 x 11 inches  
Courtesy of the Artist





## Frank Ryan

### BIOGRAPHY

Frank Ryan was born in Marin County, California. He studied painting, drawing, and printmaking at Sonoma State University, where he received his BFA in 2002. In 1999 he was awarded a scholarship to study in Italy at the Accademia di Belle Arti di Firenze.

He received an MFA in painting and drawing from the University of California, Los Angeles in 2006. He has been featured in Studio Visit Magazine, New American Paintings, and his work has been reviewed in the LA Weekly and the Los Angeles Times.

Ryan's paintings are a part of the Creative Artists Agency (CAA) Collection, the private collection of Bob and Dallas Price Van Breda, The Art Collection at Levi's Stadium, and the Orange County Museum of Art. He currently lives and works in Los Angeles.

### STATEMENT

Inspired by 19th Century French Realism and Social Realism of the Ashcan School, I seek to convey a straightforward and objective vision of American life.

In my paintings, pictorial space is analogous to perceptual space. I use gestural brushwork and large format canvases to immerse the viewer in a visual experience. I want the viewer to assume a *lived perspective*, to be actively engaged with the image on a fundamental level. As a participant, the viewer accepts that they are also the object of voyeurism.

I believe that the act of painting is a primary example of embodied experience. It is a synthesis of the faculties of the mind and body; perception and memory.

*Divide* [detail], 2006  
Oil on linen. 72 x 96 inches  
Courtesy of the Artist. Photo by Ben Jackel



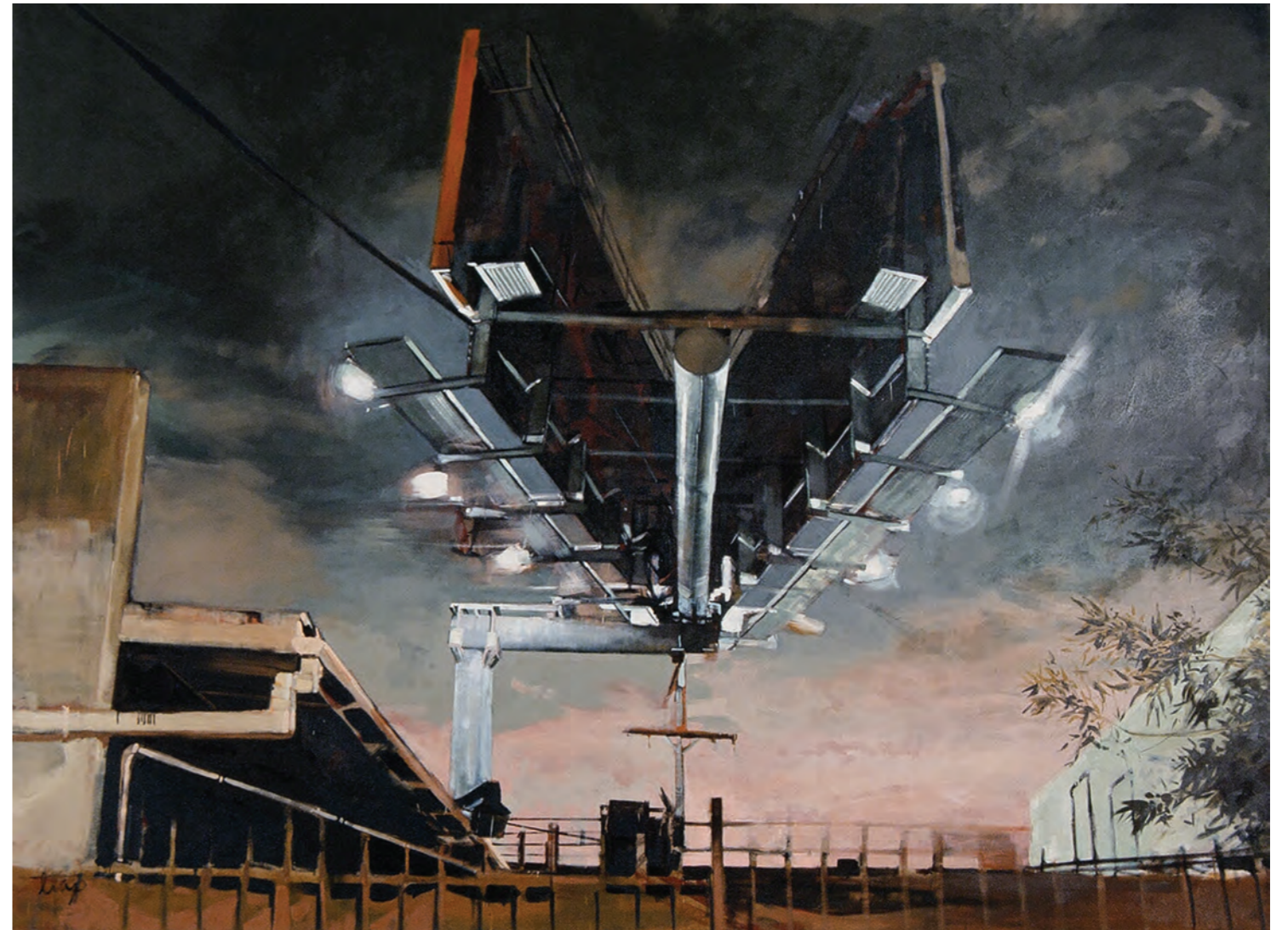
*2nd Street Tunnel I*, 2012-2013  
Oil on canvas. 77 x 132 inches  
Courtesy of the Artist. Photo by Brian Forrest



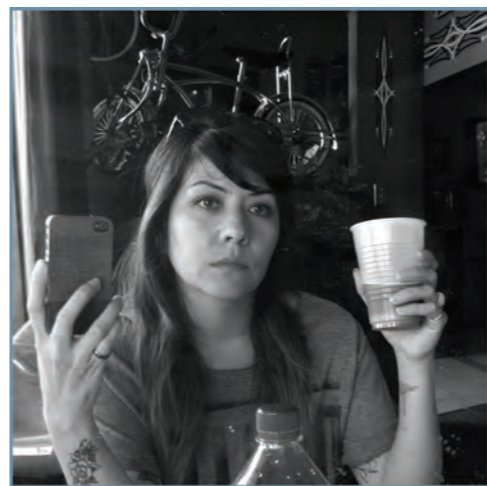
*2nd Street Tunnel II*, 2013  
Oil on linen. Overall 90 x 145.5 inches [diptych]  
Courtesy of the Artist. Photo by Brian Forrest



*FTrain*, 2006  
Oil on linen. 108 x 144 inches  
Courtesy of the Artist. Photo by Joshua White



*Billboards*, 2006  
Oil on linen. 108 x 144 inches  
Courtesy of the Artist. Photo by Ben Jackel



# Shizu Saldamando

### BIOGRAPHY

Saldamando is a native of San Francisco's Mission district but currently resides in Los Angeles. She received her MFA from California Institute of the Arts and her B.A. from UCLA. She has had her work included in survey exhibitions nationally and internationally at LACMA and the Smithsonian and most recently the Musée d' Aquitaine Bordeaux. Her pieces are homages inspired by photographs that she takes of her family and close friends. She is a co-founder of Monte Vista Projects, a self-determining space for experimental art and conversation in L.A. Recently, she has expanded into the field of tattooing.

### STATEMENT

I am interested in the way subculture functions and manifests itself through fashion, and music. Visual codes are re-interpreted and re-mixed with new generations by re contextualizing seemingly outdated fashion, music and language. This remix within subculture is often in contrast and a response to mainstream marketing and co-optation. I am interested in capturing specific fleeting social moments within local backyard parties, independent music shows, and the like, but I also am considering the pervasive and problematic context of binary subjectivity (good vs. evil) by depicting personal moments of reflection and contemplation that resist this marginalizing categorization. I view portraiture as a means to reclaim self image and subjectivity not only in response to mainstream media's flattening and one dimensional gaze, but also as a pro-active process in that enables and gives agency. I use a mix of materials within the process such as wood, bed sheets, color pencil, washi paper and ball point pen, to give nod to the varying contexts and situations I depict. My overall objective is to create images with unconventional materials, honoring people and moments that resist categorization and question the existing archetypal and heirarchical norms.

*Embrace Series, Morrissey Night, Grandstar LA [detail], 2009*  
Ballpoint pen on found bed sheet. 70 x 98 inches  
Courtesy of the Artist



*Mauricio & Rudy, Mixtape, 2014*  
Colored pencil, glitter, spray paint on paper. 25 x 32 inches  
Courtesy of the Artist



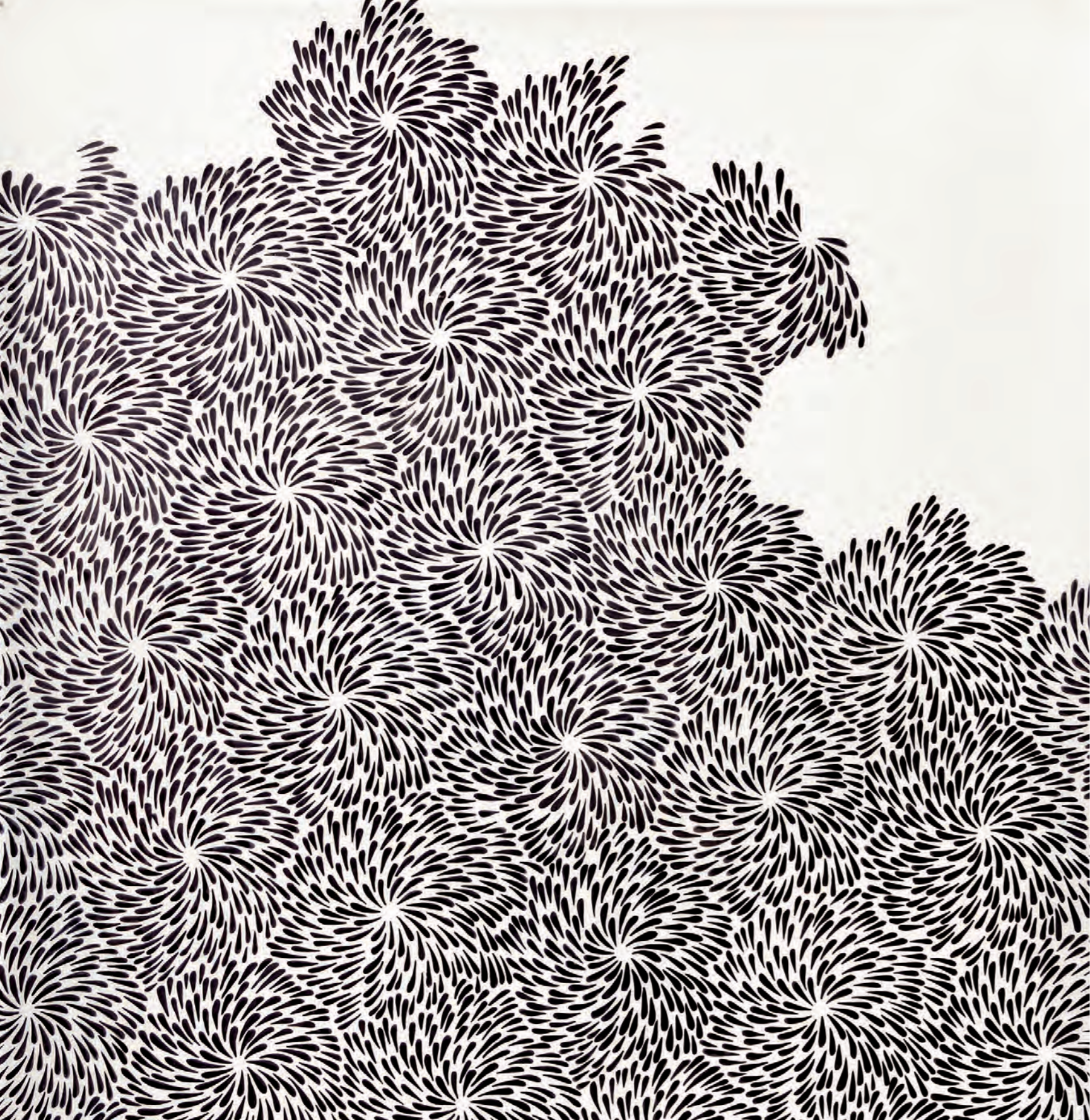
*Josué and Tamara, 2014*  
Colored pencil, spray paint on paper. 25 x 32 inches  
Courtesy of the Artist



*May, Post Break-up, 2011*  
Oil, gold leaf, collage on wood. 48 x 36 inches  
Courtesy of the Artist



*Rafa, El Unico, 2013*  
Oil on wood. 48 x 24 inches  
Courtesy of the Artist



## Carole Silverstein

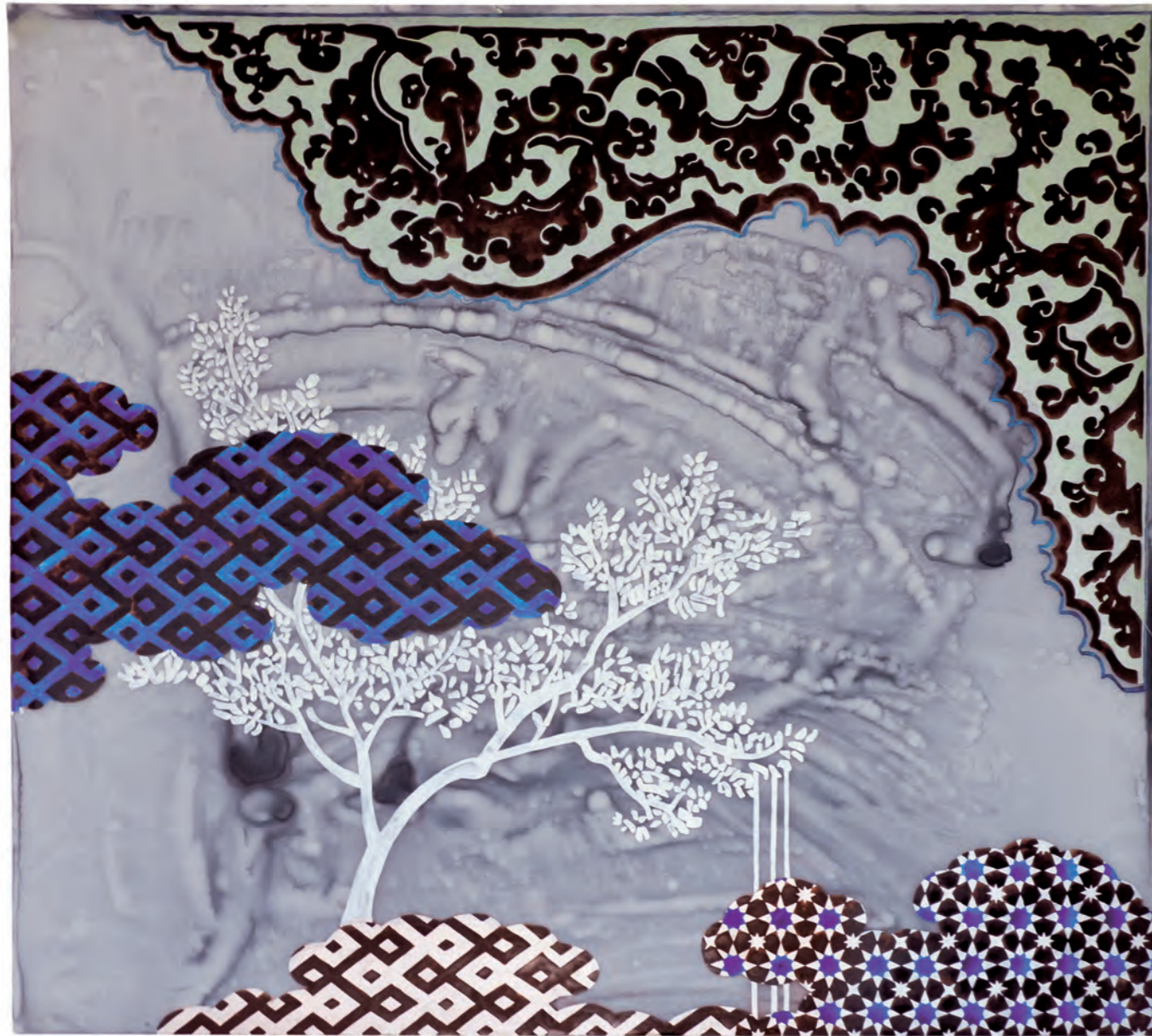
### BIOGRAPHY

Carole Silverstein is a Los Angeles based artist who has exhibited in galleries and alternative venues throughout the United States, including New York City, Los Angeles, Chicago, and San Francisco. Additionally, she has shown her work in an exhibit which travelled to London, Paris, Berlin, Manila, Capetown, and Johannesburg. She received her MFA degree from Queens College, CUNY in New York City and her BFA degree from The School of The Art Institute of Chicago, with additional study at the International School of Art in Montecastello di Vibio, Italy. In 1999, a book collaboration of her collages and the poetry of Jim Henderson was published entitled *Clearly These Clouds*. Her works are in the collections of Citibank, Art in U.S. Embassies (U.S. Embassy Djibouti), Art For Healing, Inc., San Francisco, The Salser Family Collection, and numerous private collections. She lives with her husband and son in Los Angeles.

### STATEMENT

My paintings delve into ornament and decoration to deeply explore the spiritually symbolic systems of the various cultural landscapes from which they derive. They are trance-like, densely layered, and painted by hand with acrylic inks on mylar, a surface which allows for translucency and reflectance. Using ornamental forms from various cultures including Islamic geometries, Japanese cloud patterns, Spanish interlace, I explore ideas of sameness and difference, harmony and discord, the human and the divine. My juxtapositions show an interest between divergent belief systems and their points of contact. In these rich and luminous surfaces I intend to create labyrinthine experiences and spaces of hand-made seduction and extravagance designed to invite sensuous dreaming. Other influences informing my work and life are Feminism, Buddhism, Yoga, and other mystical traditions.

*a subtle body* [detail], 2011  
Acrylic Ink on Mylar, mounted on white aluminum. 40 x 36 inches  
Courtesy of the Artist

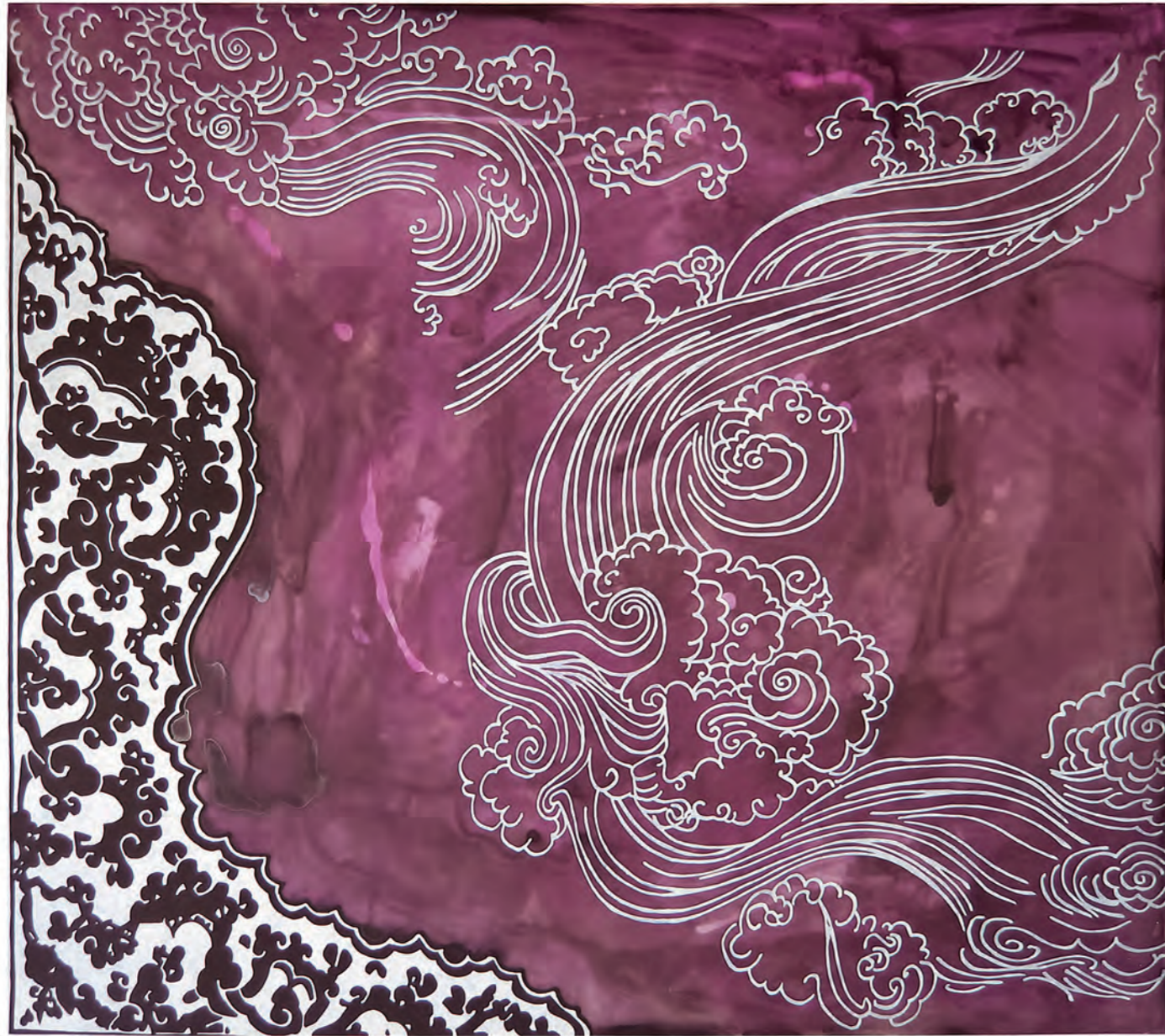


*a reservoir of moonstone, 2014*  
Acrylic Ink on Mylar, mounted on white aluminum. 36 x 40 inches  
Courtesy of the Artist

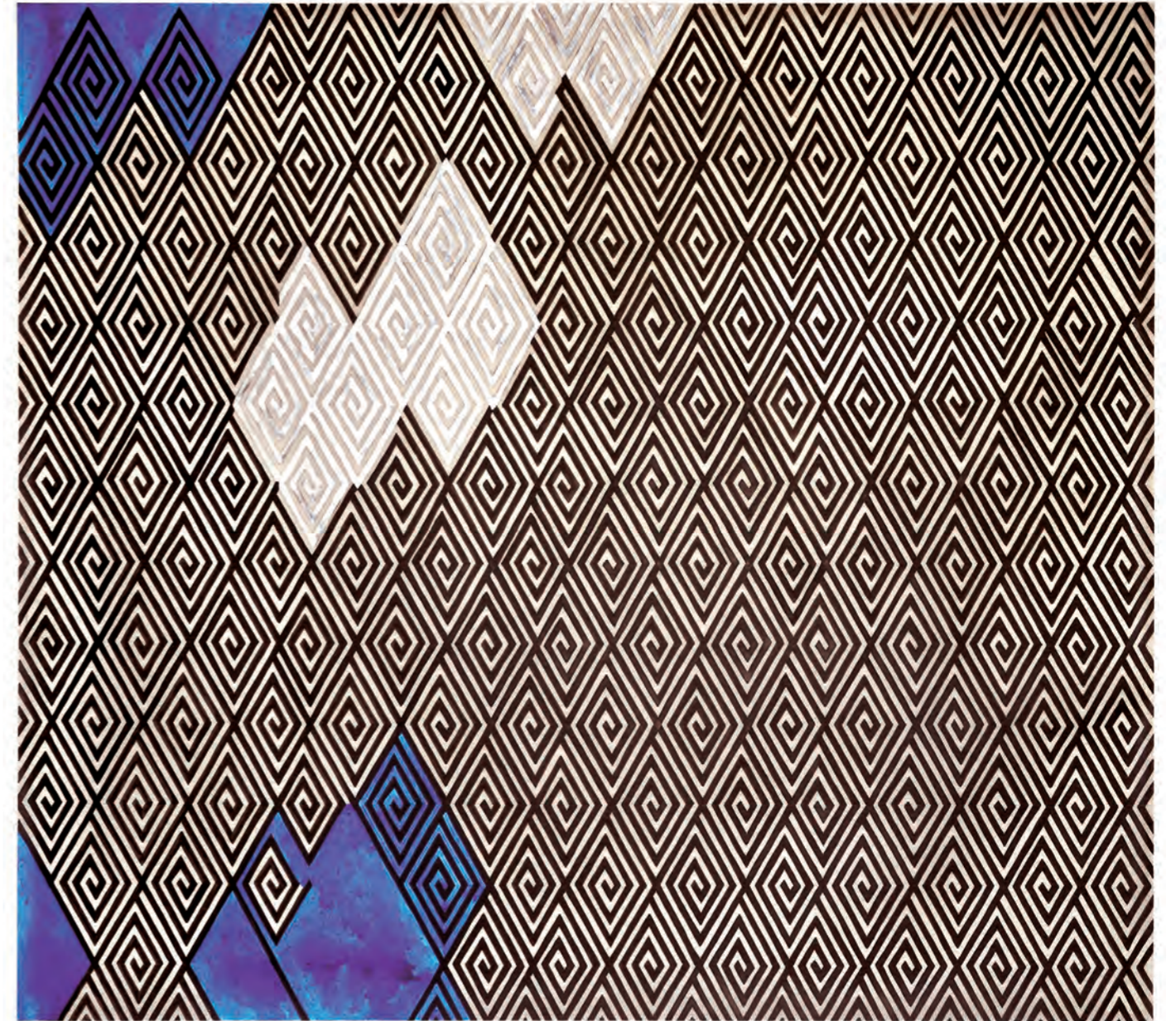


*at the jeweler's we try on miniature landscapes, 2013*  
Acrylic Ink on Mylar, mounted on white aluminum. 42 x 30 inches  
Courtesy of the Artist

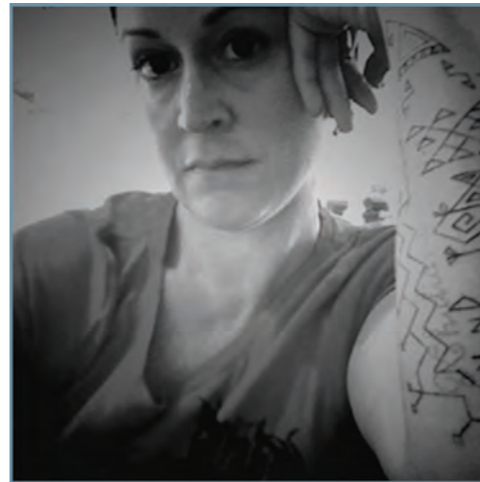




*floating world*, 2013  
Acrylic Ink on Mylar, mounted on white aluminum. 36 x 40 inches  
Courtesy of the Artist



*indra's net*, 2013  
Acrylic Ink on Mylar. 36 x 40 inches  
Courtesy of the Artist



## Alexis Zoto

### BIOGRAPHY

Alexis Zoto's work is inspired by her Albanian Orthodox heritage and her experiences as a woman, artist, educator, wife and mother living in Los Angeles, California. Her art deals with themes of acculturation and feminism. Often she pair stories from antiquity with family lore to create works that manifest themselves as contemporary baroque assemblages that appear fragile and robust all at once. Alexis Zoto has shown widely in Los Angeles, as well as nationally and internationally. She recently made a site specific installation for the Tom Bradley International Terminal at the Los Angeles International Airport. Her work was recently selected for a cultural exchange exhibition between Los Angeles and Prague and an exhibition in Berlin. Alexis Zoto was born in Philadelphia, Pennsylvania and currently lives and works in Los Angeles, California. She currently teaches at the University of Southern California Gayle Garner Roski School of Art and Design.

### STATEMENT

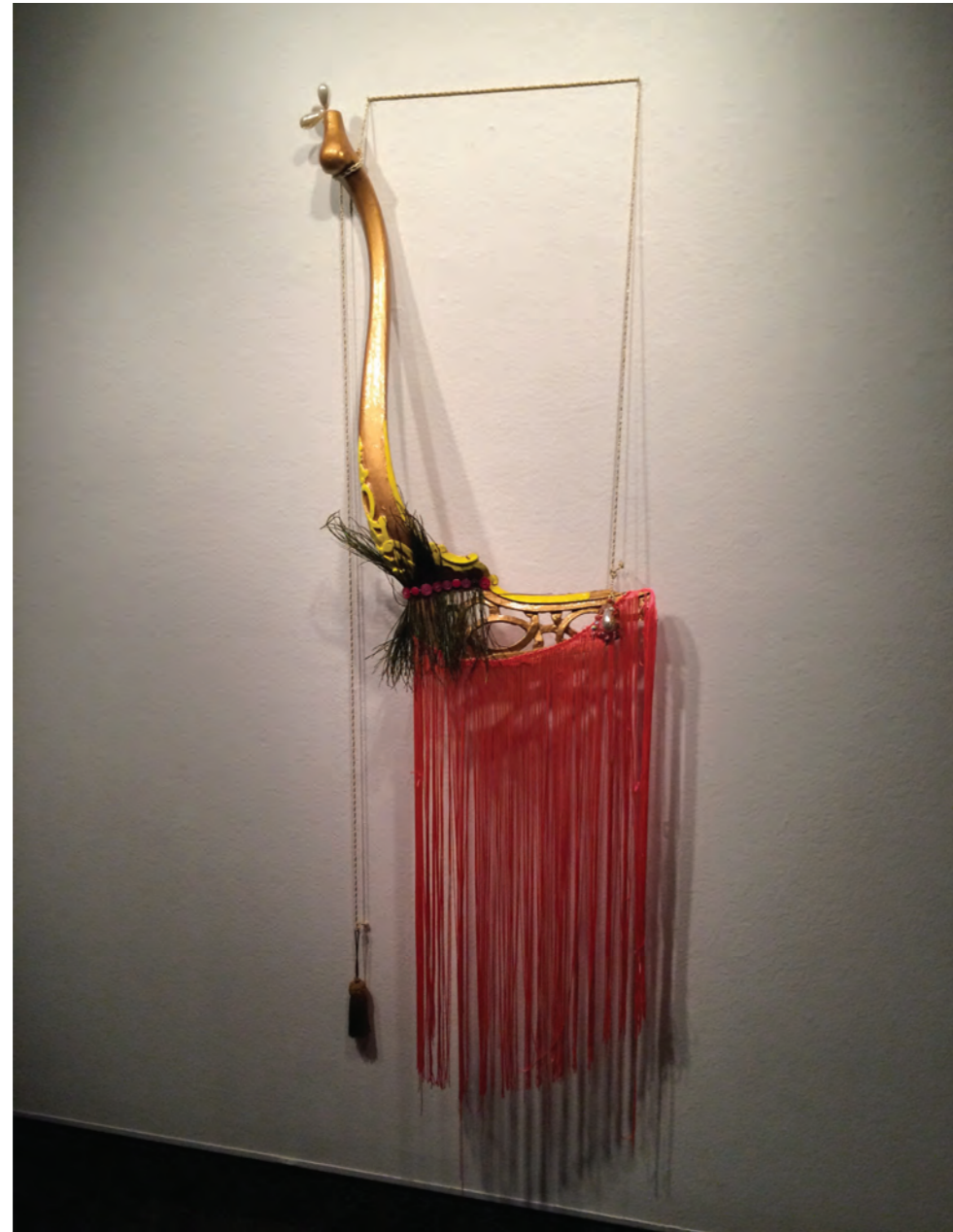
My work is inspired by my ethnic heritage (Albanian Orthodox), art history, and antiquities as well as family stories and my own experiences as a woman, wife and mother. My work is distinctly feminine and feminist. The starting point of the work is found materials and cautionary tales often about highlighting the differences between the 'old country' and the 'States', or the idea that the ethnic culture of my family is somewhat a phantom or creation. I add to this conversation my continual investigation of art history by implementing appropriate visual references. Drawing from both from high and low culture as a source of inspiration and materials, I use in my work buttons, birds, lace, plates, chandelier and furniture parts and glass evil eyes.

Living in an international city like Los Angeles, I am reminded everywhere the choices immigrants make in what part of their culture they hold on to and what part is discarded, and what part of the US culture is embraced or rejected. It is stunning to see what has remained the same for immigrants since when my grandparents came during World War II and what has changed. I enjoy how this is expressed visually- how one shows one has 'made it' in America.

*Esurient Love (north wall) [detail], 2013*

Mylar, fluorescent vinyl, chandelier. 15 x 12 x 10 feet

Courtesy of Artist. Installed in the study of the Williams' residence in the Holmby Hills neighborhood of Los Angeles, California



*Delirium and Longing*, 2013  
Peacock feathers, buttons, artificial pearls and found objects. 55 x 29 x 9 inches  
Courtesy of the Artist



*Bittersweet Satisfaction*, 2013  
Artificial birds, artificial flowers, artificial grapes, and found objects. 6 x 4 x 4.5 feet  
Courtesy of the Artist. Installed at Kruglak Gallery in Mira Costa, California



*She is the Column*, 2014  
Chandelier, plaster, Swarovski crystals, mylar, and found objects. 31 x 8.5 x 8.5 feet  
Courtesy of the Artist. Installed at the Kruglak Gallery in Mira Costa, California



*Vriska's Pillow*, 2012  
Found headboards and footboard, vinyl, mylar, buttons beads and found objects. 24 x 6 x 4.5 feet  
Courtesy of the Artist. Installed at Los Angeles International Airport (LAX), Los Angeles, California. Photo by Kelly Barrie





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