



# New American Paintings

JURIED EXHIBITIONS-IN-PRINT

157

December/January

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# 157



**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.

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## MFA Annual

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## Midwest

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## West

AZ, CO, ID, KS, MT, ND, NE, NM, NV, OK, SD, TX, UT, WY

## Pacific Coast

AK, CA, HI, OR, WA





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Front cover: Weinreb, p174      Back cover: Warren, p146

Recent Jurors:

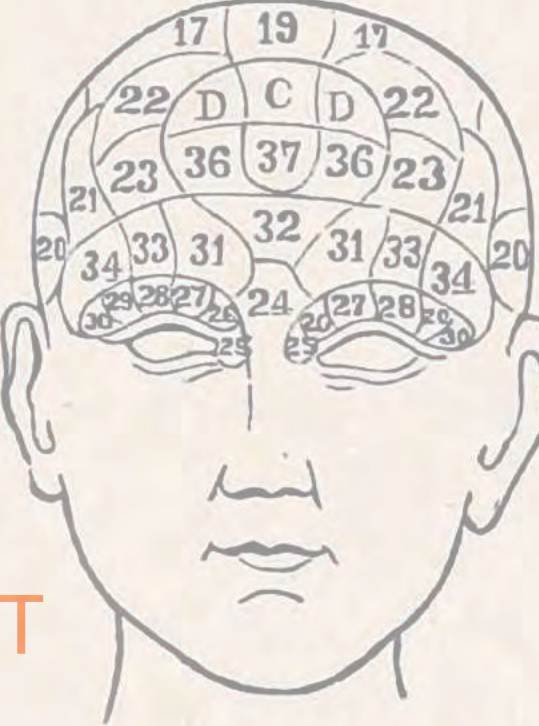

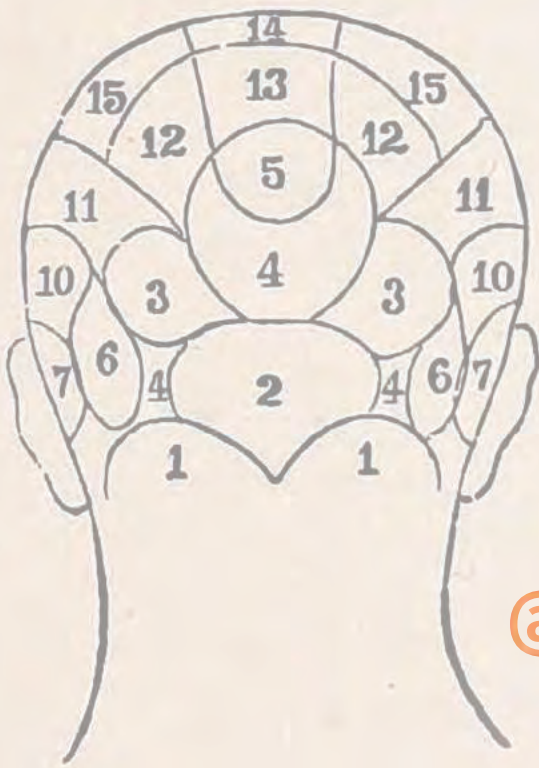
<b>Nora Burnett Abrams</b> Museum of Contemporary Art Denver	<b>Arnold Kemp</b> School of the Art Institute of Chicago
<b>Bill Arning</b> Contemporary Arts Museum Houston	<b>Miranda Lash</b> New Orleans Museum of Art
<b>Janet Bishop</b> San Francisco Museum of Modern Art	<b>Al Miner</b> Museum of Fine Arts, Boston
<b>Staci Boris</b> Elmhurst Art Museum	<b>Dominic Molon</b> RISD Museum of Art
<b>Nina Bozichnik</b> Henry Art Gallery	<b>Sarah Montross</b> deCordova Sculpture Park and Museum
<b>Steven L. Bridges</b> Eli and Edythe Broad Art Museum	<b>René Morales</b> Pérez Art Museum Miami
<b>Dan Cameron</b> Orange County Museum of Art	<b>Barbara O'Brien</b> Kemper Museum of Contemporary Art
<b>Cassandra Coblentz</b> Independent curator	<b>Valerie Cassel Oliver</b> Virginia Museum of Fine Arts
<b>Eric Crosby</b> Walker Art Center	<b>Katie Pfohl</b> New Orleans Museum of Art
<b>Susan Cross</b> MASS MoCA	<b>Raphaela Platow</b> Contemporary Arts Center, Cincinnati
<b>Dina Deitsch</b> deCordova Sculpture Park and Museum	<b>Monica Ramirez-Montagut</b> San Jose Museum of Art
<b>Lisa Dorin</b> Williams College Museum of Art	<b>Veronica Roberts</b> Blanton Museum of Art
<b>Anne Ellegood</b> Hammer Museum	<b>Michael Rooks</b> High Museum of Art
<b>Lisa D. Freiman</b> Institute for Contemporary Art, Virginia Commonwealth University	<b>Alma Ruiz</b> Museum of Contemporary Art, Los Angeles
<b>Evan Garza</b> Blanton Museum of Art	<b>Kelly Shindler</b> Contemporary Art Museum St. Louis
<b>Rita Gonzalez</b> Los Angeles County Museum of Art	<b>Anna Stothart</b> The Institute of Contemporary Art/Boston
<b>Alison Hearst</b> Modern Art Museum of Forth Worth	<b>Catherine Taft</b> LA><ART
<b>Laura Hoptman</b> The Museum of Modern Art, New York	<b>Julie Rodriguez Widholm</b> Museum of Contemporary Art Chicago

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Joanne Ji Young Kim  
Lyn Liu  
Lizzy Lunday  
Maud Madsen  
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Ricardo Partida  
Kate Pincus-Whitney  
Noah Schneiderman  
Brea Weinreb  
Mikey Yates

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Chowdhury p46

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New  
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## Editor's Note

The juror of Issue #157 was Dominic Molon, Richard Brown Baker Curator of Contemporary Art at the RISD Museum. I have known Dominic for close to twenty years, and in an art world filled with all sorts of characters, he is one of most intelligent and genuinely down to earth individuals that I have had the pleasure of working with. Dominic loves to look, and as the content of Issue #157 reveals, he is open to a myriad of aesthetic viewpoints. Taken as a whole, I believe that this is one of the strongest Issues of *New American Paintings* we have released to date. It also offers strong evidence that the West Coast is now home to a new generation of extraordinary artistic talent.

I had the opportunity to spend a week in Los Angeles recently, and it was remarkable to see how this ascendant art "capital" has bloomed, even in the face of COVID-19. Just a decade ago, there were only a handful of commercial galleries whose programming was consistently notable. Now, LA is home to dozens of thriving galleries, with more opening all the time. As I write this, a host of East Coast galleries—David Zwirner, The Hole, Sargent's Daughters, and Shrine among them—have just opened, or announced plans to open, LA outposts. The bubbling energy in the city's art scene is palpable. During my time there, I attended Frieze and the Felix Art Fair, both of which were teeming with activity and, presumably, commerce. This is all very good news for artists.

Over the years, many gallerists I know have bemoaned the lack of a hometown collector base in LA. That situation has clearly changed. There is a new generation of collectors emerging in LA

who are active and engaged. While there, I had the opportunity to visit with several young collectors and I was impressed with the diversity of the acquisitions I saw. Sure, there were certain artists that I encountered in multiple collections, but I was more struck by the individual decisions that were being made. Instead of trophy filled rooms, I saw highly considered selections of objects that made sense collectively.

On a final note, I want to, once again, apologize to the artists featured in Issue #157 for the unavoidable circumstance of having to release this issue in digital form only. I am well aware that this is a disappointment. The good news is that our other digital releases received thousands more views than the publication typically receives in printed form. ■

Enjoy the issue!

Steven Zevitas  
Editor & Publisher





Noteworthy:

# Joanne Ji Young Kim

Juror’s Pick p100

The older one gets, the more one tries to recapture memories of days gone by. This element of longing and psychological restoration informs the paintings of Joanne Ji Young Kim. Rendered largely in rich deep blues and greens, her images summon profoundly affecting recollections from her past in dramatically dynamic compositions. While she develops her figures and their surroundings with a sense of playfulness and innocence, the dark hues and off-kilter perspectives lend her paintings a haunting and sublime quality that suggests how troubles and traumas characterize even the most blissful childhoods. ■



# Raneee Henderson

Editor’s Pick p86

I was already intrigued with Henderson’s practice when I recently had the opportunity to visit her studio, and now I’m hooked. Her process is notable; she begins each work in a sort of sensory deprivation mode, eyes blindfolded and ears plugged. This “detachment” allows her to strip away academic modes of looking and discover a given work’s essence in a more intuitive way. Henderson has developed a highly personal lexicon of charged symbols—from peanuts to millipedes—that occupy space with her subjects. Her paintings are about resistance—resistance to the status quo and to the ways in which our own personal histories can define us, if we let them. ■



# Winners: Pacific Coast Competition 2021

Juror: Dominic Molon, Richard Brown Baker Curator of Contemporary Art,  
RISD Museum of Art, Providence, RI

Juror’s Selections:

Nicole Irene **Anderson** | Miguel **Arzabe** | Meegan **Barnes** | Jason **Burgess** | Erin E. **Castellan**  
Aleah **Chapin** | Mike **Chattem** | Srijon **Chowdhury** | Hye-Shin **Chun** | Cindy **Craig**  
Gwynna **Dille** | Kohshin **Finley** | Juan **Flores** | Ricardo **Galvan** | Rebekah **Goldstein**  
Benjamin S. **Gordon** | Michael **Haight** | Ranee **Henderson** | David **Hendren** | Ramiro **Hernandez**  
Jackson **Hunt** | Joanne Ji Young **Kim** | John **Koller** | dani **lopez** | John **Mills**  
Patti **Oleon** | Michael **Reeder** | Devin **Reynolds** | Viktoria **Romanova** | Dusty **Rose**  
David **Schell** | Emilio **Villalba** | Lindsey **Warren** | Marion **Wesson** | Julia W. **White**

Editor’s Selections:

Katja **Farin** | Kate **Pincus-Whitney** | Matt **Reiner** | Taravat **Talepasand** | Brea **Weinreb**





Juror's Comments

Dominic Molon

Richard Brown Baker Curator of Contemporary Art, RISD Museum of Art, Providence, RI

How does one paint in a pandemic? Perhaps the better question is, how *doesn't* one paint in a pandemic?

Quarantines and obligatory lockdowns in our homes would provide an ideal excuse for even the most aesthetically disinclined to get some pigment, a brush, and canvas and have a go. The past two years have been characterized by bunkering into our domestic space—with a sudden increase of scrutiny and reassessment of those confines ensuing—and followed by tentative, then insistent—and not always advisable—reentries into the outside world, masked, distanced, and hopefully vaccinated, in the attempts to restore a semblance of pre-March 2020 normalcy.



Image Credit: Walead Beshty

Painting has always brilliantly negotiated the interior/exterior dynamic, developing genres such as still-life, landscape, and plein-air that celebrate the virtues of both indoor and outdoor experiences. Recent times have also seen seismic shifts in the political fortunes and dimensions of the United States, as well as the overdue and incomplete—yet tangible and substantive—reckonings with inequalities of race, sexuality, and gender identities. Like the rest of us, painters and artists engaging with paint have witnessed and internalized our extraordinary times through an increasingly dizzying array of experiential prisms, from the ever ideal direct participation with the world, to Instagram, TikTok, Twitter, and other information sharing platforms viewed at roughly 5-1/2 x 2-3/4 inches. However, the new complexities of our current reality suggest that taking up the painter's tools—tempting though it may be—is better left to the artists than the amateurs.

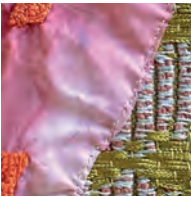
Many of the techniques and conceptual and rhetorical strategies that inform contemporary painting have remained consistent over the past few decades, despite numerous dramatic changes in both the content of what we see and the ways in which we see it. These aesthetic sensibilities and considerations inform much of the work represented in this edition of *New American Paintings*. Among the most significant is the use of familiar compositions and techniques to address the erasure or exclusion of certain representations throughout art history. This is particularly evident in the work of Kohshin Finley, whose images engage with a legacy of portraiture from the recent and distant past, yet feel utterly of the moment given their precise rendering of subtle details of pose, gesture, and clothing.

Other artists, such as Miguel Arzabe, Erin E. Castellan, John Koller, and dani lopez, explore the boundaries of what constitutes painting through a hybridization of the medium with other formats and modalities. A crossover with fabric or textiles is involved in most of these instances, proceeding naturally from painting's standard use of canvas or linen as a surface but expanding enthusiastically and ingeniously outward from there. Paintings as radically different as those by Aleah Chapin, Ramiro Hernandez, and Jason Burgess all share an emphasis on the material and tactile qualities of painting to accentuate and intensify meditations on the body and our physical experience of the world.

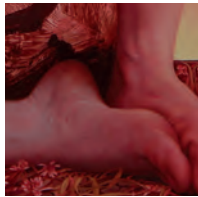
In addition, abstraction characterizes the work of Rebekah Goldstein, David Hendren, and Marion Wesson and remains an unsurprising stalwart presence in painting, demonstrating its enduring ability



Finley p61



Castellan p34



Chapin p37



Wesson p149



Haight p82



Romanova p129

“Many of the techniques and conceptual and rhetorical strategies that inform contemporary painting have remained consistent over the past few decades, despite numerous dramatic changes in both the content of what we see and the ways in which we see it.”

to offer opportunities to create and resolve issues of form, contour, texture, and pattern in singularly meaningful ways. With so much pressure placed on art to be representational in both figurative and literal terms—most of which is for the larger good—it is encouraging to see painters continuing to place their faith in the potential for non-objective expression to communicate and connect with an audience. (The aforementioned work of dani lopez is significant in its demonstration of how abstraction can commit to speaking on particularly trenchant issues and concerns, such as queer identity and experience, while remaining non-pictorial.) Other painters, like Gwynna Dille, Juan Flores, Michael Haight, and Michael Reeder, present imagery that is representational yet also untethered from the demands and limitations of this world. In a larger sense, this impulse towards the unusual and irreverent, found in works by Mike Chattem, Dusty Rose, and Emilio Villalba, also becomes a defense against the often oppressive familiarities and routines of the home-bound lives that many of us have been force to lead over the past two years. Rose's *Two Bodies of Work* is particularly notable for its arresting depiction of two naked figures shown only from the waist down, bent over a bed; the title and tone of the painting alludes simultaneously to artistic practice and darker considerations of the sex trade.

As vital as escaping into color, material, and form—or the ridiculous, the incredible, and the absurd—has been during the pandemic, a final word here to recognize the significance of capturing moments,

places, and people that constitute the flow of everyday life. The paintings of Nicole Irene Anderson, Meegan Barnes, Hye-Shin Chun, Viktoria Romanova, and Julia W. White demonstrate the capacity to find great virtues in, and inspiration from, the simple, ordinary, and familiar phenomena of everyday life. With everyone's versions of reality—whether they be grounded and well-founded, completely devoid of sense, or fabricated for personal or political gain—given equal credibility and legitimacy, images that celebrate the wonder of mundane actualities, from people on the street to that of a table setting, provide us with a powerful reassurance in empirical evidence and experience. ■



# Juror's Selections



The following section is presented in alphabetical order.  
Biographical information has been edited.  
Prices for available work may be found on p178.





Nicole Irene Anderson

Because We Win, We are Right | oil on panel, 13 x 9 inches



Nicole Irene Anderson

A Moment of Realization | oil on panel, 9 x 13 inches





Nicole Irene Anderson  
Sacrifice Zone | oil on panel, 8 x 11 inches

Nicole Irene Anderson

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	<b>b. 1993 Cambria, CA</b>
	<b>Education</b>
2017	BFA, California College of the Arts, San Francisco, CA
	<b>Solo Exhibitions</b>
2021	<i>Never Settled</i> , the artist's studio, Santa Rosa, CA
2020	<i>Nicole Irene Anderson</i> , Bump Gallery, Sonoma, CA
2017	<i>Nothing Will Be Impossible for Them</i> , CCA Hubbell Street Galleries, San Francisco, CA
	<b>Two-Person Exhibitions</b>
2018	<i>Nicole Irene Anderson/Avery Caauwe</i> (with Avery Caauwe), Blasted Art Gallery, Santa Rosa, CA
	<b>Group Exhibitions</b>
2021	<i>Through Her Eyes</i> , Gallery 300, Sebastopol, CA
2020	<i>MFA Never</i> , Root Division, San Francisco, CA
2019	<i>Discovered: Emerging Artists of Sonoma County</i> (catalog), Museum of Sonoma County, Santa Rosa, CA <i>The Power of Small Things</i> , Port Angeles Fine Arts Center, Port Angeles, WA <i>If I only had time to tell you</i> , Gallery Route One, Point Reyes Station, CA
2018	<i>Walking The Line</i> , GearBox Gallery, Oakland, CA
2017	<i>50/50: 50 Small Artworks in 50 Days</i> , Sanchez Art Center, Pacifica, CA <i>Please Do Not Move Will Be Back Later!!!</i> , CCA Hubbell Street Galleries, San Francisco, CA
	<b>Award</b>
2019	Discovered: Emerging Visual Artist Grant, Creative Sonoma & Community Foundation Sonoma County, Santa Rosa, CA
	<b>Publications</b>
2020	<i>MFA Never 2020-Root Division</i> , Pg. 15
2019	'Discovered: Emerging Artists of Sonoma County', <i>Creative Sonoma</i> , Pgs. 4-7

My work reflects a sensitivity to human vulnerability. The mysterious, dark qualities of these paintings suggest uncertainty and a kind of inner pain. I aim to trigger a sensory response that evokes memory and a heightened sense of awareness. With my camera in hand, I do lots of traveling with the hope of stumbling onto places that elicit an emotional stimulus. Dwellings, land inflicted with environmental damage or human alteration, historical locations, and the seemingly mundane make their way into my paintings. I find solace in slowing down and taking in these things that stop me in my tracks. Translating my photographs into paint becomes a tactile process of articulating a shared mood or uneasiness of the times. I have especially been drawn to places that show neglect, and painting them becomes a way to empathize and make special the overlooked. I delight in the task of exploring how the conventional material of paint can be manipulated in a way that deeply resonates with the soul of people today—to address a collective anxiety.

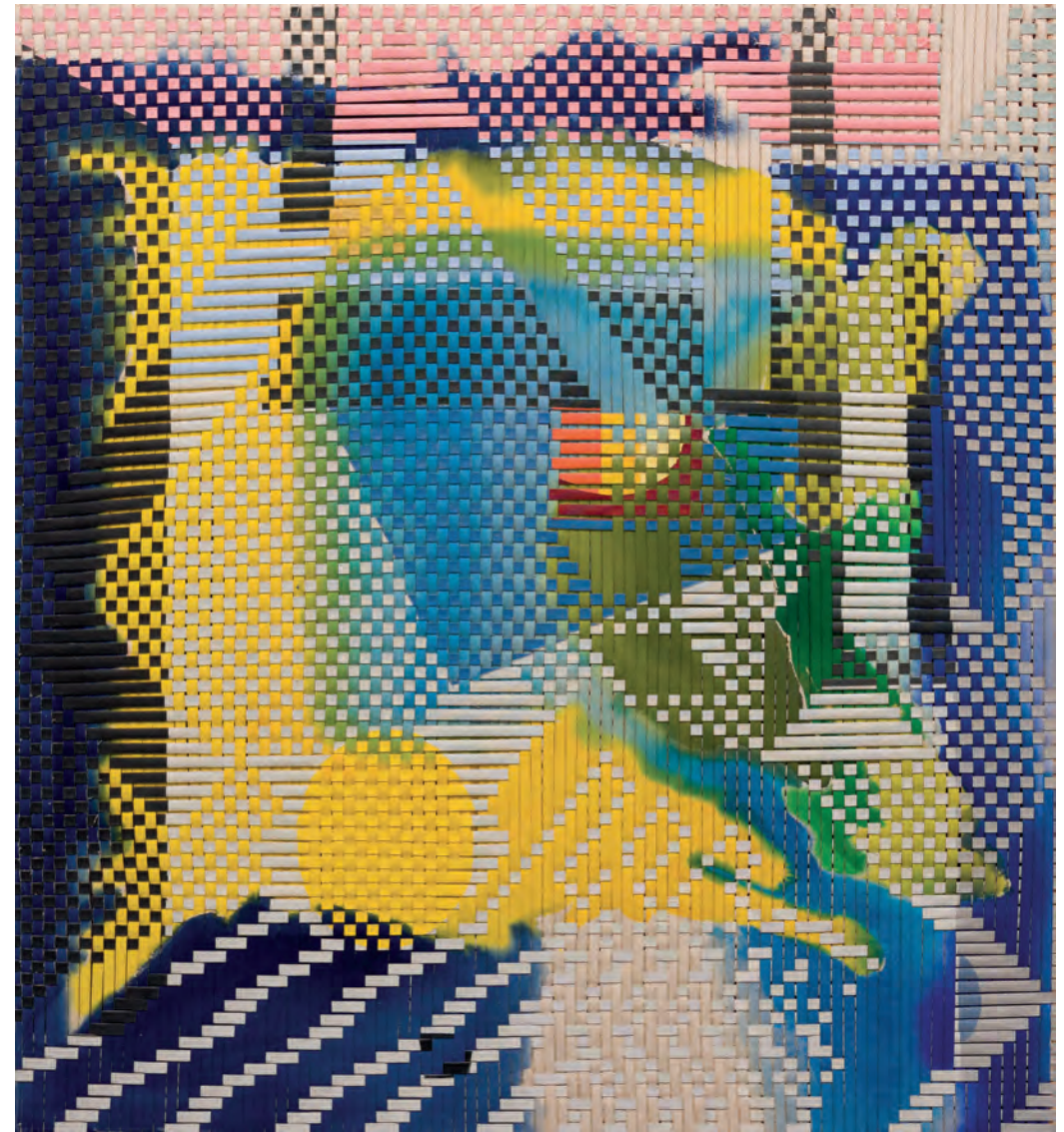






Miguel Arzabe

Cosme | woven acrylic on canvas, 50 x 46 inches



Miguel Arzabe

Isla Del Sol | woven acrylic on canvas, 50 x 46 inches





Miguel Arzabe  
Te Quiero Inti | woven acrylic on canvas, 48 x 60 inches

## Miguel Arzabe

Oakland, CA  
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b. 1975 St. Louis, MO

### Education

- 2010 MFA, University of California, Berkeley, CA  
2000 MS Environmental Fluid Dynamics, Arizona State University, Phoenix, AZ

### Residency

- 2010-12 Headlands Center for the Arts, Sausalito, CA

### Solo Exhibitions

- 2021 *Tejido Cultural*, Shulamit Nazarian, Los Angeles, CA  
*Cóndor de Cuatro Cabezas / Four-Headed Condor*,  
Johansson Projects, Oakland, CA  
2016 *Cultural Fabric*, DeYoung Museum, San Francisco, CA  
2013 *El otoño mío es tu primavera*, Center for Contemporary Art,  
Santa Fe, NM

### Group Exhibitions

- 2020 Geumgang Nature Art Biennale, Gongju, South Korea  
2019 Resonance: Lyon Biennial, Musée d'art contemporain de  
Lyon, Lyon, France  
2016 *Perhaps We Could Chat Through a Few Specifics*, FIFI  
Projects, Mexico City, Mexico  
2011 *Hors Pistes 2011*, Centre Pompidou, Paris, France

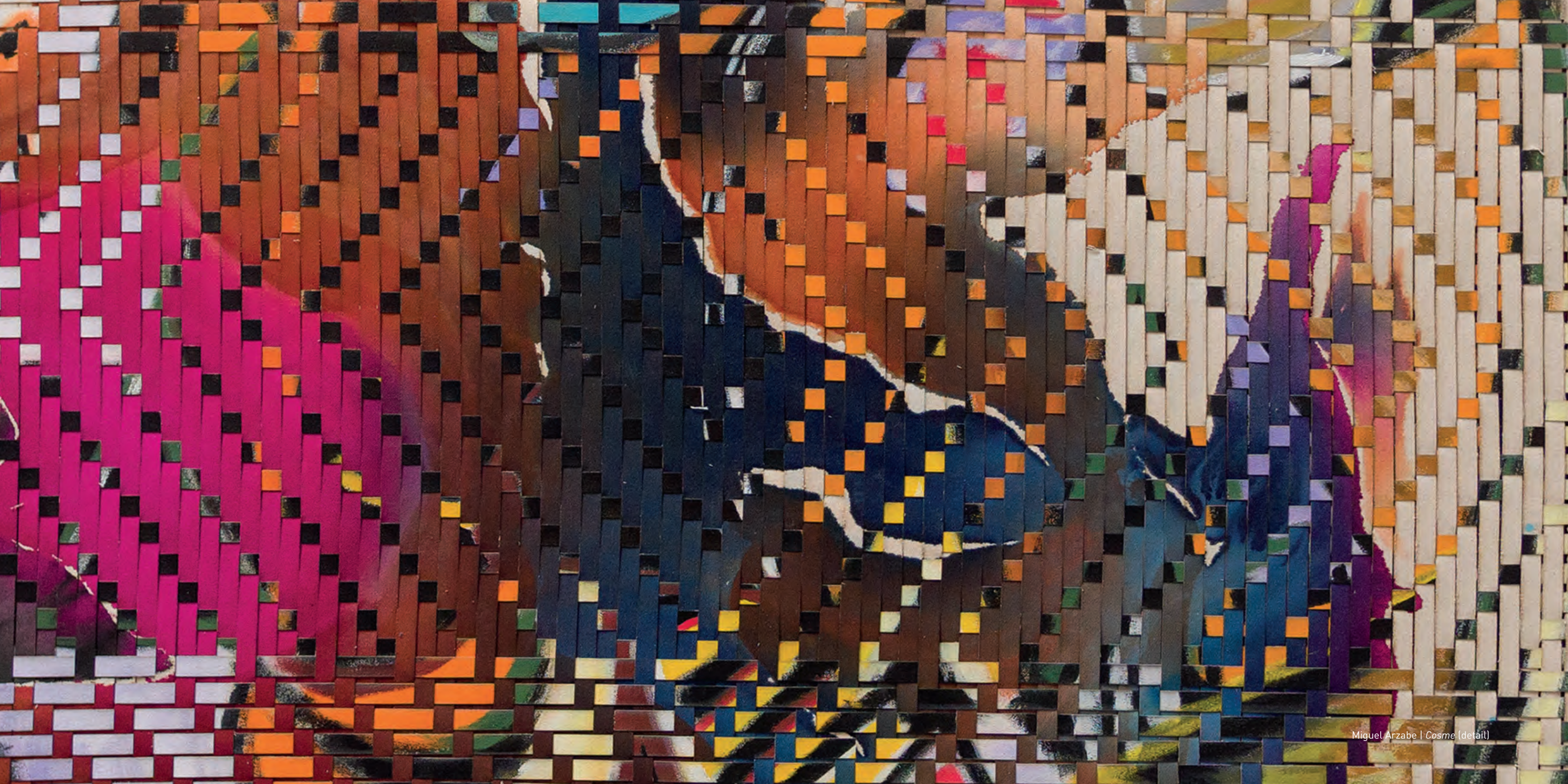
### Collections

- Facebook, Inc.  
YouTube, Inc.  
Albuquerque Museum  
Oakland Museum of California  
San Francisco International Airport

Drawing from the indigenous textile traditions of my Bolivian heritage, I make colorful weavings that emerge from the juxtaposition of contrasting identities. My process begins with research into the Western canon of twentieth century abstract painting, from which I select works that I methodically analyze, deconstruct, and reverse-engineer. Using these works as reference material, I paint my own acrylic paintings on canvas. Then, I cut the paintings into strips and weave them together by hand, merging two different works into a unique composition. My technique and motifs are informed by my research into the varied forms of Andean weaving, a textile tradition with remarkable longevity that continues to evolve and convey cultural narratives through waves of colonization, assimilation, and industrialization. My process emerged as a way for me to honor the indigenous culture within my Mestizx identity while confronting the dominant narrative of Western art.











Meegan Barnes

On Broadway | acrylic and oil on canvas, 48 x 36 inches



Meegan Barnes

Highland Park Hardware | acrylic on canvas, 48 x 36 inches





Meegan Barnes  
 Gold Palace | acrylic and oil on canvas, 48 x 36 inches

# Meegan Barnes

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	<b>b. 1973 San Francisco, CA</b>
	<b>Education</b>
1996	BFA, California College of the Arts, San Francisco, CA
	<b>Solo Exhibition</b>
2020	<i>Sculptures and Paintings</i> , Kantor Gallery, Los Angeles, CA
	<b>Group Exhibition</b>
2021	<i>GOALS</i> , La Loma Projects, Los Angeles, CA

I am a Los Angeles-based painter, inspired by my immediate surroundings in downtown LA, where I live and work. My work is a celebration of diversity, humanity, and the constantly evolving and devolving city of LA. I hope to provoke thought and conversation about everything from homelessness and gentrification, to social injustice, consumerism, pop culture, and body positivity.

Barnes







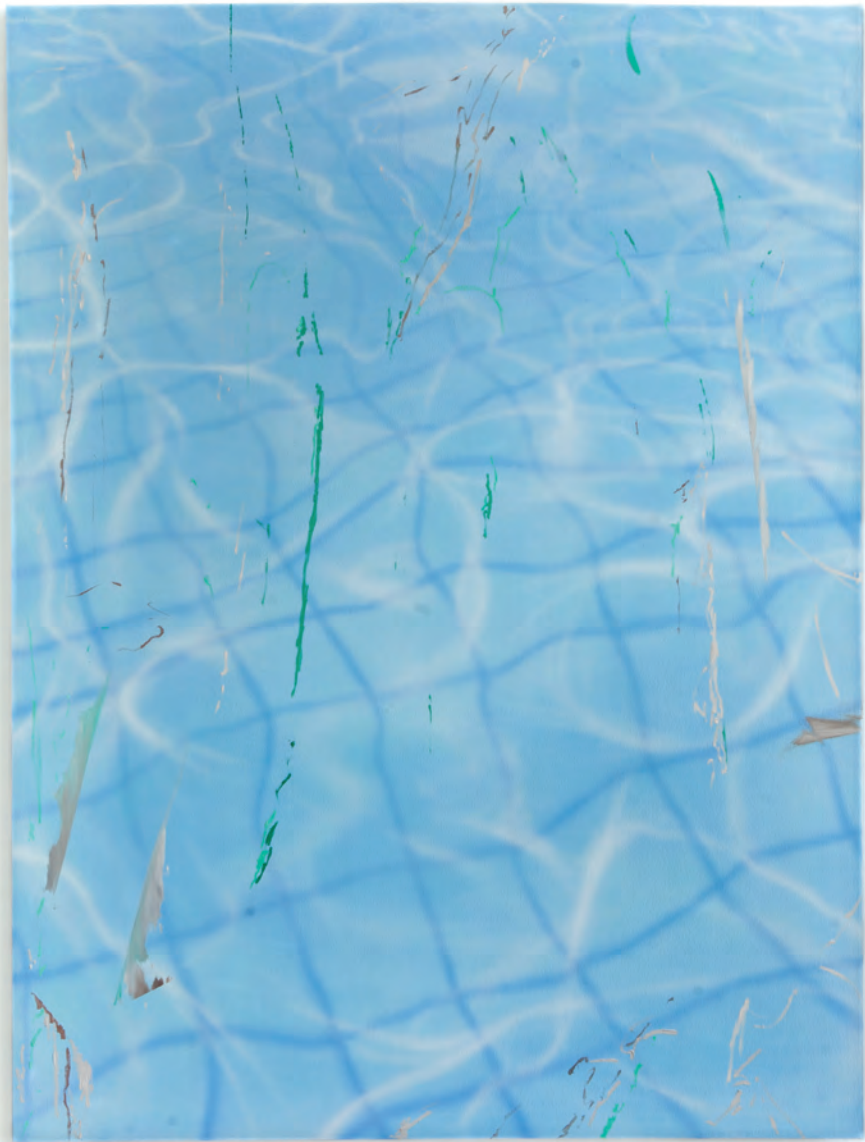
**Jason Burgess**

seduction | oil and acrylic on canvas, 48 x 36 inches



**Jason Burgess**

dream rhythm | oil and acrylic on canvas, 40 x 30 inches



Jason Burgess  
a set piece | oil and acrylic on canvas, 48 x 36 inches

## Jason Burgess

Los Angeles, CA  
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	<b>b. 1984 Anniston, AL</b>
	<b>Education</b>
2020	MA, European Graduate School, Saas-Fee, Switzerland
2008	BA, University of Alabama, Tuscaloosa, AL
	<b>Residency</b>
2010	MMX, Berlin, DE
	<b>Solo Exhibitions</b>
2016	<i>tea service</i> , Harmony Murphy Gallery, Los Angeles, CA
2015	<i>Distancedistanatdissent</i> , 65 Middle, Gloucester, MA
	<b>Two-Person Exhibitions</b>
2015	<i>New Work</i> (with Joseph Huppert), Harmony Murphy Gallery, Los Angeles, CA
	<b>Group Exhibitions</b>
2018	<i>Dulce dientes</i> , Rainbow in Spanish, Los Angeles, CA
2017	<i>LANDSCAPE MODERN OIL PAINTING CANVAS PAINTING ABSTRACT OIL PAINTING WALL HANGING</i> , Jir Sandel, Copenhagen, DK
2011	<i>Cash &amp; Carry</i> , MMX, Berlin, DE <i>Greener on the Other Side</i> , Organhaus, Chongqing, China <i>PeTitle</i> , n00b galerie, Berlin, DE
2010	<i>Statement of a Façade</i> , Space One Eleven, Birmingham, AL
	<b>Collection</b>
	Rema Hot Mann Foundation

Painting can be said to be the use, extraction, creation, and presentation of affects. It is an attempt at translating the infinite into the finite. The digital screen challenges art and painting specifically in the realm of appearances, but screen vision is experienced as information translated into the visible. Affect is reduced to the presentation of information; any new technology that uses appearance issues a specific challenge to art. They are of the same concern: imitation, appearance, and simulation. But art is singular in its presentation of affect, irreducible to simply information. The simulated space of screen vision is an event of appearance; a translation of the real into information; a presentation of data. It is only affect—the becoming universe of affect—that challenges screen vision with a counter gift of form irreducible to the code. My painting uses the concept of screen vision-simulated space against itself. A reverse challenge to the challenge of techne. Rip the same from the same.







Erin E. Castellan

Pastel Prism | thread and acrylic on fabric, 23.5 x 20 inches



Erin E. Castellan

Softly Now | thread, beads, and acrylic on fabric, 24 x 16 inches





Erin E. Castellan  
Skin in the Garden | hand-embroidery, fabric collage, and acrylic paint on hand woven fabric, 10 x 10 inches

# Erin E. Castellan

Republic, WA  
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**b. 1980 Morgantown, WV**

**Education**  
2012 MFA, Indiana University, Bloomington, IN  
2003 BFA, Rhode Island School of Design, Providence, RI

**Residencies**  
2017 Silver Streak Residency, Bozeman, MT  
2012-13 Arrowmont School of Arts and Crafts, Gatlinburg, TN

**Group Exhibitions**  
2020 *By a Thread*, Tracey Morgan Gallery, Asheville, NC  
*Warp + Weft*, Blue Spiral 1 Gallery, Asheville, NC  
*Textiles: A Social Media*, Brick City Gallery, Missouri State University, Springfield, MO  
2019 *Recall, Recollect, Reconstruct Invitational*, Kyoto International Community House, Kyoto, Japan  
*Coined in the South*, The Mint Museum, Charlotte, NC  
2018 *Materials: Hard + Soft*, International Contemporary Craft Exhibition, Patterson-Appleton Arts Center, Denton, TX  
*Feel and Rhythms* (online), White Columns, New York, NY  
2017 *Extended Engagements*, Cerulean Arts Gallery, Philadelphia, PA  
2016 *Grow[th]*, Ess Ef Eff, Brooklyn, NY

**Publications**  
2020 *New American Paintings*, Issue #142  
2015 *New American Paintings*, Issue #118

In this digital age of slick screens and quick images, I craft physical images that promote slow viewing experiences and intimate, tactile engagements. I am interested in this idea of slow seeing. Particularly, I am interested in how efforts to examine the physical world slowly and carefully can connect humans to each other and their surroundings through empathy and compassion.

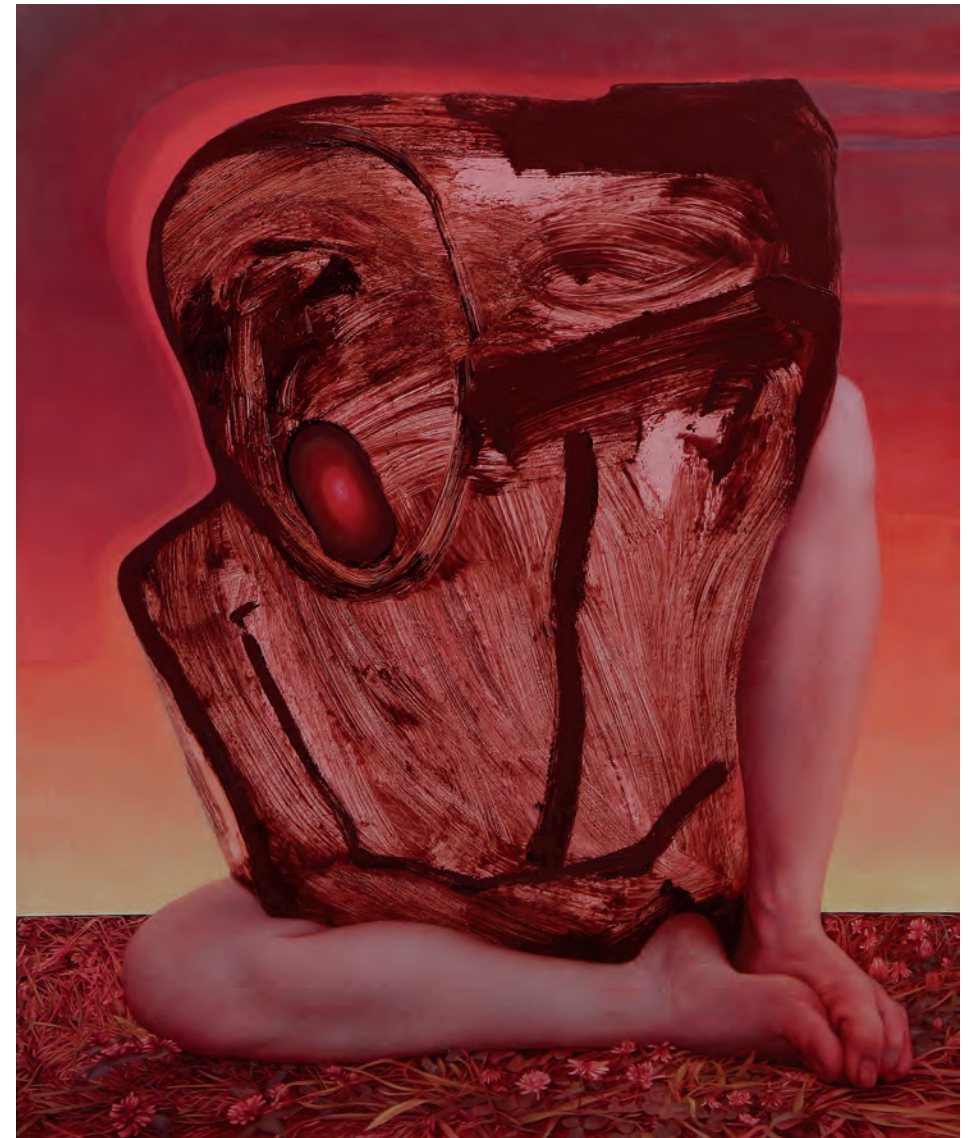
My colorful collages combine hand embroidery, knitting, weaving, beading, and various found and painted fabrics. I mix the flexible with the firm, the fuzzy with the slick, the labored with the spontaneous, and the actual with the illusory. Tactile curiosities, optical illusions, and relationships that connect across forms are slowly revealed to viewers who take their time in looking. These rhythms, tensions, and material transitions are slow pleasures to be savored again and again without a rush for meaning.







Aleah Chapin  
The Prodding | oil on canvas, 48 x 40 inches



Aleah Chapin  
The Purging | oil on canvas, 48 x 40 inches





Aleah Chapin  
The Unearthing | oil on canvas, 48 x 40 inches

## Aleah Chapin

Seattle, WA  
[www.aleahchapin.com](http://www.aleahchapin.com) / [@daleah\\_chapin](https://www.instagram.com/daleah_chapin)

	<b>b. 1986 Seattle, WA</b>
	<b>Education</b>
2012	MFA, New York Academy of Art, New York, NY
2009	BFA, Cornish College of the Arts, Seattle, WA
	<b>Residency</b>
2013	MacDowell Residency, Peterborough, NH
	<b>Solo Exhibitions</b>
2021	<i>Walking Backwards</i> , Flowers Gallery, Hong Kong, China
2019	<i>What Happens at the Edge</i> , Flowers Gallery, New York, NY
2017	<i>Within Wilds</i> , Flowers Gallery, London, UK
	<b>Group Exhibitions</b>
2019	<i>Portraits and Self Portraits by NW Artists 1910-18</i> , Cascadia, Edmonds, WA
2017	<i>Aging Pride</i> , Belvedere Museum, Vienna, Austria
2016	<i>Invitational Exhibition of Visual Arts</i> , American Academy of Arts and Letters, New York, NY
	<b>Awards</b>
2019	Elizabeth Greenshields Foundation Grant, Elizabeth Greenshields Foundation, Montréal, Québec, Canada
2016	The Willard L. Metcalf Award, American Academy of Arts and Letters, New York, NY
2012	BP Portrait Award: First Place, National Portrait Gallery, London, England
	<b>Publications</b>
2019	'Portrait of an Artist' (documentary), <i>Lonely Leap Films</i> / <i>BBC World News</i>
2018	Gosslee, John and Zises, Heather, '50 Contemporary Women Artists', <i>Schiffer Publishing</i>
2014	McCann, Margaret, 'The Figure', <i>Skira/Rizzoli Publishing</i>
2013	Ayers, Robert, 'Aleah Chapin: The Whidbey born artist is one to watch', <i>The Seattle Times</i>
	<b>Represented by</b>
	Flowers Gallery, New York; London; Hong Kong

My work starts with automatic drawings—often with my non-dominant hand—using paint on paper. These images are guided by an instinctive witnessing of self, time, and place. Using my own body and the natural landscapes of my garden and other wild spaces as reference, these sketches turn into larger, more involved paintings. Earth and sky are split distinctly into two planes, and the figure is divided between traditional realism and intuitive expression, providing opposing symbols of solidity and intangibility. My intention is to visualize and embody what it means to be human, and what our relationship is to the world around us, both seen and unseen.







Mike Chattem

Toy Breed | acrylic, colored pencil, paper, and foam core mounted to panel, 20 x 16 inches



Mike Chattem

Acid Brunch | acrylic, colored pencil, paper, and foam core mounted to panel, 48 x 36 inches





Mike Chattem  
Odyssey | acrylic, colored pencil, paper, and foam core mounted to panel, 48 x 36 inches

## Mike Chattem

Los Angeles, CA  
[mikechattemstudio@gmail.com](mailto:mikechattemstudio@gmail.com) / [www.mikechattem.com](http://www.mikechattem.com) / [@mikechattem](https://www.instagram.com/mikechattem)

- b. 1988 Queens, NY**
- Education**  
2006-09 Cleveland Institute of Art, Cleveland, OH
- Solo Exhibitions**  
2016 *Canopy Presents: The Artworks of Michael Chattem*, Canopy Gallery, Cleveland, OH
- Two-Person Exhibition**  
2015 *New Works: Michael Chattem // Matt O'Reilly* (with Matt O'Reilly), The Loop, Cleveland, OH
- Group Exhibitions**  
2021 *I Am A Painting*, SPRING/BREAK Art Show, New York, NY  
*Nomad* (Pop-Up Show), Torrance Art Museum, Torrance, CA  
*I Like to Look*, Curve Line Space, Los Angeles, CA  
*Shitty Heaven*, Santa Josefina, Los Angeles, CA  
*Forging Ahead*, Brewhouse Association, Pittsburgh, PA  
2020 *Galaxy Brain*, St. Joseph, Los Angeles, CA  
*I of LA*, Mash Gallery, Los Angeles, CA  
*Everything But The Kitschen Sync*, La Luz De Jesus, Los Angeles, CA  
*Flat Files*, Ortega y Gasset Projects, Brooklyn, NY  
2016 *From The Ground Up: Surface and Dimension*, Morgan Papermaking Conservatory, Cleveland, OH

Lately, I've been making relief paintings with layers of stacked and carved foam core. They have a dimensionality and texture that are unique and exciting. I sprinkle in photorealistic colored pencil drawings that contrast and play with the quality of the subjects being depicted. The paintings are maximally realized in person and see phenomenological interaction triumph over vacuous screen time. They're like LSD-inspired dioramas mixed with popcorn ceilings: very American, kind of gross, and fun to look at.







Srijon Chowdhury  
The End | oil on linen, 24 x 30 inches



Srijon Chowdhury  
Unicorn Dreaming | oil on linen, 24 x 36 inches





Srijon Chowdhury

Pale Rider | oil on linen, 84 x 192 inches

## Srijon Chowdhury

Portland, OR

**b. 1987 Dhaka, Bangladesh**

**Solo Exhibition**

- 2021 *A Still Life*, Ciaccia Levi, Paris, France  
*Srijon Chowdhury*, Foxy Production, New York, NY
- 2020 *Srijon Chowdhury*, Foxy Production, New York, NY
- 2019 *A Divine Dance*, Anat Ebgi, Los Angeles, CA
- 2018 *Before dreams*, Ciaccia Levi, Paris, France  
*Srijon Chowdhury*, Foxy Production, New York, NY

**Group Exhibitions**

- 2021 *Striving After Wind*, Chapter NY, New York, NY
- 2020 *Severed Symbol*, Deli Gallery, New York, NY  
*Barely Furtive Pleasures*, Nir Altman, Munich, Germany

**Represented by**

Ciacci Levi, Paris, France

I think about the end of the world—an alizarin crimson field covered in burning wildflowers. I don't believe hopefulness is real unless it's dark and sad. A hopeful fantasy that lives in a terrifying reality is true magic, especially if it's funny. A spell is turned.

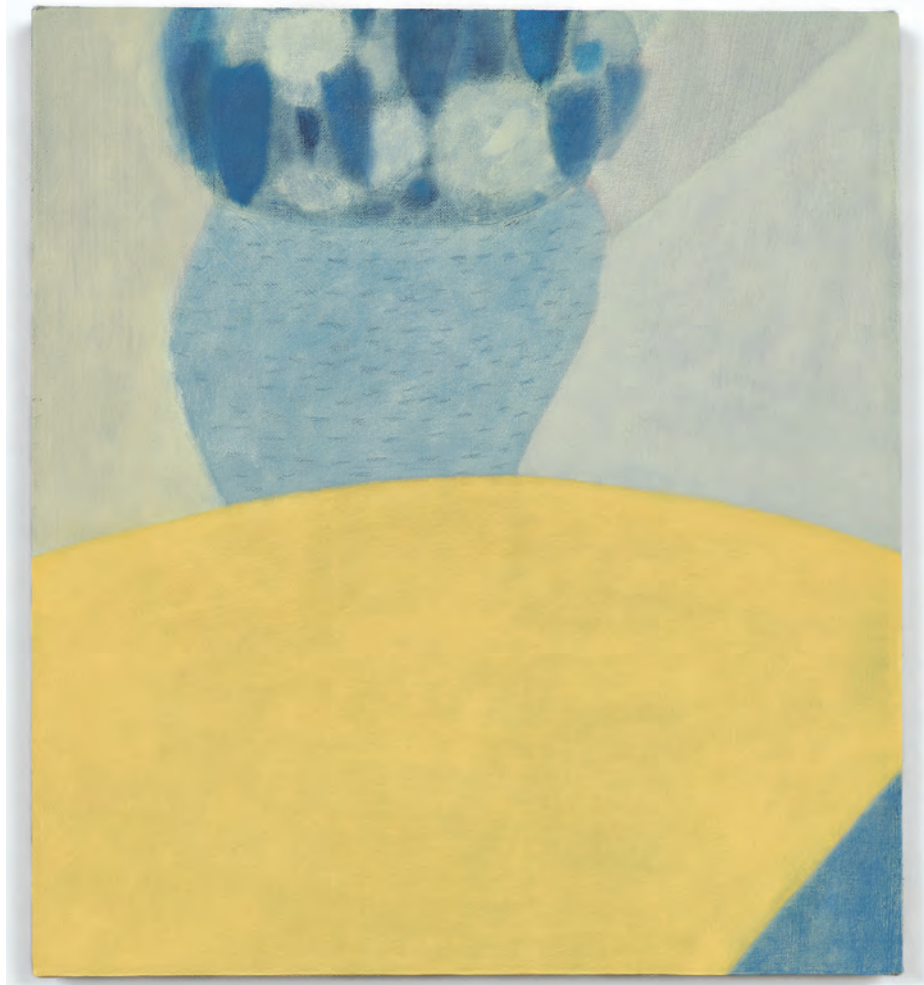
Chowdhury











Hye-Shin Chun

Blue Flowers | oil on linen, 20 x 18 inches



Hye-Shin Chun

A Gathering | oil on canvas, 24 x 20 inches





Hye-Shin Chun  
 Watcher | oil on canvas, 42 x 36 inches

# Hye-Shin Chun

Culver City, CA  
[hschun17@gmail.com](mailto:hschun17@gmail.com) / [www.hyeshinchun.com](http://www.hyeshinchun.com) / [@heyhyeshin](https://www.instagram.com/heyhyeshin)

**b. 1983 Libreville, Gabon**

**Education**

2014 BFA, School of the Art Institute of Chicago, Chicago, IL

**Group Exhibitions**

2020 *VOLTA*, Galería Azur, Madrid, Spain

2014 *Spring BFA Show*, School of the Art Institute of Chicago, Chicago, IL

2012 Selected works for National Association of Schools of Art Design accreditation portfolio review, School of the Art Institute Chicago, Chicago, IL

**Publications**

2017 *ArtMaze Magazine*, Summer  
 Mothes, Kate, 'Hye-Shin Chun', *yngspc*, (online)

In my works, I explore ordinary scenes of everyday life to create a pictorial space that is unreal, and often mysterious, through the language of oil painting. The scenes are based on my memories of familiar objects that, while existing in my physical world, become transformed in response to my emotions via the interplay of forms and colors. Outlines of forms are distorted, dimensions often become flattened, and different hues and tones of colors play with subtle movements of light and placement of objects.

The materiality of oil excites me. I take pleasure in laying down oil on the surface; my excitement and emotions are aroused while applying lead paint to endless shifts in form and color and from a sense of touch that vibrates the pictorial space. I deploy a sense of vitality to mundane scenes from my memories, thereby transforming them into a subjective space that is familiar yet unreal, where invented forms and colors suggest a mystery of personal tendencies and preferences. It is a process of constant introspection.







Cindy Craig  
 Fuck It | acrylic and collage on canvas, 72 x 60 inches



Cindy Craig  
 Kitchen Calamity | acrylic and collage on paper, 23 x 30 inches





Cindy Craig  
Can You Hear Me Now, Dear? | acrylic and collage on paper, 24 x 23 inches

# Cindy Craig

Los Angeles, CA  
310.254.8384  
[cin65@earthlink.net](mailto:cin65@earthlink.net) / [www.cindycraigart.com](http://www.cindycraigart.com) / [@cindycraigarts](https://www.instagram.com/cindycraigarts)

	<b>b. 1965 Berkeley, CA</b>
	<b>Education</b>
1991	BA, University of California, Los Angeles, CA
	<b>Solo Exhibitions</b>
2006	<i>Ephemeral Pleasures</i> , Hunsaker/Schlesinger Gallery, Los Angeles, CA
2005	<i>Divine Excess</i> , Hunsaker/Schlesinger Gallery, Los Angeles, CA
	<b>Group Exhibitions</b>
2021	<i>International Summer Exhibition</i> , The San Diego Museum of Art, San Diego, CA <i>All Media 2021</i> , Irvine Fine Arts Center, California African American Museum, Los Angeles, CA
2019	<i>Winter Group Show</i> , Lora Schlesinger Gallery, Los Angeles, CA
2010	<i>I WANT Candy: The Sweet Stuff in American Art</i> (Traveling show), Woodson Art Museum, Wausau, WI; Fresno Metropolitan Museum, Fresno, CA; Nicolaysen Museum, Casper, WY
2009	State of the Art 2009, National Biennial Watercolor Invitational, Parkland Art Gallery, University of Illinois, Champaign, IL
2008	<i>Paper Beings</i> , Hespe Gallery, San Francisco, CA
2007	<i>I WANT Candy: The Sweet Stuff in American Art</i> , The Hudson River Museum, Yonkers, NY
2006	<i>Public/Private</i> , Jenkins Johnson Gallery, New York, NY <i>Liquid Los Angeles, Currents of Contemporary Watercolor Painting</i> , Pasadena Museum of California Art, Pasadena, CA
	<b>Publications</b>
2010	Martin, Clancy, 'All That Glitters', <i>Harper's Magazine</i> , Vol. 320, No. 1921, Pgs. 58-64
2005	Chattopadhyay, Colette, <i>Art Week</i> , Vol. 36, Issue #2, Pgs. 20-21
2004	Jones, Ph.D., Leslie, 'Step into Wet', <i>Art on Paper</i> , Vol. 8, No. 6, Pgs. 40-45

My darkly humorous collage paintings, created as a form of COVID-19 catharsis, express our shared experience of quiet desperation. Also, there's cake. What more could a girl ask for?

From insatiable consumerism to mind-numbing isolation, I enjoy exploring the struggles and psychology of coping with modern life. I started the project "Milk, Eggs & Tranquilizers" over a year ago when much of the world went into lockdown. The paintings reflect our collective trauma juxtaposed against a child-like, whimsical landscape. It is all meant to remind us that we are not alone in our suffering.







Cindy Craig | Can You Hear Me Now, Dear? (detail)





Gwynna Dille  
This String Around Me | oil on canvas, 72 x 60 inches



Gwynna Dille  
My Ancestral Town | oil on canvas, 48 x 60 inches





Gwynna Dille  
Two Birds, Four People, and This One Stone | oil on canvas, 72 x 72 inches

## Gwynna Dille

Los Angeles, CA  
401.702.2904  
[studio@gwynnadille.com](mailto:studio@gwynnadille.com) / [www.gwynnadille.com](http://www.gwynnadille.com)

b. 2001 Los Angeles, CA

### Education

2023 BFA, Rhode Island School of Design, Providence, RI

This body of work was born from two decades of sitting in front of paintings with my dad, listening to him come up with more and more absurd stories of the magic within them. My work is about contemporary mythology; pulling intimate details of my own life into the stories of glamour and mystery I grew up hearing.

Through the use of oil paint, acrylic mediums, beads, gilding, pattern, and texture, I try to make fantastical figures feel almost tangible.

My paintings are often between five and six feet, creating life-sized spaces that feel shallow like memories.







Kohshin Finley

Essence and Jihaari | oil on canvas, 70 x 56 inches



Kohshin Finley

Adam and Kai | oil on canvas, 70 x 56 inches





Kohshin Finley  
 Marque and Tiffany | oil on canvas, 70 x 56 inches

# Kohshin Finley

Los Angeles, CA  
[studio@kohshinfinley.com](mailto:studio@kohshinfinley.com) / [www.kohshinfinley.com](http://www.kohshinfinley.com) / [@kohshinfinley](https://www.instagram.com/kohshinfinley)

**b. 1989 Los Angeles, CA**

**Education**  
 BFA, Otis College of Art and Design, Los Angeles, CA

**Group Exhibitions**  
 2021 *Black American Portraits*, Los Angeles County Museum of Art, Los Angeles, CA  
*Shattered Glass II*, Jeffrey Deitch Gallery, Miami, FL  
*Feedback*, Jack Shainman: The School, Kinderhook, NY  
*Shattered Glass*, Jeffrey Deitch Gallery, Los Angeles, CA  
 2020 *45 at 45*, LA Louver, Los Angeles, CA  
*Black Voices/Black Microcosm*, CFHill, Stockholm, Sweden  
 2019 *Centennial: 100 Years of Otis College Alumni*, Ben Maltz Gallery, Los Angeles, CA  
*Plumb Line: Charles White and the Contemporary*, California African American Museum, Los Angeles, CA  
*Presence*, Fullerton College, Fullerton, CA  
 2018 *Revolver*, LA Louver, Los Angeles, CA  
 The New Contemporaries, RESIDENCY Gallery, Los Angeles, CA  
 2017 *Flourish*, Mesa Contemporary Arts Museum, Mesa, AZ

**Collections**  
 Beth Rudin DeWoody  
 Try Carter  
 V. Joy Simmons

An LA native and current resident, Kohshin Finley also grew up surrounded by art and creativity. He was raised by parents who are fashion designers and went on to earn a BFA from Otis College of Art and Design.

Known for creating portraits that convey the power and beauty of his subjects, as well as a sense of intimacy and personal connection, Finley has developed a practice that is becoming widely recognized by galleries and institutions in Los Angeles and beyond. Within each painting, Finley writes poems stemming from conversations with his sitters and interlaces this poetry into the portrait to tell a more complete story of his friends. By sharing stories that are honest to both his subjects and himself, Finley's paintings establish genuine trust with the viewer, allowing sincere conversation to begin.











Juan Flores

Two Cardiffs Nocturne | acrylic on canvas, 30 x 40 inches



Juan Flores

Amanecer en Paraguita | acrylic on canvas, 30 x 40 inches



Juan Flores

Encinitas, CA  
[jfloresw@yahoo.com](mailto:jfloresw@yahoo.com) / [www.jfloresw.com](http://www.jfloresw.com) / [@jfloresw\\_art](https://www.instagram.com/jfloresw_art)



Juan Flores  
Dogs Park | acrylic on canvas, 18 x 18 inches

b. 1950 New York, NY

Education

- 1982 Master in City and Regional Planning, University of California Berkeley, Berkeley, CA
- 1980 Urbanist Degree, Universidad Simon Bolivar, Caracas, Caracas, Venezuela

Solo Exhibitions

- 2017 *Memories in Color*, Encinitas Library, Encinitas, CA
- 2014 Carlsbad Dove Library, Carlsbad, CA
- 2011 *A view from the Ocean*, Encinitas City Hall, Encinitas, CA
- 2008 *A Surfer's Perspective*, Encinitas Library, Encinitas, CA

Group Exhibitions

- 2021 Juried Biennial, Cannon Art Gallery, Carlsbad, CA
- 2019-20 Artist Alliance Biennial Exhibition, Oceanside Museum of Art, Oceanside, CA
- 2020 *Invitational*, Cannon Art Gallery, Carlsbad, CA
- 2019 *Growing Wild: Oceanside Museum of Art Alliance*, San Diego Botanic Garden, Encinitas, CA
- 28th Annual Juried Exhibition, La Jolla Athenaeum, La Jolla, CA
- 2018-19 Juried Biennial 2019, Cannon Art Gallery, Carlsbad, CA
- 2018 *Perspectives and Patterns*, Oceanside Museum of Art / University Club, San Diego, CA
- 2017 Juried Exhibition, Oceanside Museum of Art, Artist Alliance, L Street Gallery, San Diego, CA
- Juried Biennial, Cannon Art Gallery, Carlsbad, CA

My art career started after I retired. I am self-taught—if you discard the many years of architectural and urban design work, that is. Because I have always been attracted to art and design, my artistic development is the result of learning from other artists, reading biographies, and viewing artists' works in many museums across the country and abroad.

Painting has been a true adventure of discoveries for me. At the onset, it was linked to my love of surfing and being out in the water, taking in the peace and beauty of the moment. Then it evolved into recapturing memories of my life in Venezuela, my travels, and reflections of experiences with people. Because of this, I have a strong emotional connection to my work. The death of Feliciano Carvallo, a Venezuelan naïf artist, in 2012 inspired me to try a new style that continues to evolve as I paint.











Ricardo Galvan

Aladdin | oil on canvas, mounted to panel, 11 x 14 inches



Ricardo Galvan

Three Sisters | oil on canvas, mounted to panel, 9 x 12 inches





Ricardo Galvan  
 Study for Artifact (grandpa) | oil on canvas, mounted to panel 16 x 20 inches

# Ricardo Galvan

Chula Vista, CA  
[rosaliogalvan@gmail.com](mailto:rosaliogalvan@gmail.com) / [www.ricardogalvan.com](http://www.ricardogalvan.com)

**b. 1987 Chula Vista, CA**

**Education**

2016 BFA, The School of the Art Institute of Chicago, Chicago, IL

**Residency**

2021 Bread & Salt Artist in Residence, San Diego, CA

**Group Exhibitions**

2020 Juried Art Show, Athenaeum, San Diego, CA

2019 *The Plant Show*, Ground Level, Chicago, IL

2017 *LA Art Book Fair*, MOCA, Los Angeles, CA

*Missouri Jones*, The Carl, Chicago, IL

2016 *here*, Cornerstore, Chicago, IL

2015 Fe Gallery, Chicago, IL

**Awards**

2014 Oxbow Scholarship, Ox-Bow School of Art, Saugatuck, MI

SAIC Grant, The School of the Art Institute of Chicago, Chicago, IL

My work alternates between reminiscing about the past and the present. I make images that use metaphors, along with personal anecdotes, to express the complexities of cultural identity. They are often biographical and sentimental. I source images from a wide net of family photos, anthropological artifacts, and stills from YouTube. Through day-to-day observations and personal reflections, my paintings walk the line between whimsical and earnest.







**Rebekah Goldstein**

Sorry, Not Sorry | oil on shaped canvas, 58 x 70.5 x 2 inches



**Rebekah Goldstein**

Tomorrows' Déjà vu | oil on canvas, 80 x 40 x 2 inches



Rebekah Goldstein

Cry Into My Cocktail | oil on canvas, 66 x 67 x 2 inches



Rebekah Goldstein

San Francisco, CA  
415.238.7385 [CULT Aimee Friberg Exhibitions]  
[anothergoldstein@gmail.com](mailto:anothergoldstein@gmail.com) / [www.rebekahgoldstein.com](http://www.rebekahgoldstein.com) / [@rebekahgoldstein](https://www.instagram.com/rebekahgoldstein)

b. 1982 San Jose, CA

Education

- 2012 MFA, California of the Arts, San Francisco, CA
- 2004 BA, Sarah Lawrence College, Bronxville, NY

Residencies

- 2015 Sam and Adele Golden Foundation for the Arts, New Berlin, NY
- 2012 Atlantic Center for the Arts, New Smyrna, FL

Solo Exhibitions

- 2018 *See You On The Flipside*, CULT Aimee Friberg Exhibitions, San Francisco, CA
- 2016 *Release Me*, CULT Aimee Friberg Exhibitions, San Francisco, CA
- 2015 *Another Way In*, Jack Geary Contemporary, New York, NY
- 2014 *Passenger*, CULT Aimee Friberg Exhibitions, San Francisco, CA

Award

- 2016 Charter Resident, Minnesota Street Project Studio Program, San Francisco, CA

Collections

- UC Berkeley Museum of Art and Pacific Film Archive, Berkeley, CA
- MacEvoy Collection, San Francisco, CA
- Fidelity Collection, Boston, MA
- The Wing Collective, San Francisco, CA

Represented by

- CULT Aimee Friberg Exhibitions, San Francisco, CA

I began making shaped paintings in response to the birth of my first child. My body, my brain, and my paintings all went through a metamorphosis; after 9 months of my own physical transformation, a rectangular canvas no longer fit. In my shaped paintings each piece has its own unique form that must be grappled with. The image and the form bend, tug, and stretch, alluding to a figurative tension.

Each of my paintings have their own history of transformation. My pieces are unplanned, improvisational, and built up through many layers of painting and overpainting. From conception to completion, often everything about the painting changes: the palette, the orientation, its sense of balance. The process of reworking and layering goes on until I have arrived at a work with its own internal logic. Each painting suggests a specific physical gesture or pose, yet also remains ambiguous and abstract. In this way, the painting is a shorthand symbol that slowly unfolds, opening up to a diverse range of idiosyncratic innuendos, latent emotions, and implied references.







**Benjamin S. Gordon**  
Sticks & | acrylic on canvas, 72 x 48 inches



**Benjamin S. Gordon**  
Untitled | acrylic on canvas, 72 x 48 inches



# Benjamin S. Gordon

Los Angeles, CA  
[www.benaminsgordon.com](http://www.benaminsgordon.com) / [@benaminsgordon](https://twitter.com/benaminsgordon)



Benjamin S. Gordon

Untitled | acrylic on canvas, 48 x 60 inches

b. 1984 Denver, CO

Education

2021 MFA, California Institute of the Arts, Valencia, CA

Group Exhibitions

2020 The Other Art Fair Virtual Editions, The Other Art Fair, Los Angeles, CA

2018 Vorspiel/transmediale & CTM Festival, Modular + Space Gallery, Berlin, Germany

Publication

2021 'Art Students Staged Thesis Exhibitions at 7313 Melrose Ave.', 24700, blog.calarts.edu

I paint pixelated, "Microsoft Paint-like" doodles of stick figures and archetypal imagery on monochromatic canvases. I attempt to render the familiar in unfamiliar ways to bring about new ways of seeing and thinking about the objects, events, and institutions that shape American society and culture today.

Paintings of surgical masks, the US Capitol, a scribble, and bug/shadow-like forms accompany paintings of stick figures in different emotional states responding to current events. The pixelation in the paintings implicates technology and points to how it mediates and distorts our day-to-day reality.

If a painting can be thought of as an aesthetic, cultural, and historical object, one to better understand the people, place, and time in which it was made, my paintings are an attempt to document the present moment, a historic moment marked in part by the pandemic and January 6th insurrection, while also engaging in a critical discourse with the practice of painting.







Michael Haight

Bottle Friend | watercolor, gouache, tempera, and ink on canvas, 79 x 67 inches



Michael Haight

Whirlpool Mind | watercolor, gouache, tempera, and ink on canvas, 79 x 67 inches





**Michael Haight**  
 Alcoholic Crepuscule #17 (Club Infiniti) | watercolor, gouache, and ink on paper, 24 x 18 inches

# Michael Haight

Los Angeles, CA  
[maustinhaight@gmail.com](mailto:maustinhaight@gmail.com) / [www.haight.space](http://www.haight.space) / [@haight.space](https://www.instagram.com/haight.space)

	<b>b. 1984 Fontana, CA</b>
	<b>Education</b>
2010	MFA, Claremont Graduate University, Claremont, CA
	<b>Solo Exhibition</b>
2021	<i>Paper-Thin Friends</i> , STJA, Los Angeles, CA
	<b>Two-Person Exhibition</b>
2016	<i>Being Present Mafia</i> (with David Festa), Soze Gallery, Los Angeles, CA
	<b>Group Exhibitions</b>
2020	<i>Every Day is Sunday</i> , UTA Artist Space, Beverly Hills, CA <i>#MassHysteria</i> , Quarantine Gallery (virtual), @quarantinegallery <i>Into The Light</i> , Orange County Center for Contemporary Art, Santa Ana, CA
2018	<i>Limited Edition Custom Panels</i> , Pretend Gallery, Los Angeles, CA
2017	<i>Artist &amp; Residence</i> , Bernardo Hale Gallery, Los Angeles, CA
2016	<i>The Human Condition</i> , LA Metropolitan Medical Center, Los Angeles, CA
2015	<i>Rabbit Hole DTLA</i> , Kippenberger-Beuys Gallery, Los Angeles, CA
2009	<i>Ok I Believe You</i> , Peggy Phelps Gallery, Claremont, CA
	<b>Publications</b>
2021	<i>ArtMaze Magazine</i> , #23 Streeby, Cutter and Haight, Michael, <i>Tension : Rupture</i>
2020	<i>New American Paintings</i> , #145

My primary body of work consists of transparent gestures of watercolor, gouache, tempera, and ink on canvas or board with surfaces gesso-ed to evoke the texture of paper. Akin to storybook images balanced with abstraction and figuration, my personal symbolism is contained in the hands, teeth, tongues, bodies, and scenes playing out karma and its causes and effects. My subjects are the people and relationships bearing the weight of societal expectations, substance use, misunderstandings, and their failed attempts at enlightenment.







Michael Haight | Whirlpool Mind (detail)





Raneé Henderson

It doesn't matter; I'm not easily set off track | oil on canvas, 84 x 48 inches



Raneé Henderson

Fooled into needing my feed | oil and crayon on canvas, 62 x 40 inches





Raneé Henderson  
Dummy, can't you see me? I'm wearing one now | oil on canvas, 60 x 48 inches

# Raneé Henderson

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[ranehend@gmail.com](mailto:ranehend@gmail.com) / [www.raneehenderson.com](http://www.raneehenderson.com) / [@ranehend](https://twitter.com/ranehend)

	<b>b. 1981 Lincoln, NE</b>
	<b>Education</b>
2018	MFA, Bard College, Annandale-on-Hudson, NY
2015	BFA, Art Center College of Design, Pasadena, CA
2010	BFA, Emily Carr University of Art and Design, Vancouver, Canada
	<b>Residencies</b>
2020	The Golden Foundation, New Berlin, NY
2019	Skowhegan School of Painting and Sculpture, Madison, ME
	<b>Solo Exhibition</b>
2020	<i>Peanut Power Peanut Pride</i> , Rubber Factory, New York, NY
	<b>Group Exhibitions</b>
2020	<i>Otra Casa</i> , with Casa Lu, Mexico City, Mexico
	<i>This is not enough</i> , Slag Gallery, New York, NY
	<i>Exhibition #4</i> , ToPaintersToPaintings, [online]
	<i>Art for No Kid Hungry</i> , ZH Projects, New York, NY
	<i>Future Fair 2020</i> , Artsy, [online]
	<i>Another Dimension</i> , Durden and Ray, Los Angeles, CA
	<i>Minority Report 90/300: A Measure of Representation</i> , ArtCenter College of Design, Pasadena, CA
	<i>Sower</i> , Rubber Factory, New York, NY
	<i>A Field of Meaning</i> , Callicoon Fine Arts, New York, NY
	<b>Publication</b>
2020	Meissner, Caitis, 'What We Remember', <i>Pigeon Pages Press</i> , <a href="https://pigeonpagesnyc.com/what-we-remember">https://pigeonpagesnyc.com/what-we-remember</a>

“Face it Kim, we’re just peanuts to them,” Henderson’s uncle said to her mother. But they are not disposable. Absolutes claim that class status is a decider until death, but nope, those no’s and lows are potent propellants! Do you see the rocket in “Dummy, can’t you see me I’m wearing one now?” It is a vigilante. No, not vigil or vigilance. It is in flight, and it is a harbinger of flux wearing Henderson’s Cherokee “booger” mask as a prophetic reckoning.

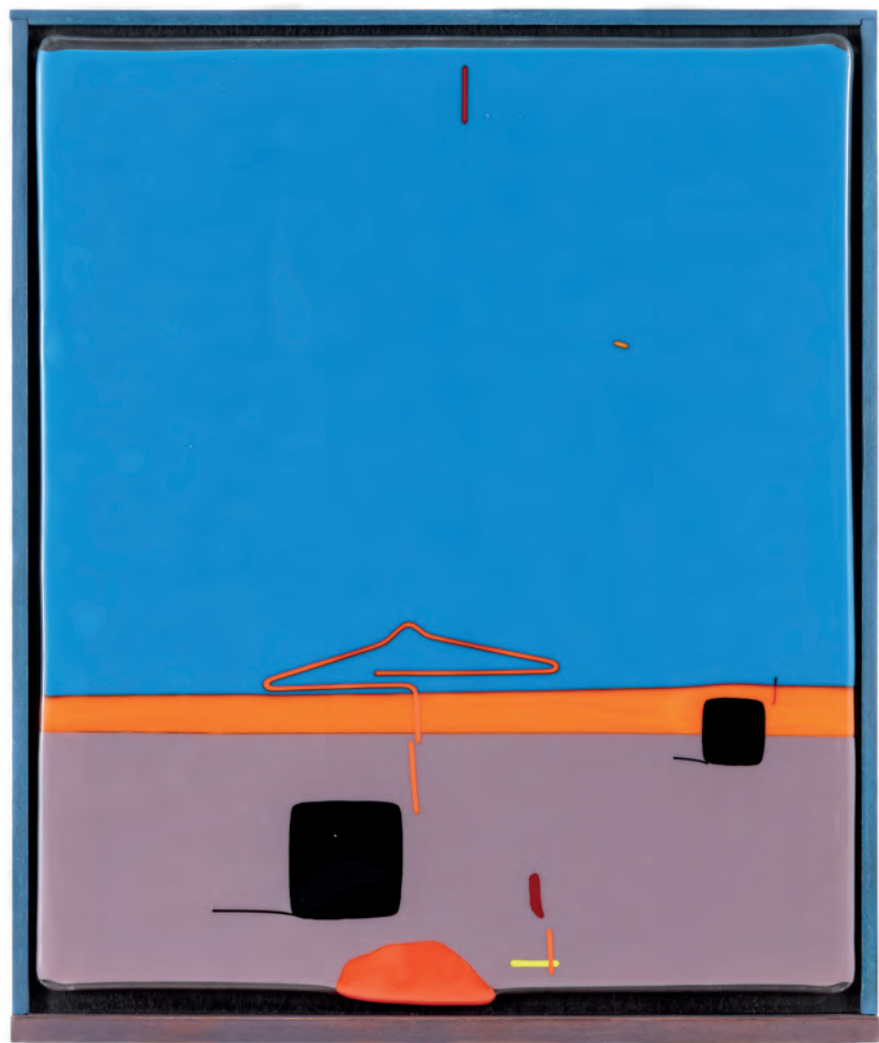
Henderson painted these images as a rally call for the nuts. Each one is a carefully considered paper airplane love letter to her own peanut status. She chooses to be a root nut that is at once resilience, self-supplementation, and a refusal of big talking nonsense that comes to squash each day. Those “thems” will squirm and try to feed her back to herself in trumped up schemes to discredit and decompose, but Henderson already has the methods for resistance. She pays attention because attention pays back.





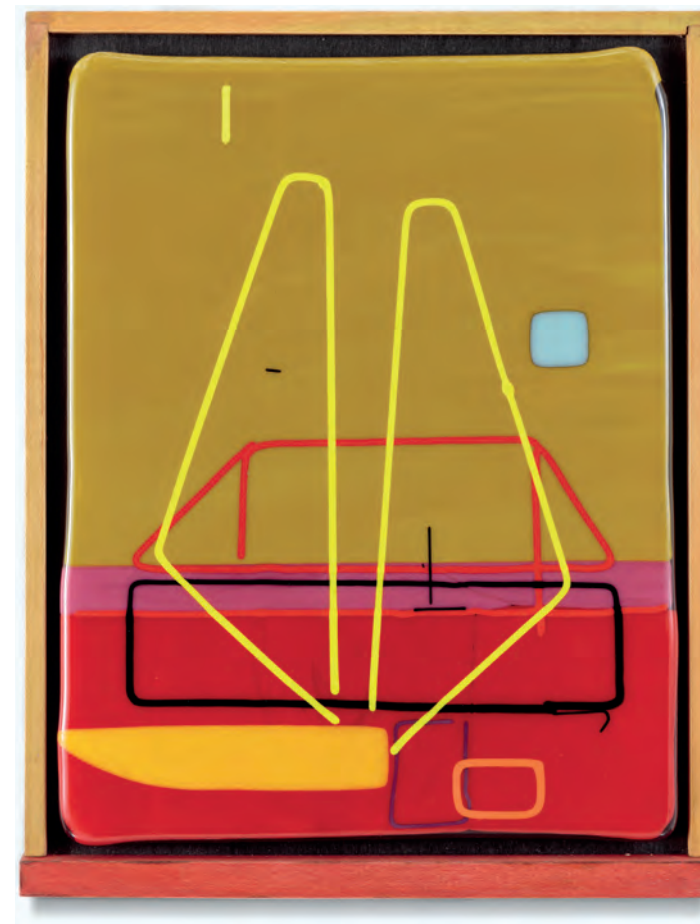






David Hendren

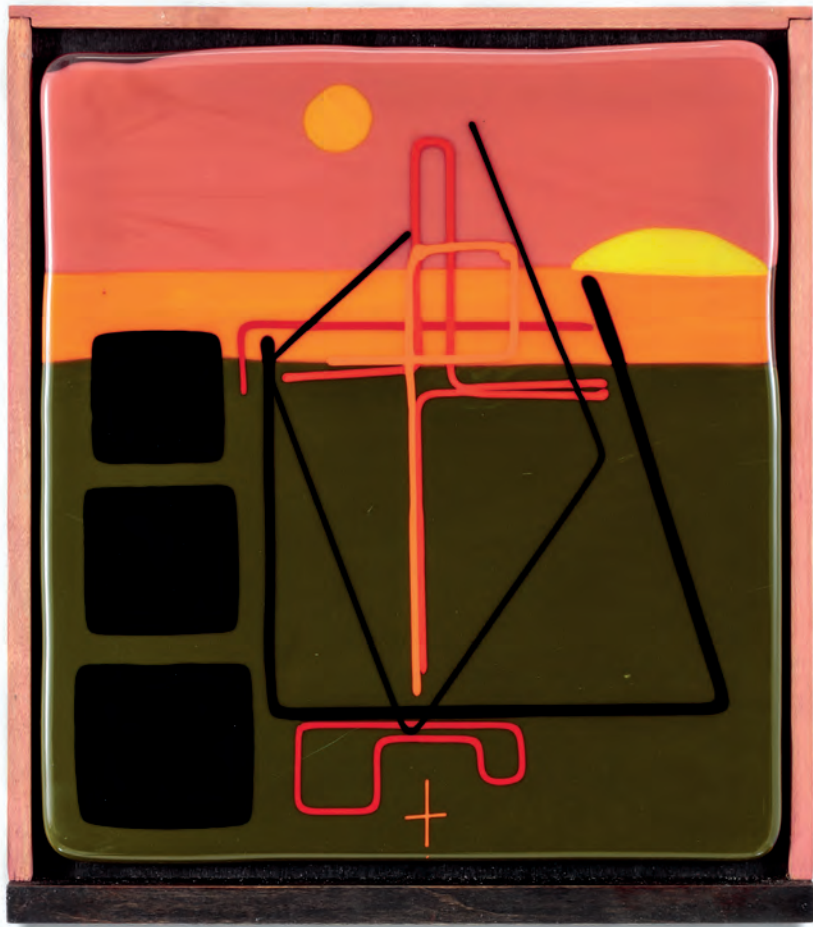
Two Amplifiers (After the Show) | kiln formed glass in painted wood frame, 21.5 x 18 inches



David Hendren

Stage Painting (Lifting to the Light) | kiln formed glass in painted wood frame, 13 x 10 inches





David Hendren  
Schematic Stage Painting with Amp Stack | kiln formed glass in painted wood frame, 12.5 x 11 inches

# David Hendren

Los Angeles, CA  
[dhendren13@gmail.com](mailto:dhendren13@gmail.com) / [www.davidhendrenart.com](http://www.davidhendrenart.com) / [@daviduncanhendren](https://twitter.com/daviduncanhendren)

	<b>b. 1978 Little Rock, AR</b>
	<b>Education</b>
2008	MFA, Cranbrook Academy of Art, Bloomfield Hills, MI
2001	BFA, The School of the Art Institute of Chicago, Chicago, IL
	<b>Residencies</b>
2020	Red Bull Arts Detroit, Detroit, MI
2019	Yucca Valley Material Lab, Yucca Valley, CA
	<b>Solo Exhibitions</b>
2017	<i>Land of Lens</i> , Five Car Garage, Los Angeles, CA
2014	<i>Echo's Drift</i> , Five Car Garage, Los Angeles, CA
2012	<i>In the Shade</i> , Anat Ebgi, Los Angeles, CA
2009	<i>Yours, Automatic</i> , Kim Light/Light Box, Los Angeles, CA
	<b>Two-Person Exhibition</b>
2019	<i>The Fourth Wall</i> (with Sami Korkiakoski), Lowell Ryan Projects, Los Angeles, CA
	<b>Group Exhibitions</b>
2020	<i>So Far</i> , La Loma Projects, Los Angeles, CA
2015	<i>Bloody Red Sun of Fantastic LA</i> , Piasa, Paris, France
2013	<i>Painting in Place</i> , Farmers and Merchants Building, Los Angeles, CA
2010	<i>Portugal Arte 10</i> , Lisbon, Portugal
2009	<i>Coming In From the Cold</i> , DUVE Berlin, Berlin, Germany
	<b>Awards</b>
2010	Pollock-Krasner Grant, New York, NY
2008	Tody Devon Lewis Fellowship

I am interested in built space and its potential to transform the body; how architecture controls our movements, the audience/performer dynamics of performance spaces, and the body's transcendence within ritualistic architecture. Last fall, I researched music venues in Los Angeles struggling to stay afloat during the pandemic of Covid-19 and was struck by their emptiness. Human absence felt exaggerated within the context of these spaces. The experience of this emptiness, and the psychologically fraught conditions this emptiness carried, deeply affected my body of work.

I made this work by arranging cut and bent pieces of multi-colored glass and fusing them in a kiln. The result is a smooth, unified piece of glass that depicts architectural spaces. The work's language is rooted in construction, drawing a parallel to architectural schematics. Simplified geometric forms represent music equipment and their arrangements lift from the extremes of sound and silence.

These works emphasize the volume of human absence within performance spaces that, even in ghost form, retain palpable energy.

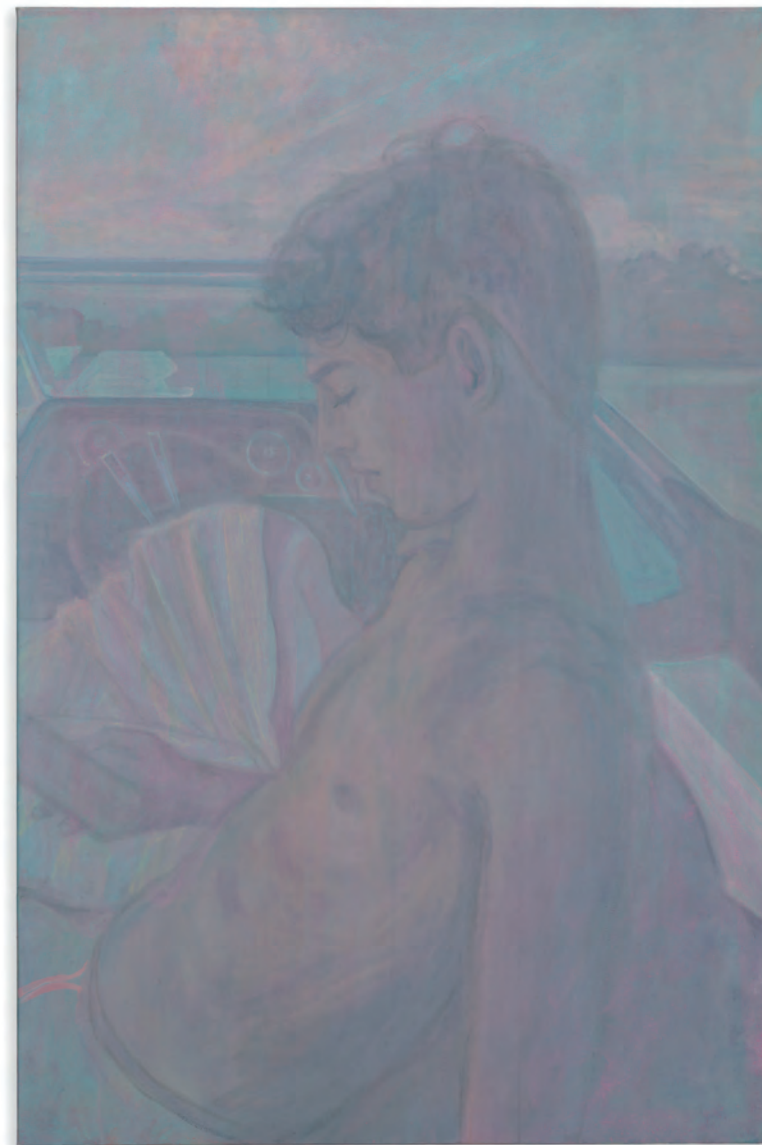






**Ramiro Hernandez**

Blanca | oil on canvas, 20 x 16 inches



**Ramiro Hernandez**

Scout | oil on canvas, 36 x 24 inches





Ramiro Hernandez  
Interzone | oil on canvas, 24 x 18 inches

# Ramiro Hernandez

Los Angeles, CA  
[www.ramirohernandezstudio.com](http://www.ramirohernandezstudio.com) / [@ramirostudio](https://www.instagram.com/ramirostudio)

	<b>b. 1986 Chula Vista, CA</b>
	<b>Education</b>
2010	BFA, California College of the Arts, San Francisco, CA
	<b>Solo Exhibition</b>
2021	<i>An Ideal for Living</i> , Bozo Mag, Los Angeles, CA
	<b>Group Exhibitions</b>
2021	<i>Body (Manipulated)</i> , Bozo Mag, Los Angeles, CA
2020	<i>Local Masterworks of American Art</i> , Nino Mier Gallery, Los Angeles, CA

Beautiful youths stand on the edge of here and there as visions of suburbs and coastal paradise halo their peripheries. Nuanced with rainbow washes over dusty warm greys, delicately formed figures echo a fading memory and a wondering future at the mercy of today’s innocence. Curated selfies overlap with the imagined faith of the Old Masters.

This, then, is a modern telling of “Venus at her Mirror” by Diego Velázquez as she sits playfully between a moment of self-reflection and recognition of the viewer. Idolized adolescence in its dawning awareness appears symbolically between high and low culture, bringing temporal and sublime spaces to the agency of painting until the sacredness of paint is brought into question.







**Jackson Hunt**

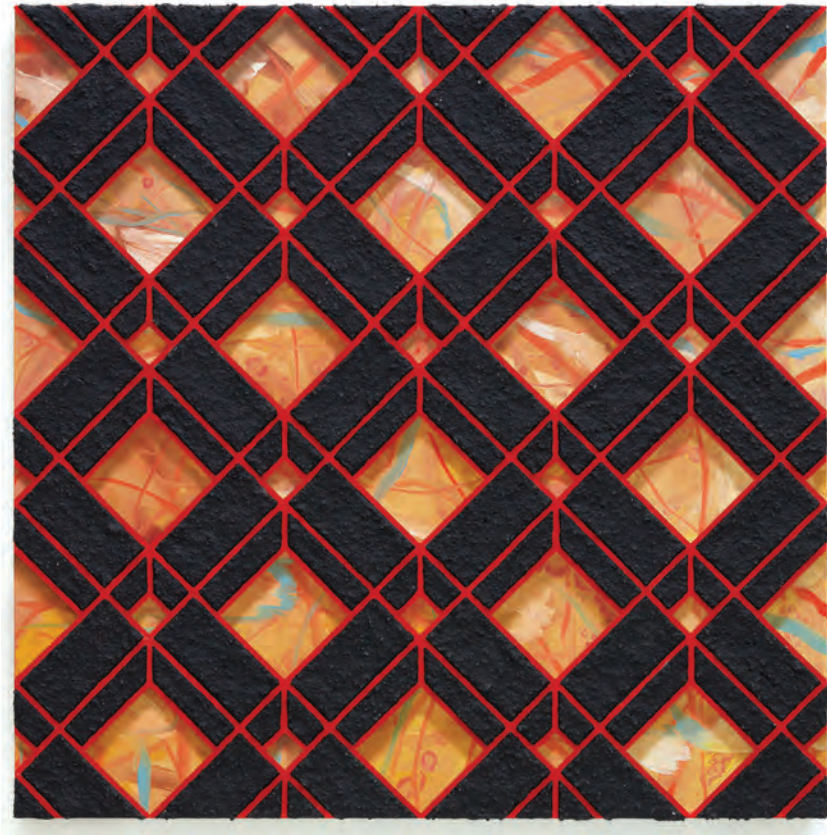
Untitled (Wall 1) | acrylic, Elmer's glue, Perlite, Fix-It-All, Oops Paint, and inkjet print on canvas wrapped panel, 70 x 46 inches



**Jackson Hunt**

Inside Out | Elmer's glue, Perlite, Fix-It-All, Oops Paint, photo transfer, oil, and acrylic on canvas, 34 x 26.5 inches





Jackson Hunt

Lattice | Elmer’s glue, Perlite, Fix-It-All, Oops Paint, acrylic, and oil on canvas, 36 x 36 inches

# Jackson Hunt

Los Angeles, CA  
[jackson.cassie.hunt@gmail.com](mailto:jackson.cassie.hunt@gmail.com) / [www.jacksonhunt.com](http://www.jacksonhunt.com) / [@jacksonhunt](https://www.instagram.com/jacksonhunt)

	<b>b. 1988 New York, NY</b>
	<b>Education</b>
2020	MFA, University of California, Irvine, CA
2010	BFA, Pratt Institute, Brooklyn, NY
	<b>Residency</b>
2012	Vermont Studio Center, Johnson, VT
	<b>Solo Exhibitions</b>
2020	<i>New American Paintings</i> , CAC Gallery, University of California, Irvine, CA
2015	<i>Adult Lessons For Adolescents</i> , Dawn Hunter Gallery, Brooklyn, NY
	<b>Two-Person Exhibitions</b>
2016	<i>Pink</i> , A-Gallery, Seattle, WA <i>Blue</i> , Make.Shift, Bellingham, WA
	<b>Group Exhibitions</b>
2021	<i>Rake The Dark Room</i> , PRJCT LA, Los Angeles, CA <i>WHERE WE WERE WHEN WE WERE NOT WHO WE ONCE WERE</i> , The Holland Project, Reno, NV
2020	<i>GLAMFA 2020: Double Play</i> , Long Beach Galleries, California State University, Long Beach, CA
2019	<i>Product Placement</i> , Real Tinsel, Milwaukee, WI <i>Circadian Regions</i> , New Wight Gallery, University of California, Los Angeles, CA <i>Spa Day</i> , University Art Gallery, University of California, Irvine, CA <i>FREEZE</i> , Public Pool LA, Los Angeles, CA
2018	<i>Present Tense</i> , Irvine Fine Art Center, Irvine, CA

I grew up in Portland, Oregon. My mother’s family are descendants of the Klamath Modoc and Cherokee tribes. As a child I always had my Native aunties, uncles, cousins, and grandparents nearby.

My paintings utilize a personal archive of images to engage with the slippage of memory and image construction as a material process. I combine collage, paint, and a sculptural mixed media to examine family histories and representation through an autoethnographic framework. Images and social histories are fragmented and embedded in the work. I am interested in how making a painting changes the legibility of history and narrative.

Many of my paintings begin with a single photograph. The way Native people are un/seen and mis/represented is filtered through a familial lens. Through layered repetition and distortion, the works take on a new visual experience. Tears reveal hidden moments and create new gestures on their own, weaving throughout and collapsing the space. I explore mutations of narrative, representation, access, authorship, and the abstractions that occur through translation.











Joanne Ji Young Kim

Going Home | oil on canvas, 40 x 30 inches



Joanne Ji Young Kim

Girl and the Blue View | oil on canvas, 40 x 30 inches





Joanne Ji Young Kim  
Just Floating | oil on canvas, 50 x 55 inches

# Joanne Ji Young Kim

Los Angeles, CA  
[jikim979@gmail.com](mailto:jikim979@gmail.com) / [www.kimjoanne.com](http://www.kimjoanne.com) / [@joannekimie](https://www.instagram.com/joannekimie)

b. 1995 Seoul, South Korea

**Education**

2018 BFA, Art Center College of Design, Pasadena, CA

**Two-Person Exhibitions**

2021 *Between Us* (with Sung Jik Yang), HeyThere Project, Joshua Tree, CA

**Group Exhibitions**

2020 *Works on Paper*, Brand Library & Art Center, Glendale, CA

2019 *Plus One*, ArtShare LA, Los Angeles, CA  
*New American Paintings 2019 – Pacific Coast Review*, Zevitas Marcus, Los Angeles, CA

**Award**

2020 Works on Paper Juror's Award, Brand 48, Glendale, CA

**Publication**

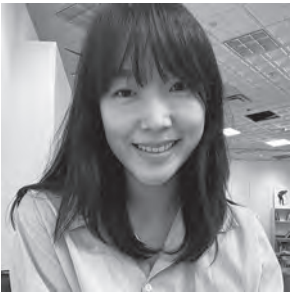
2019 *New American Paintings*, #139

**Collection**

Beth Rudin DeWoody

My work is based on the reminiscence of visceral memories. I forget how a specific place or the face of a person exactly looks like, but I never forget my feelings. Although I cannot exactly visualize the details of the small, old houses I lived around in Korea, the nostalgia I feel for walking through the compact allies, for the spring breeze while watching the evening stars, and the icy air against me while riding my bicycle on a cold winter night still lingers. I try to portray in my paintings these specific feelings from my life.

Kim

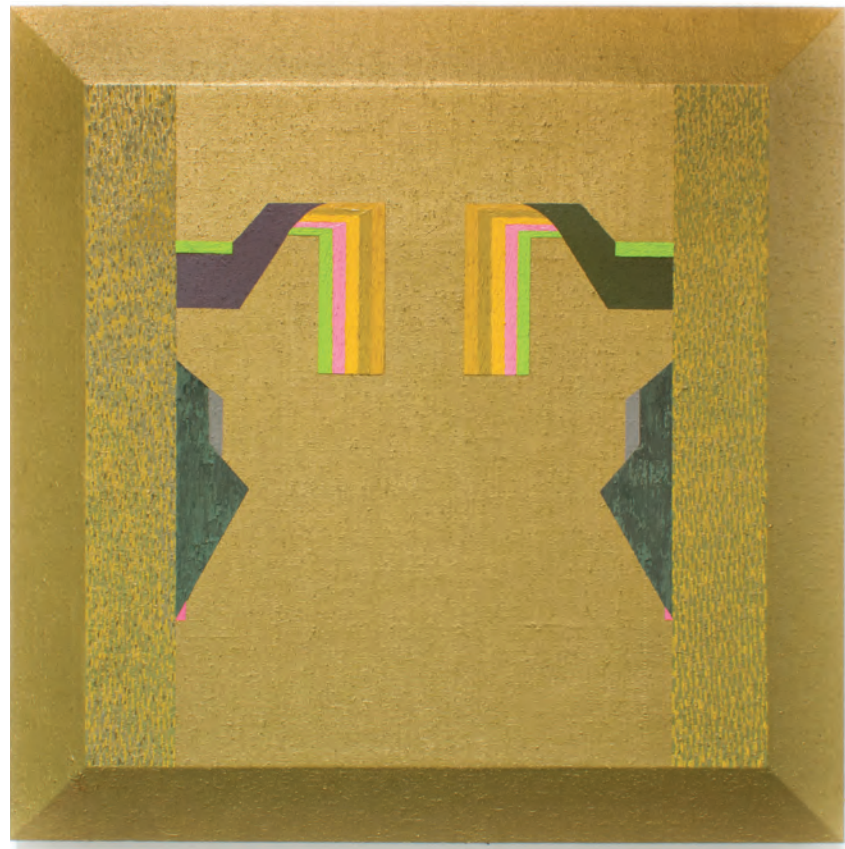






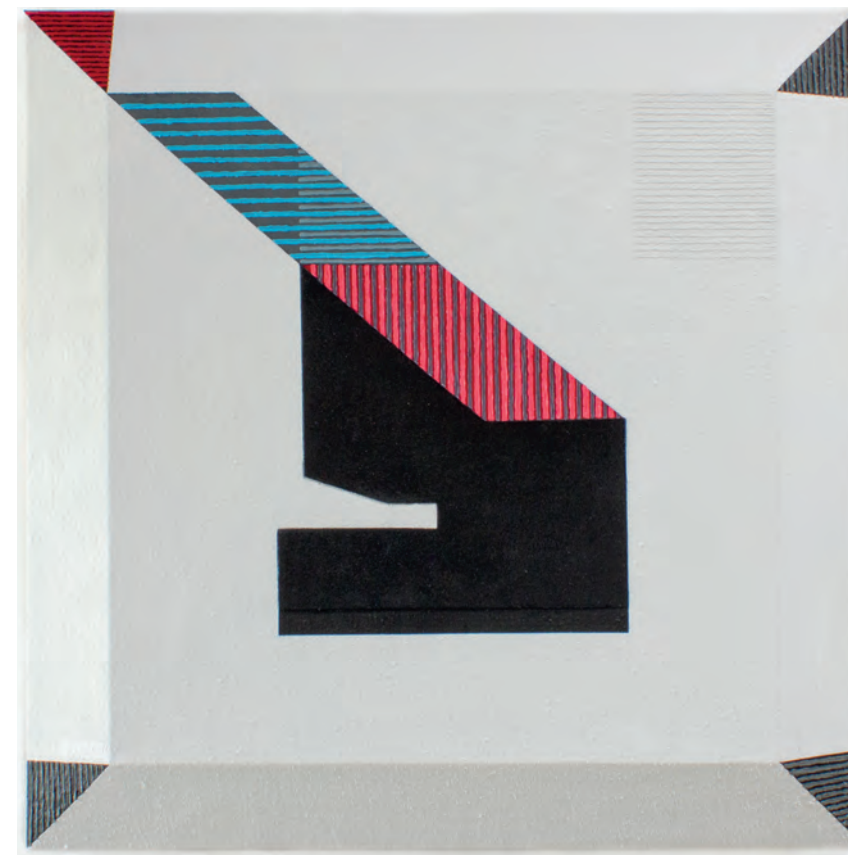
Joanne Ji Young Kim | *Going Home* (detail)





John Koller

Dip | oil on beveled canvas, 33 x 33 inches



John Koller

Nile | oil and black sand on beveled canvas, 33 x 33 inches





**John Koller**  
Procession (silver side 2/2) | oil bar, graphite, spray paint, and textile on free-hanging canvas and wood constructions, 84 x 48 inches

# John Koller

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	<b>b. 1971 San Francisco, CA</b>
	<b>Education</b>
2005	MFA, California State University, Long Beach, CA
1994	BFA, San Jose State University, San Jose, CA
	<b>Residency</b>
2005	Armory Center For The Arts, Pasadena, CA
	<b>Solo Exhibitions</b>
2019	<i>John Koller</i> , Malaga Gallery, Palos Verdes Library District, Palos Verdes, CA
2016	<i>Night Moves</i> , 4th Street Vine, Long Beach, CA
2013	<i>Booms and Breaks</i> , 4th Street Vine, Long Beach, CA
2010	<i>Into the Mirror</i> , 4th Street Vine, Long Beach, CA <i>Funk-Fetish</i> , Fullerton Art Center, Fullerton, CA
	<b>Group Exhibitions</b>
2021	<i>Reflection</i> , The Korean Cultural Center , with Launch LA, Los Angeles, CA
2020	<i>Activism and Art</i> , South Bay Contemporary, SoLA Gallery, Los Angeles, CA
2019	<i>Fresh</i> , South Bay Contemporary, SoLA Gallery, Los Angeles, CA
2018	<i>Interplay</i> , South Bay Contemporary, SoLA Gallery, Los Angeles, CA <i>Polychromatic Mojo: Color As Content</i> , Cerritos College, Norwalk, CA
2017	<i>Dia De Los Muertos</i> , Museum of Latin American Art, Long Beach, CA
2013	<i>Mas Attack</i> , Torrance Art Museum, Torrance, CA
	<b>Award</b>
2005	Distinguished Achievement in Creative Activity Award, California State University, Long Beach, CA

My artwork is driven by material, symbol, and hybridity. As the firstborn son of immigrants from very different parts of the world, my sensibility has been molded by multiculturalism and interdisciplinary thinking. Growing up in the San Francisco Bay Area provided me with a mix of cultural references that continuously feeds my studio practice. I am inspired by how surface and abstraction can be combined in ways that are sometimes funky yet refined.

I often use the theater as a metaphor to address my interest in identity and the changing perspectives we experience within society. “Props and Players” is an overarching theme for mixed media works and beveled canvas oil paintings where object and image shift from piece to piece. I usually work on multiple series simultaneously, allowing them to interact with one another over time. Through this process, I am able to create a new, unexpected whole. In the center of it all, the viewer remains an active participant.







**dani lopez**

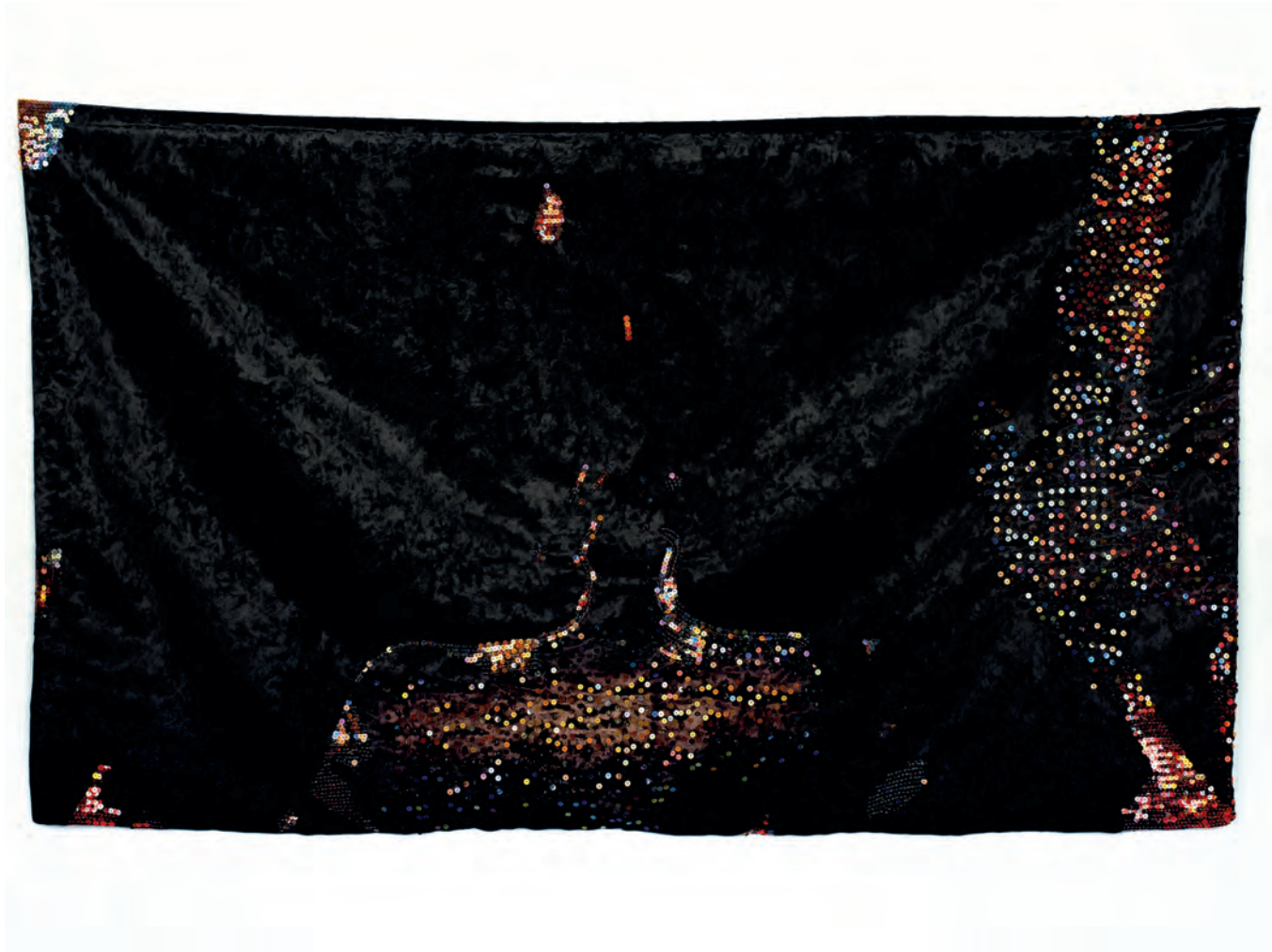
(for the ACT-UP dykes who cared for their gay brothers while they were dying of AIDS), film still from BPM (Beats per Minute) | hand-embroidered sequins, imitation silk, thread, and interfacing, 18 x 36 inches



**dani lopez**

(for the bisexual dykes who lost all their lesbian friends after they fucked a guy), still from the tv show The Bisexual | hand-embroidered sequins, imitation silk, thread, and interfacing, 18 x 36 inches





dani lopez  
(for the dykes who leave their husband for their best friend) still from the movie Lovesong | hand-embroidered sequins, marbled velvet, and thread, 26.5 x 44 inches

## dani lopez

Vallejo, CA  
[www.danilopez.us](http://www.danilopez.us) / @dani\_lopez

	<b>b. 1983 Orange, CA</b>
	<b>Education</b>
2019	MFA, California College of the Arts, San Francisco, CA
2016	BFA, University of Oregon, Eugene, OR
	<b>Solo Exhibition</b>
2019	<i>DYKES ON THE DANCEFLOOR</i> , Frank Ratchye Project Space, Root Division, San Francisco, CA
	<b>Group Exhibitions</b>
2022	<i>Queer Threads</i> , San Jose Museum of Quilts and Textiles, San Jose, CA
2021	<i>A Beautiful Mess: Weavers and Knotters of the Vanguard</i> (Traveling exhibition), Bedford Gallery, Walnut Creek, CA <i>Hierarchy</i> , Gearbox Gallery, Oakland, CA
2020	<i>Introductions 2020</i> , Root Division, San Francisco, CA
	<b>Awards</b>
2021	June Mini Grant Award Recipient, ARTTogether, Oakland, CA Full Scholarship – Imagery in Tapestry Weaving Summer Workshop (provided by Crafting the Future), Penland School of Craft, Mitchell County, NC Get Ready Grant, CERF+, Montpelier, VT
	<b>Publications</b>
2021	Wellman, Harper, ‘Weaving it all on the Dance Floor: A Discussion with Dani Lopez’, <i>Femme Art Review</i> , (online)
2020	‘Sewing the Sacred: International Exhibition in Print’, <i>Surface Design Journal</i>
2019	Small, Zachary, ‘Queer Artists in Their Own Words: Dani Lopez Reaches Back in Time With Her Work’, <i>Hyperallergic</i>

My “dykes on the dance floor” series is an exploration of queer representation in media, beauty, and abstraction and the role that the dance floor plays in queer culture. I print these works on imitation satins, silks, laces, and velvets to evoke the feeling of something a dyke on a budget would wear on a night out at a gay bar. These femme dykes get abstracted and obscured when I embroider sequins and thread on top of the image, further complicating what it means to be objectified in a heteronormative culture and illegible in queer culture. Instead of presenting a linear, easily digested image, I complicate the stills—abstract them—because queerness is inherently non-linear and complex. Embroidering sequin by sequin is an act of devotion and honoring the past so that it doesn’t fall away as so many queer histories do. These works are redemptive attempts at answering questions about longing, loss, and unfulfilled desires. These banners are an act of commemorating and archiving dyke culture.







**John Mills**

Barbelo's Bellow | oil and graphite on canvas, 30 x 30 inches



**John Mills**

Destiny's Child | oil and graphite on canvas, 30 x 30 inches



## John Mills

Los Angeles, CA

[millzebug@yahoo.com](mailto:millzebug@yahoo.com) / [www.johnmillspaint.com](http://www.johnmillspaint.com) / [@millzebug](https://www.instagram.com/millzebug)

**b. 1971 East Malling, England**

## Education

1999 MFA, California College of Arts and Crafts,  
San Francisco, CA

## Solo Exhibitions

2019	<i>Life Skills</i> , Leftfield Gallery, Los Osos, CA
2018	<i>Free Association</i> , Contemporary Art Matters, Columbus, OH
2016	<i>For Your Eyes Only</i> , Rosamund Felsen Gallery, Los Angeles, CA
2014	PULSE Art Fair Miami Beach, with Rosamund Felsen Gallery, Miami Beach, FL <i>High on Signs</i> , Rosamund Felsen Gallery, Los Angeles, CA

## Group Exhibitions

2018	<i>Present Progressive</i> , Setareh Gallery, Dusseldorf, Germany <i>Vision Valley</i> , Brand Library, Glendale, CA <i>Grafforists</i> , Torrance Art Museum, Los Angeles, CA
2015	<i>Made by Hand</i> , Charlie James Gallery, Los Angeles, CA
2014	<i>Life Transmissions</i> , Guggenheim Gallery at Chapman University, Orange, CA
2012	<i>About Face</i> , ACME, Los Angeles, CA <i>The Emerald City</i> , Thomas Solomon Gallery, Los Angeles, CA

### Award

2016	Pollock-Krasner Foundation Grant, New York, NY
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## Publications

2016	Pagel, David, 'High on Signs', <i>Los Angeles Times</i>
2014	Pagel, David, 'For Your Eyes Only', <i>Los Angeles Times</i>

My work is a repository of broken signs. Fragments of early Modernist abstraction are interlaced within a matrix of linework that integrates elements of cartoon-like scribbles, hieroglyphic mark making, and clunky phenomenal forms. The result is a mess, wherein a core or unity is often formed with the absence of marks, the negative space. For me, there is relevance in this empty space. Fragments and truncated forms are draped over an empty field. The result is an analogy of existence. The painting is a mirror, reflecting the mind's construction or representation of reality onto its surface.



## John Mills

Magpie Eye | oil and graphite on canvas, 24 x 24 inches



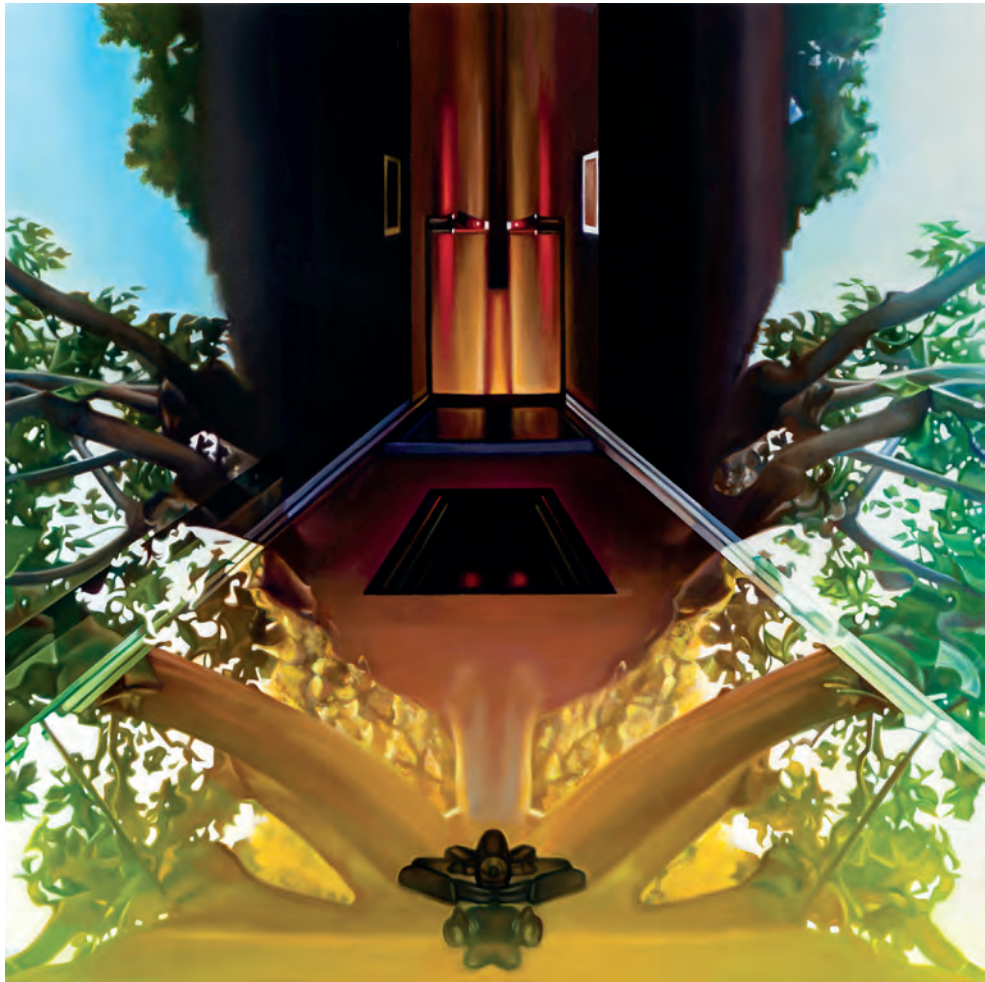


**Patti Oleon**  
 Green Room | oil on wood panel, 40 x 30 inches



**Patti Oleon**  
 Firehouse | oil on wood panel, 40 x 30 inches





Patti Oleon  
 Phantom Limbs | oil on wood panel, 24 x 24 inches

# Patti Oleon

San Francisco, CA  
 323.525.0053 (Edward Cella Gallery)  
[patti.oleon@gmail.com](mailto:patti.oleon@gmail.com) / [www.pattioleon.com](http://www.pattioleon.com) / [@pattioleonstudio](https://www.instagram.com/pattioleonstudio)

**b. 1954 St. Louis, MO**

**Education**

1978 MFA, University of California, Los Angeles, Los Angeles, CA

**Solo Exhibitions**

2021 *New Work*, Modernism Inc. Gallery, San Francisco, CA  
2018 *Sideways*, Edward Cella Gallery, Los Angeles, CA  
*Somewhere Else*, Modernism Inc. Gallery, San Francisco, CA  
2016 *Neither Here nor There*, Cris Worley Fine Arts, Dallas, TX

**Group Exhibitions**

2021 *...And Elsewhere*, Charles Long Projects, Pomona, CA  
*Intersect Art Aspen*, with Edward Cella Gallery, Aspen, CO  
*Intersect 21 Art Fair*, with Edward Cella Gallery, Artsy, [www.artsy.net](http://www.artsy.net) (online)  
2020 *Between Worlds*, Edward Cella Gallery, Los Angeles, CA  
*Created In Place*, Modernism Inc., Artsy, [www.artsy.net](http://www.artsy.net), (online)  
2019 *Multiverse*, George Lawson Gallery, San Francisco, CA  
2017 FOG Design+Art Fai, with Edward Cella Gallery, San Francisco, CA

**Awards**

2013 Guggenheim Foundation Grant, New York, NY  
2013, 04 Pollock Krasner Foundation Grant, New York, NY  
2004 The Adoph and Esther Gottlieb Foundation Grant, New York, NY

**Publications**

2019 Stafford, Barbara Maria, *Ribbon of Darkness*, University of Chicago Press

**Represented by**

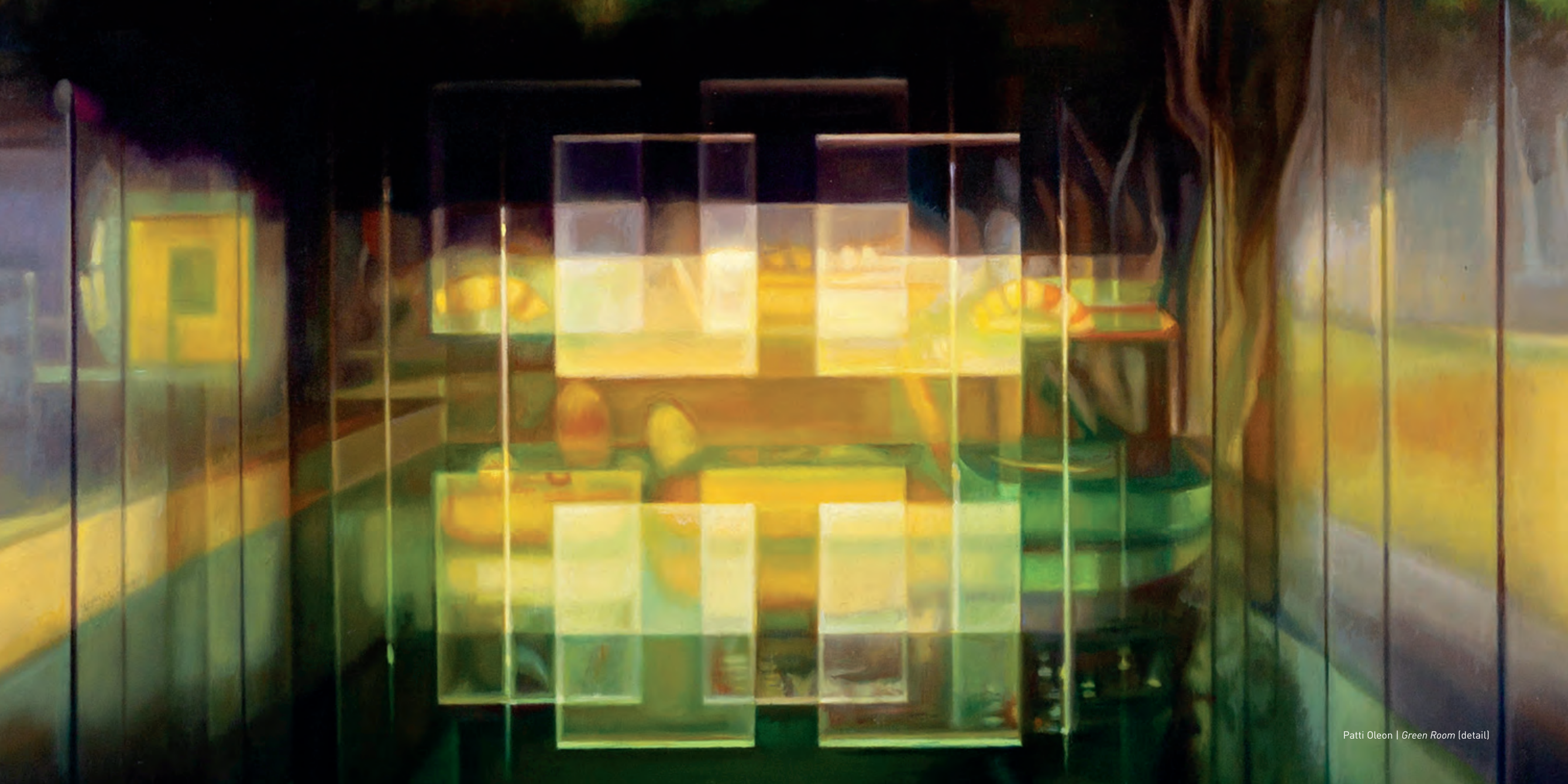
Edward Cella Gallery, Los Angeles, CA  
Modernism, Inc. Gallery, San Francisco, CA  
Bentley Gallery, Phoenix, AZ

I work from digital photos I take in public spaces (lobbies, etc.) contrived to look habitable, but empty of human presence. I digitally manipulate my photographs to create a composite image that I then make the painting from. The painting is a faithful rendition of that final worked image, painted in a traditional manner in oil, but clearly derived from a camera.

I am interested in presenting realistically rendered spaces while simultaneously creating and undermining expectations of what these environments are. To do this, I warp perspective and shift perceptions by utilizing overlays of digitally altered renditions of the same scene and the dramatic use of light to illuminate sections of the space to concurrently confuse the viewer's apprehension of the relationships within the space. As a result of my successive reprocessing and re-layering of the original setting, my paintings present what appears to be factual, but what is instead fictional and confounding. The resulting paintings are an amalgam of things, a real place dislocated in time and space that is realistically rendered but on the verge of abstraction.







Patti Oleon | *Green Room* (detail)





Michael Reeder

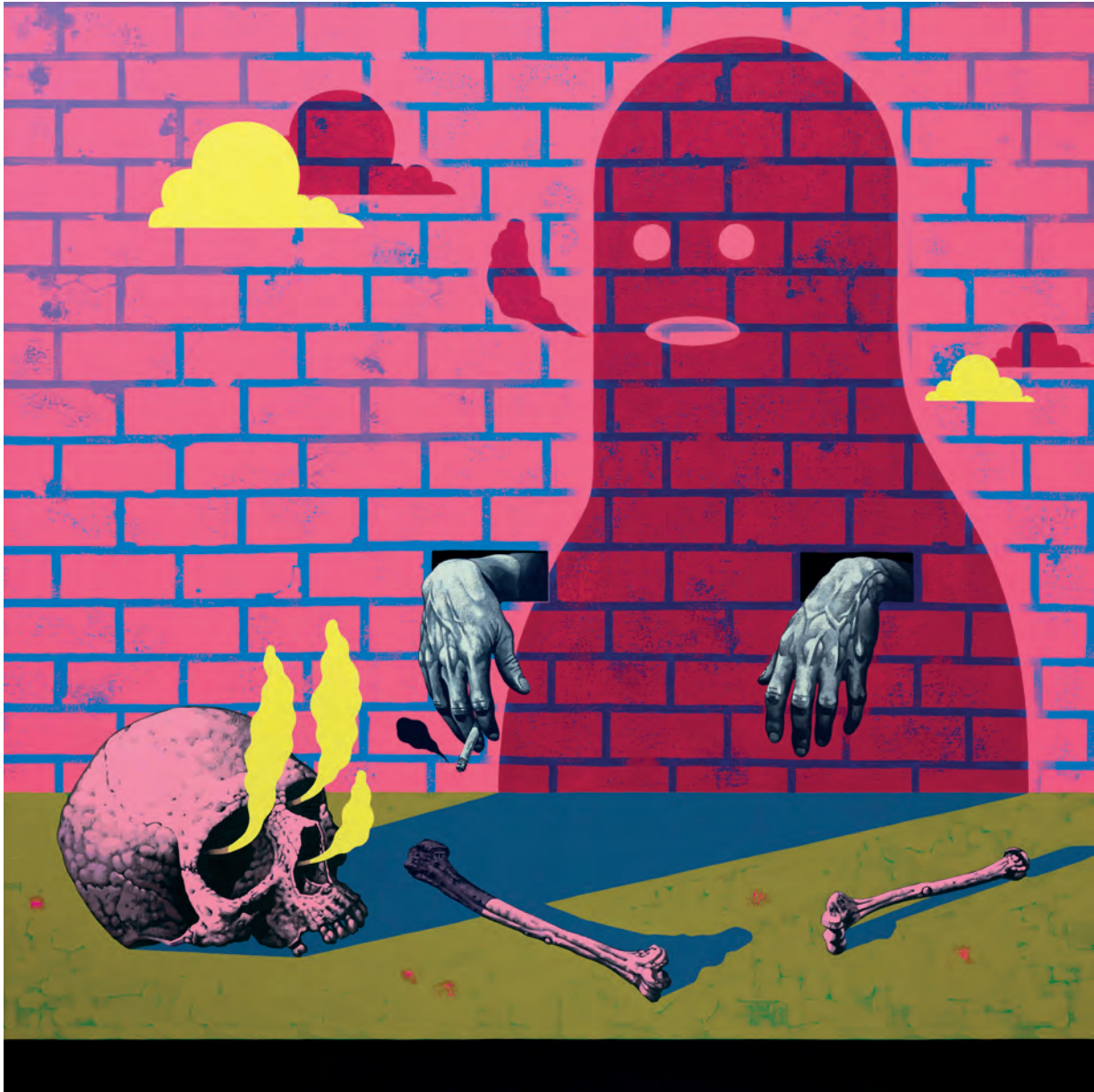
Diehard | acrylic on watercolor paper, 30 x 22 inches



Michael Reeder

Breakthrough | acrylic on watercolor paper, 30 x 22 inches





Michael Reeder  
 Verge of Extinction | acrylic on canvas wrapped panel, 60 x 60 inches

# Michael Reeder

Los Angeles, CA  
[www.michael-reeder.com](http://www.michael-reeder.com) / [@reederone](https://www.instagram.com/reederone)

	<b>b. 1982 Dallas, TX</b>
	<b>Education</b>
2007	BFA, School of Visual Arts, New York, NY
	<b>Residency</b>
2016	Red Bull House of Art, Detroit, MI
	<b>Solo Exhibitions</b>
2020	<i>Brick and Mortar</i> , Hashimoto Contemporary, San Francisco, CA
	<i>4th Dimensional Voyeur</i> , Hidari Zingaro, Tokyo, Japan
2019	<i>The Otherealm</i> , Thinkspace Gallery, Los Angeles, CA
2018	<i>DEADRINGER</i> , Hashimoto Contemporary, New York, NY
	<i>mOMENt</i> , Thinkspace Gallery, Los Angeles, CA
2017	<i>Me, Myself, and Delirium</i> , Cordesa Fine Art, Los Angeles, CA
	<b>Group Exhibitions</b>
2021	<i>Aloha, Mr. Hand</i> , Thinkspace Gallery, Los Angeles, CA
2020	<i>Here and Now: A Survey on New Contemporary Art</i> , Fort Wayne Museum of Art, Fort Wayne, IN
2019	<i>Convergence</i> , University of Texas, Rubin Center of the Arts, El Paso, TX
2018	<i>Vitality and Verve III</i> , Long Beach Museum of Art, Long Beach, CA
2017	<i>SWANK</i> , Thinkspace Gallery, Los Angeles, CA
	<b>Publications</b>
2020	<i>The Art Form</i> , Issue #04
2018	<i>Le Petit Voyeur</i> , #06
2017	<i>HiFructose Magazine</i> , Issue #44

My work tends to focus on images and narratives associated with the individual self and our inevitable mortality. When the global pandemic of Covid-19 hit in early 2020 I was immediately motivated to create a series of works influenced by our new reality. As a figurative painter, I use a specific character that acts as an indirect stand-in for myself. I decided to immerse this character in similar situations that many of us had been forced into: the sudden, harsh isolation from our everyday social lives and the increasingly looming fear of death.







Devin Reynolds  
 Hanging On By a Thread | acrylic, oil, paper, and found objects on wood panel, 96 x 288 inches



Devin Reynolds  
 Happy Days | acrylic, oil, paper, and found objects on wood panel, 96 x 288 inches



Devin Reynolds

Chainlink #4 | acrylic, 48 x 48 inches



Devin Reynolds

Los Angeles, CA  
[www.devinaustinreynolds.com](http://www.devinaustinreynolds.com) / [@devinreynolds](https://www.instagram.com/@devinreynolds)

b. 1991 Los Angeles, CA

Residency

2019-20 Joan Mitchell Artist in Residence, New Orleans, LA

Solo Exhibitions

- 2020 *Vaguely Political*, Residency Art Gallery, Inglewood, CA
- 2019 *Vaguely Familiar*, Royale Projects Gallery, Los Angeles, CA
- 2018 *TYRONE DON'T SURF*, Antenna Gallery, New Orleans, LA

Group Exhibitions

- 2021 *Shattered Glass*, Jeffrey Deitch Gallery, Los Angeles, CA  
*Vernacular Grafikz*, Tlaloc Studios, Los Angeles, CA  
*Growing Pains*, Anthony Gallery, Chicago, IL  
*Art and Hope at The End of The Tunnel*, University of Southern California Fisher Museum of Art, Los Angeles, CA  
*Twisted Dreams*, 639 A La Brea, Los Angeles, CA
- 2019 *Per(sister): Incarcerated Women of Louisiana*, Newcomb Art Museum of Tulane University, New Orleans, LA  
*Flyover State*, Resonator Institute, Norman, OK  
*All For You*, Catinca Tabacaru, New York, NY

Publications

- 2021 Pricco, Evan, 'Shattered Glass: Melahn Frierson and AJ Girard Curate Blockbuster Exhibition @ Jeffrey Deitch, Los Angeles,' *Juxtapoz Magazine*  
Pogrebin, Robin, 'A Gallery Featuring Only Artists of Color Feels Like Change,' *The New York Times*
- 2019 'Powerful show at Newcomb tells the stories of incarcerated women,' *Times Picayune*  
'Surfin' U.S.A: An Interview with Devin Reynolds,' *Pelican Bomb*

The paintings that are currently coming out of my studio are formed from the people, places, and things I encounter in my everyday. It could be a color scheme on a sign that I see as I drive to the studio, a texture on a building that catches my eye while walking the dogs, or some packaging with a great logo from the 1950s that I found at the flea market—I am constantly collecting visual references from my environment. Similar to the chopped-up samples of DJ Premier, 9th Wonder, the Alchemist, DJ Battlecat, and many others, I use my references to build layers in a painting, intertwined with narrative storytelling and memories like lyrics laid over a beat to create a song.







Viktoria Romanova

Window to Paris | oil on board, 32 x 24 inches



Viktoria Romanova

X-men, Wolverine. | oil on board, 48 x 36 inches





Viktoria Romanova  
Still Life with a Snake. | oil on paper mounted to board, 28 x 22 inches

# Viktoria Romanova

Altadena, CA  
310.652.8272 (Gallery 825)  
[v.romanovastudio@gmail.com](mailto:v.romanovastudio@gmail.com) / [www.viktoriaromanova.studio](http://www.viktoriaromanova.studio) / [@viktoriaromanova.studio](https://www.instagram.com/viktoriaromanova.studio)

	<b>b. 1970 Kharkov, USSR</b>
	<b>Education</b>
2016	Pasadena Art Center College of Art and Design, Pasadena, CA
1995	BFA, Pedagogical University of Khabarovsk, Russia
	<b>Solo Exhibitions</b>
2019	<i>New Horizons</i> , MACS 2019, Creative Projects at Mee Ind. Inc., Irwindale, CA
2018	<i>The Gap of a Decade</i> , MACS 2018, Mee Ind. Inc., Irwindale, CA
	<b>Awards</b>
2021	Award for Painting, Salon 7th Art Resilience at the Musee Saint-Frajo, France
	Honorable Mention, 11th Biennial Open Juried, Ontario Museum of Art and History Exhibition, Ontario, CA
2019	Award of Excellence, McMeen Gallery at San Luis Obispo Museum of Art, San Luis Obispo, CA
2018	Best in Show, La Galeria Gitana, San Fernando, CA
2017	Best in Show, La Galeria Gitana, San Fernando, CA
	<b>Publications</b>
2020	<i>Conquer Magazine</i> , October Issue
2019	'Proud + 2020,' <i>National Art Exhibition</i> (catalog)
2018	<i>CLICK-BATE Quarterly Art Journal</i>
	<i>Los Angeles Art Association Catalog</i> , Volume 2
2017	Gayotto, Bia, <i>Arquivovivo Living Archive</i>
	The Senate's 10th Biennial California Contemporary Art Collection at the Capitol Building (Exhibit catalog)
	<b>Represented by</b>
	Gallery 825, West Hollywood, CA

My work is mainly about color and geometry. The sense of a painted line and cutout quality of my shapes comes from my early work in paper collages. Geometry was always the way to simplify shapes and to be as direct as possible. I do the same type of work currently, but without paper and scissors—I only use paint and brushes directly on canvas. I use a thin paint application with hard edges and eliminate texture completely so the color becomes the main focus. Geometry provides a structure to build any composition; often, a beautiful architecture or an interior space are an inspiration to start a new artwork. My biggest expectation of my work is the sense of a surprise—that I can surprise myself and hopefully the viewer. Every day I try to produce something new, and I believe that all the best works are still ahead of me. It gives me a strong motivation to keep on working.







Dusty Rose

Being Paid for Dreaming | oil on canvas, 30 x 16 inches



Dusty Rose

Slug Bug [don't slug back] | oil on canvas, 36 x 24 inches





Dusty Rose  
Two Bodies of Work | oil on canvas, 48 x 36 inches

# Dusty Rose

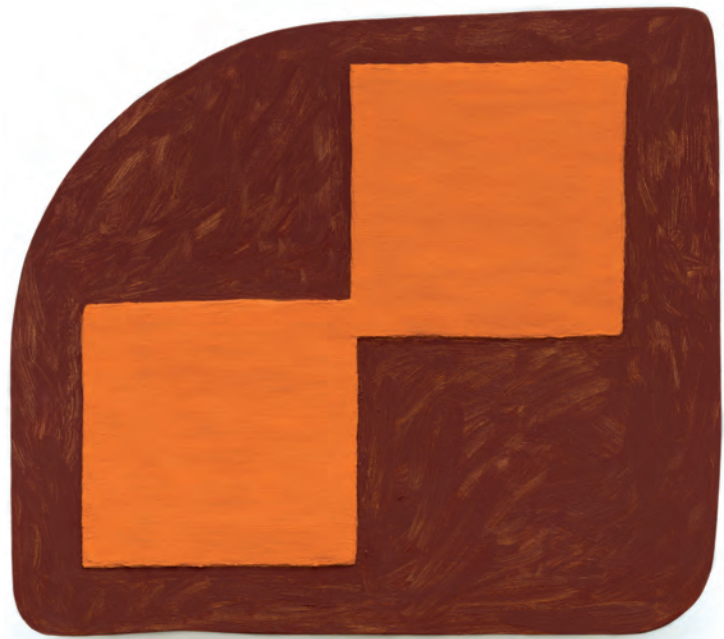
Los Angeles, CA  
[www.dustyrose.myportfolio.com](http://www.dustyrose.myportfolio.com) / [@dustyr1](https://www.instagram.com/@dustyr1)

	<b>b. 1992 Karachi, Pakistan</b>
	<b>Education</b>
2017	BA, University of Maryland, College Park, MD
	<b>Solo Exhibitions</b>
2019	<i>Dusty Rose</i> , Astrolab Brewing, Silver Spring, MD
	<b>Group Exhibitions</b>
2020	<i>SHE: an expression of womanhood</i> , AnnMarie Sculpture Garden & Arts Center, Solomons, MD <i>Old Myths New Stories</i> , Curtis Center for the Arts, Greenwood Village, CO
2019	<i>Transcendence Exhibition</i> , IA&A at Hillyer, Washington, DC <i>Lowe House Exhibition</i> , Maryland Federation of Art, Annapolis, MD
2018	<i>Light of the Caribbean</i> , Mattawoman Creek Art Center, Marbury, MD
	<b>Award</b>
2020	NextGen 7.0 Award

My artwork showcases the potpourri of cultures and traditions I have already experienced, and the anticipation of what I have yet to discover. I seek to understand how connections and memories are formed in environments where the only constant is instability. Through printmaking, drawings, installation, and paintings, my work is concerned with identity and belonging, echoing my upbringing and reflecting the natural curiosity and heritage presented in this world.







David Schell

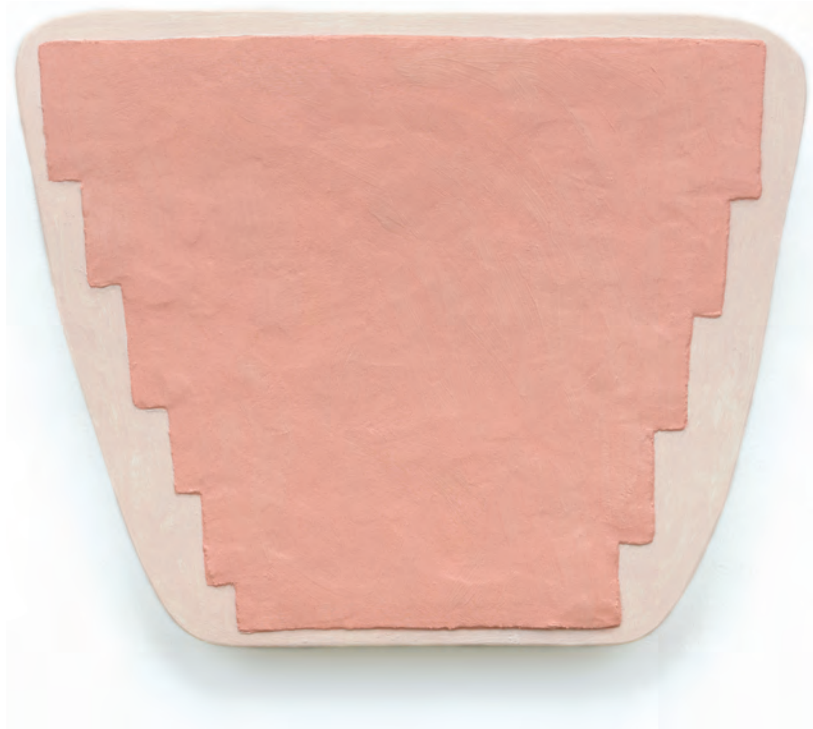
Interior Form (Night) | oil, pumice, and cold wax on panel, 20 x 23 inches



David Schell

Intimate (2) | oil, pumice, and cold wax on panel, 21 x 24 inches





David Schell

Slowly Over Time (3) | oil, pumice, and cold wax on panel, 19 x 23 inches approx.

## David Schell

Portland, OR  
503.546.5056 (Augen Gallery)  
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**b. 1970 Portland, OR**

**Education**

- 1992 BFA, School of the Art Institute of Chicago, Chicago, IL  
1997 MFA, American University, Washington, DC

**Residency**

- 2019 AIC Residency, Corciano, Italy

**Professional Experience**

- 2018- The Semi-Finalist, Artist Interviewer,  
[www.thesemi-finalist.com](http://www.thesemi-finalist.com)

**Solo Exhibitions**

- 2021 *intimate, intimate*, Augen Gallery, Portland, OR  
2019 *Temporary Fun*, Augen Gallery, Portland, OR  
2017 *Just Like This for a Little While*, ORANJ Gallery,  
Portland, OR

**Group Exhibitions**

- 2020 *Artists Under Quarantine*, Augen Gallery, Portland, OR  
2019 *Reductive Non Objective Project*, Sydney, Australia  
*The End of an Era*, Corciano, Italy  
*60th Chautauqua Annual Exhibit of Contemporary Art*,  
Fowler-Kellogg Art Center, Chautauqua, NY

**Publications**

- 2021 Terrell, Benjamin, 'Remembering How to See (on the  
Paintings of David Schell),' *The Semi-Finalist* (online)  
Smith, Kevin, '52 Critical Painters,' *Kevvv.in.net*, (online)

**Represented by**

Augen Gallery, Portland, OR

The outside edge of a panel or canvas influences how an interior shape, color, or texture is perceived and felt. To me, it's important to recognize that a context does so much to define the relationships taking place within it.

Many of my paintings are on the verge of looking like something, but I'm happiest when they remain elusive intimations. I love when a painting is allowed to be—even if for just a moment—nothing more than itself.







Emilio Villalba

Bear, Michelle and Things | oil on canvas, 60 x 40 inches



Emilio Villalba

Feet and Dishes | oil on canvas, 36 x 24 inches





Emilio Villalba  
Self-Portrait with Michelle and Things | oil on canvas, 30 x 30 inches

## Emilio Villalba

San Francisco, CA  
[emiliovillalba1@gmail.com](mailto:emiliovillalba1@gmail.com) / [www.emiliovillalbaart.com/](http://www.emiliovillalbaart.com/) / [@emilio\\_villalba](https://twitter.com/emilio_villalba)

b. 1984 Chula Vista, CA

### Education

- 2012 MFA, Academy of Art University, San Francisco, CA  
2006 BFA, Art Institute of California, Santa Ana, CA

### Professional Experience

- 2014–20 Cogswell College, Associate Professor, San Jose, CA

### Solo Exhibitions

- 2021 *People and Things*, Hashimoto Gallery, New York, NY  
2020 *Back Home*, Modern Eden Gallery, San Francisco, CA  
2018 *Symbols of Death, Signs of Life*, Modern Eden Gallery, San Francisco, CA  
*No One*, Booth Gallery, New York, NY  
2017 *I Don't See*, Modern Eden Gallery, San Francisco, CA  
*Lost Thoughts and Days Ahead*, Cordesa Gallery, Los Angeles, CA  
2016 *The Next Day*, Modern Eden Gallery, San Francisco, CA

### Two-Person Exhibitions

- 2020 *Assortment* (with Baldur Helgason), RAMP Gallery, London, UK

### Group Exhibitions

- 2019 *Dialogues*, Modern Eden Gallery, San Francisco, CA

### Collection

- Colección SOLO, Madrid, Spain

These paintings are collections of objects and people from my everyday life. Each one is made alla prima and arranged to reflect the dreamlike quickness with which they appear and disappear throughout my day.







Emilio Vialba | Feet and Dishes (detail)





**Lindsey Warren**

Brentwood Reflections | oil on canvas, 48 x 36 inches



**Lindsey Warren**

Cypress Park Spring | oil on canvas, 36 x 24 inches





Lindsey Warren  
Sea View Cypress | oil on canvas, 20 x 30 inches

## Lindsey Warren

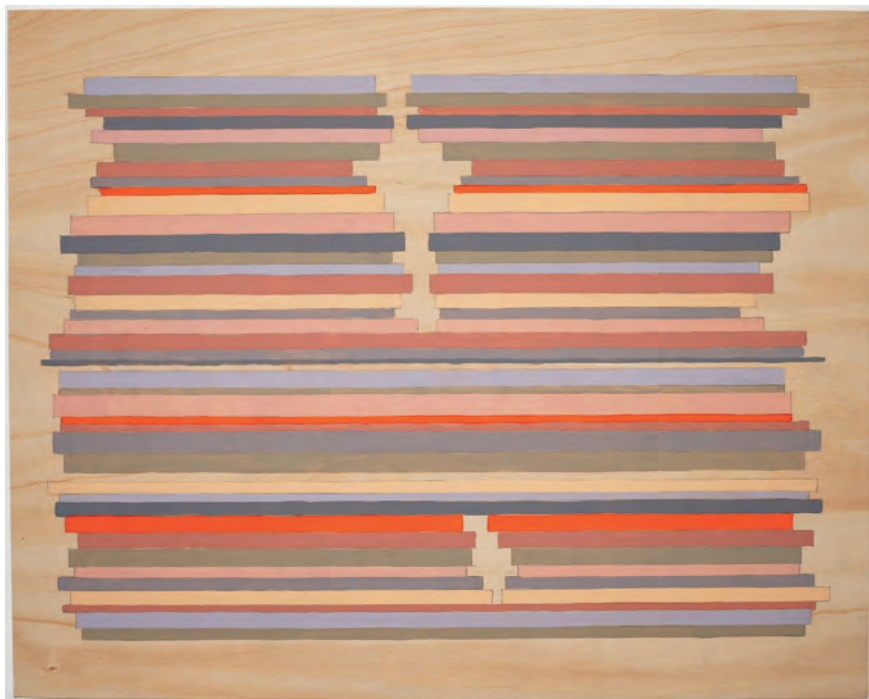
Los Angeles, CA  
310.838.3685 [George Billis Gallery]  
[lindsey@lindseywarren.com](mailto:lindsey@lindseywarren.com) / [www.lindseywarren.com](http://www.lindseywarren.com) / [@lindseywarren](https://www.instagram.com/lindseywarren) / [lindseywarren](https://www.facebook.com/lindseywarren)

<b>b. 1981 Los Angeles, CA</b>	
<b>Education</b>	
2008	MFA, Boston University, Boston, MA
<b>Residencies</b>	
2015	Artist in the Marketplace (AIM), Bronx Museum, Bronx, NY
2014	Wassaic Project, Wassaic, NY
2010	Vermont Studio Center, Johnson, VT
<b>Solo Exhibitions</b>	
2020	<i>Los Angeles Light</i> , George Billis Gallery, Los Angeles, CA
2019	<i>A Love Letter</i> , LAUNCH LA, Los Angeles, CA
<b>Group Exhibitions</b>	
2021	<i>The Cityscape Show XI</i> , George Billis Gallery, Los Angeles, CA
2020	<i>The Cityscape Show X</i> , George Billis Gallery, Los Angeles, CA
2019	<i>LA Flora</i> , LAUNCH LA, Los Angeles, CA <i>The Cityscape Show IX</i> , George Billis Gallery, Los Angeles, CA
2018	<i>Gracias</i> , saltfineart + RAW Salt Gallery, Laguna Beach, CA <i>The Cityscape Show VIII</i> , George Billis Gallery, Los Angeles, CA
2015	AIM Biennial, Bronx Museum of Art, Bronx, NY
2014	<i>Staycation</i> , Ground Floor Gallery, Brooklyn, NY <i>Sight Specific: A Selection of American Perceptual Paintings</i> , Concord Art Association, Concord, MA
<b>Represented by</b>	
George Billis Gallery, Los Angeles, CA	

I make oil paintings using an arrangement of shapes to construct images of moments I experience during daily activities. I am drawn to the distinct colors and light within each environment and how these atmospheric differences alter the way we experience and interact with the urban landscape. I capture observations using photographs and later compare them to my memory of the time, resulting in modified representations of specific spaces. The essential components of each image are discovered through building up layers of paint while adding and subtracting visual elements and details. Color and proportions are revised until the image closely reflects my perception. Since returning to Los Angeles in 2015, I have focused on representing the magical light and diverse environments of this city, resulting in portraits of viewpoints and neighborhoods that I frequent and love.

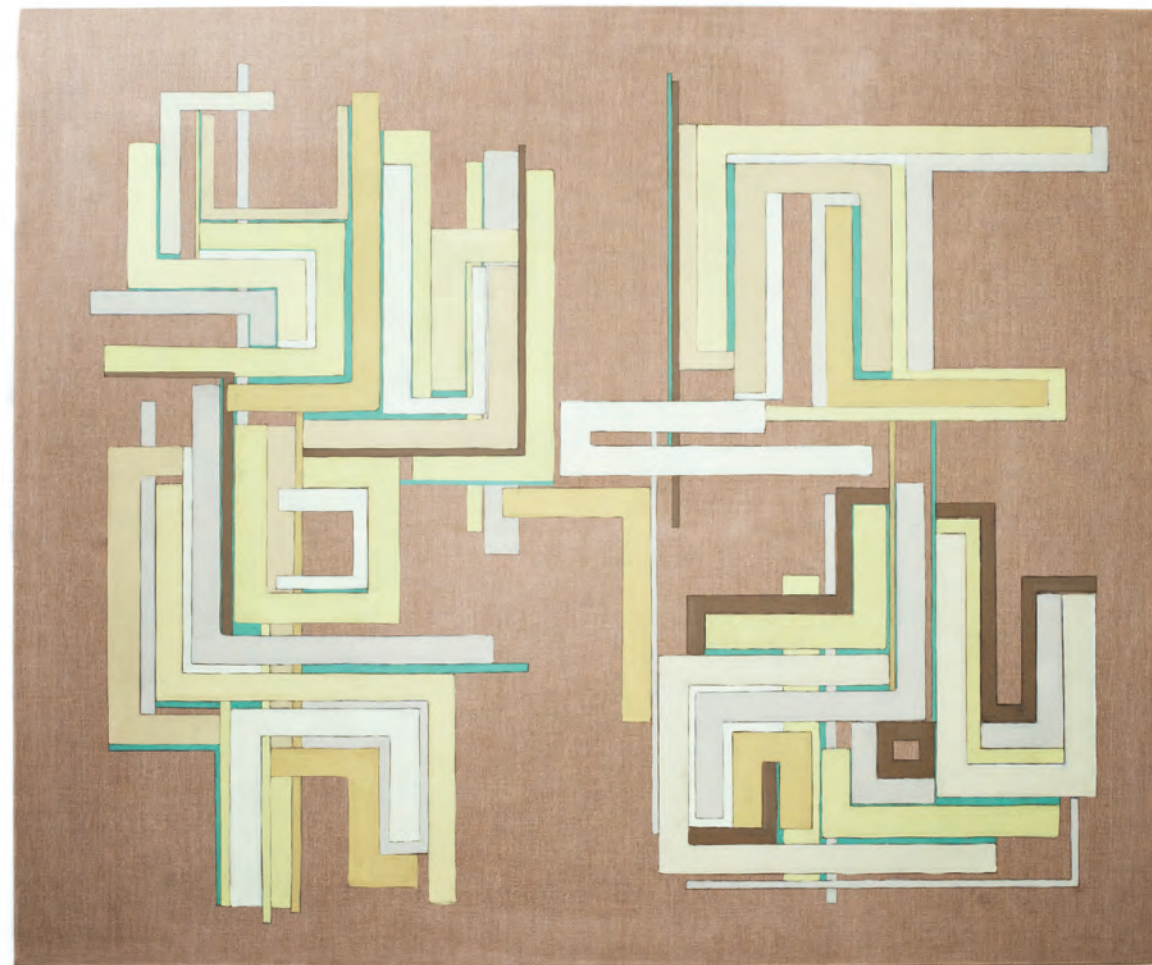






Marion Wesson

The Way Things Used To Be (work on panel II) | acrylic on panel, 16 x 20 inches



Marion Wesson

Arboreal II | acrylic and graphite on linen, 60 x 72 inches





Marion Wesson  
Arboreal | acrylic on linen, 56 x 72 inches

## Marion Wesson

Los Angeles, CA  
[www.marionwesson.com](http://www.marionwesson.com) / [@wessonality2.0](https://twitter.com/wessonality2.0)

**b. 1971 Los Angeles, CA**

**Education**

1993 BFA, Rhode Island School of Design, Providence, RI

**Residency**

2022 Stay at Home Gallery & Residency, Paris, TN

**Solo Exhibitions**

- 2017 *Cluster*, Galleri Urbane, Dallas, TX  
2013 *Distortion*, Sporting Club Russafa, Valencia, Spain  
2003 *Impressions Made by Pressure*, Irvine Arts Center, Irvine, CA

**Group Exhibitions**

2019 *B.A.T. State III: Women Artists in Conversation With El Nopal Press*, The Kleefeld Contemporary Art Museum, Long Beach, CA

**Award**

1999 James D. Phelan Art Awards in Printmaking, The San Francisco Foundation, Kala Art Institute, Berkeley, CA

**Publications**

2017 'Top 5 Art Events,' *Dallas Observer*

**Collections**

Twitter  
Mission Pacific Hotel  
Fidelity Corporate  
Tailwater Corporate

**Represented by**

Galleri Urbane, Dallas, TX

My paintings begin primarily as an exercise in color that evolves from the sometimes-arduous task of mixing paint. Planning the palette while the composition is formulated, the work becomes a technical exercise in the relationship of one line to another. I've been painting these lines on and off for more than 25 years and yet I still discover new ways to express the composition with each piece. This procedure never fails to expose new ideas.

My recent work is about the process of branching out in my life, relationships, and the view of my future. It's about new growth and a new chapter following ones of domestic abuse, divorce, and temporary insolvency. The "Arboreal" series is a literal and metaphorical experience of the tree-like path I wish to seed. These paintings have in turn given birth to "The Way Things Used To Be," a concurrent series of works that aim to get back to my original pre-trauma self—seeking the moment before purity was tainted and hopefulness was blunted.







Julia W. White  
 Sherwood High | oil on canvas, 48 x 52 inches



Julia W. White  
 A Short But Important Journey | oil on canvas, 48 x 60 inches





Julia W. White  
John Day Store | oil on canvas, 30 x 40 inches

## Julia W. White

Tacoma, WA  
206.473.9294  
[jule36@mac.com](mailto:jule36@mac.com) / [www.juliawwhite.com](http://www.juliawwhite.com) / [@juliawwhite](https://www.instagram.com/juliawwhite) / [@juliawwhite253](https://www.instagram.com/juliawwhite253)

### b. 1968 Portland, OR

#### Education

1990 BA, Psychology and Art, Pitzer College, Claremont, CA

#### Solo Exhibitions

- 2021 *Pandemic Postcard Pop-Up Show*, Stocklist Goods, Tacoma, WA  
2020 *The Museum of Bad Judgement*, Brooks Dental Studio, Tacoma, WA  
2019 Open Studio Tour, Tacoma, WA  
2018 Walter's Cafe, Seattle, WA  
Open Studio Tour, Tacoma, WA  
2017 Rocco's Lounge, Seattle, WA  
2007 Adrift Restaurant, Anacortes, WA  
2002 Victrola Coffee and Art, Seattle, WA  
1999 Two Bells Tavern, Seattle, WA

#### Group Exhibitions

- 2021 *2020 Through the Eyes of 17 Local Artists*, Brooks Dental Studio, Tacoma, WA  
2020 *Artists in Focus* (Digital exhibition), Tacoma, WA  
2010 *Alumni on Paper*, Pitzer College, Claremont, CA  
*Art in the Park*, Washington Park Arboretum, Seattle, WA  
*1998 Instead*, Madrona Automatic Gallery, Seattle, WA  
1995 *Juried national art competition and showcase*, University of Northeastern Missouri, Kirksville, MI

I am moved by anonymous, ordinary moments and all that is contained behind what I am seeing. I am drawn into the silent space where my imagination automatically creates a narrative. Everywhere I look and everyone I meet—I know it's just the tip of the iceberg.

The ideas for my work originate in those moments and my focus is to communicate the sense of longing, curiosity, and possibility that arises as I follow these threads of information and imagination. I find starting points in postcards, old photos, and other source materials. I thrive on the process of problem-solving as I build with shapes and color. The painting begins to tell me its own story. My job is to see, listen, and follow where that story leads. My work usually contains strange buildings, vehicles, and people or animals with ambiguous expressions. The paintings also hold deep emotion and honesty, which emerge naturally in the process of working. I invite the viewer to enter this mysterious, yet familiar space and connect with their own story.





# Editor's Selections



The following section is presented in alphabetical order.  
Biographical information has been edited.  
Prices for available work may be found on p178.





Katja Farin  
Difficult Dinner Party | oil on canvas, 60 x 48 inches



Katja Farin  
Bored Card Game | oil on canvas, 48 x 35 inches





Katja Farin  
 Mosquito Net | oil on canvas, 63 x 55 inches

# Katja Farin

Los Angeles, CA  
 213.536.5343 (In Lieu)  
[farinkatja@gmail.com](mailto:farinkatja@gmail.com) / [www.katjafarin.com](http://www.katjafarin.com) / [@katjafarin](https://www.instagram.com/katjafarin)

	<b>b. 1996 Los Angeles, CA</b>
	<b>Education</b>
2018	BA, University of California, Los Angeles, CA
	<b>Residency</b>
2018	Dumfries Drawing Residency, Scotland, UK
	<b>Solo Exhibitions</b>
2021	<i>Hum of Virtue</i> , In Lieu, Los Angeles, CA <i>Growth in Absence</i> , ERA, Milan, Italy
2020	<i>Lines From Arguments</i> , Lubov Gallery, New York, NY
2019	<i>Carry, Carries, Carried</i> , In Lieu, Los Angeles, CA
	<b>Group Exhibitions</b>
2020	<i>PAPA RAGAZZE!</i> , Nicodim Gallery, Los Angeles, CA <i>It's a sand and beautiful world</i> , Wilding Cran Gallery, Los Angeles, CA
	<b>Award</b>
2018	Hoyt Scholarship, UCLA Arts Scholarships, Los Angeles, CA
	<b>Publications</b>
2021	<i>Pique Magazine</i> , Issue #2
2020	Kissick, Dean, '30 under 35 of 2020: Katja Farin Reimagines Figuration,' <i>Cultured Magazine</i>
2019	Cooper, Ashton, 'ArtForum Critics Pick: Katja Farin,' <i>ArtForum</i>
	<b>Represented by</b>
	In Lieu, Los Angeles, CA ERA, Milan, Italy

I have always been fascinated by figures and their ability to hold emotional weight in paintings. They interact in a solidified state; their emotional energy is held captive by the paint. Relationships—with the self and with others—grow and change. I investigate this phenomenon, whether it be of codependency, loneliness, anxiety, isolation, or existing in between states of being.

The work itself is self-referential; it is thawing itself out, slowly getting ready for the next chapter in its life. Architecture and pattern create a distraction from what the figure appears to care about; they camouflage the debris of emotional conflict and curiosity. The work is repeating and continually looking backwards to try to find an explanation for the situation it finds itself in.











Kate Pincus-Whitney

Paradise a la Carte: Coffee with Klimt (Café Sabarsky) | acrylic and polycolor on canvas, 40 x 60 inches



Kate Pincus-Whitney

Paradise à la Carte: Serendipity in the Tuileries (La Grand Bon Marche) | acrylic, polycolor, and gouache on canvas, 48 x 60 inches





Kate Pincus-Whitney  
 Paradise à la Carte: The Night the Hollywood Hills Wept with Wisteria | acrylic, polycolor, and gouache on canvas, 72 x 60 inches

# Kate Pincus-Whitney

Los Angeles, CA  
 212.633.6555 (Fredericks and Freiser)  
[katepincuswhitneyart@gmail.com](mailto:katepincuswhitneyart@gmail.com) / [www.katepincuswhitney.com](http://www.katepincuswhitney.com) / @katepw

**b. 1993 Santa Monica, CA**

**Education**

2020 MFA, Rhode Island School of Design, Providence, RI
2016 BA, Sarah Lawrence College, Bronxville, NY
2015 Yale Norfolk Summer School of Art, Norfolk, CT

**Residency**

2017 Vermont Studio Center, Johnson, VT

**Solo Exhibitions**

2021 *Feast in the Neon Jungle*, Fredericks and Freiser Gallery, New York, NY
2018 *Juego de Mesa/Table Play*, Oficina Proyectista, Buenos Aires, Argentina

**Group Exhibitions**

2021 *Bad Girls*, Volery Gallery, DIFC, Dubai  
*Wild Frontiers*, The Pit, Los Angeles, CA  
*Contemporary Domesticity*, Noho Studios, London, England  
*We're Just Having Fun*, Bill Brady Gallery, Los Angeles CA
2020 *Show Me the Signs*, Blum and Poe, Los Angeles, CA

**Awards**

2018-20 Rhode Island School of Design Fellow
2016-18 Artist Ambassador for the Kennedy Center, Washington, DC
2012-16 Presidential Scholarship, Sarah Lawrence College, Yonkers, NY

**Represented by**

Fredericks and Freiser, New York, NY

We all must eat, but how do the objects we consume and surround ourselves with become a part of our cultural and psychological understanding of self? Through reimagining the radical storytelling power of food, I paint the theater of the dinner table. I investigate contemporary life and mythmaking and explore the mapping of culture, place, and self through the objects we consume. Highly invested in the 'vibrancy of matter' and the duality of the sacred and profane, I view the table-scape still life as a place of narrative portraiture. Sometimes the table acts as a shrine; at other times it's a commons or a stage. For me, there is nothing more intimate or psychological than the sharing of a meal. My paintings are as much about life as they are about death. Feminist, maximalist, and unapologetically colorful, I navigate the collective unconscious through paint; dyslexic and stereoblind, I act as an artist-anthropologist armed with a visual vocabulary. I am interested in the dramas of the heart, the head, and the stomach and the way they all connect.







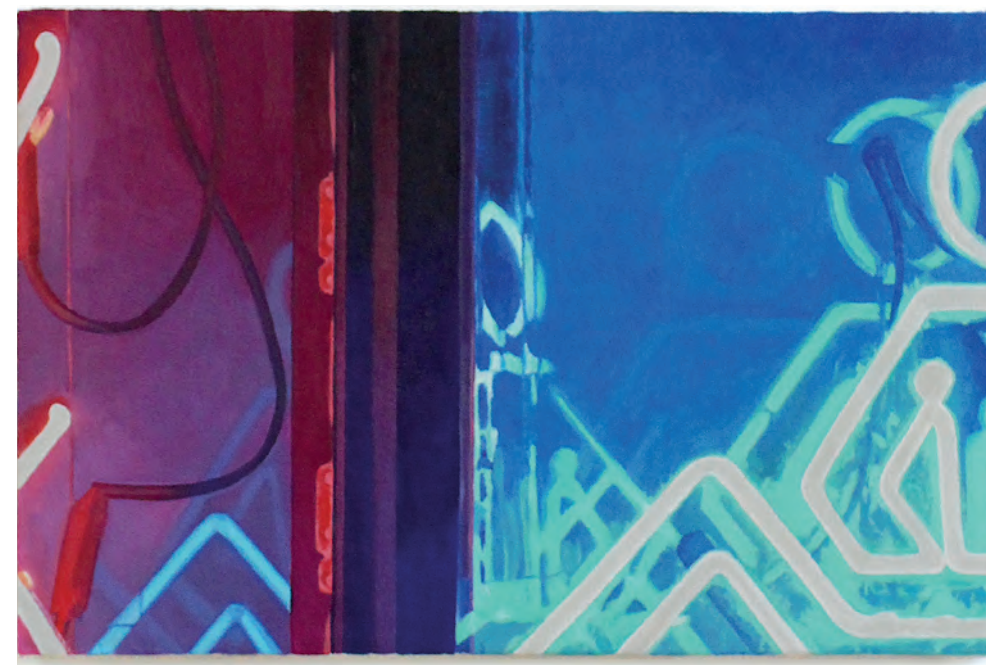
Kate Pincus-Whitney | *Paradise à la Carte: Serendipity in the Tuileries (La Grand Bon Marche)* (detail)





**Matt Reiner**

Sunflower | oil on canvas over panel, 9 x 12 inches



**Matt Reiner**

Sign | oil on canvas over panel, 10 x 15 inches



Matt Reiner

Lemon Tree | oil on linen over panel, 12 x 16 inches



Matt Reiner

Los Angeles, CA  
[matt.a.reiner@gmail.com](mailto:matt.a.reiner@gmail.com) / [www.cargocollective.com/matthewreiner](http://www.cargocollective.com/matthewreiner) / [@mat.treiner](https://www.instagram.com/mat.treiner)

b. 1998 Los Angeles, CA

Education

2020 BA, Yale University, Hartford, CT

Professional Experience

2021 Chinati Foundation, Intern, Marfa, TX

Solo Exhibition

2017 *Like Leather or Skin*, Held and Bordy Family Gallery, Windward School, Los Angeles, CA

Group Exhibitions

2021 *Finished*, EIK Gallery, Yale University School of Art, New Haven, CT

2019 *Remember This Moment*, Graduate Hotel, New Haven, CT  
*Unfinished*, Green Gallery, Yale University School of Art, New Haven, CT

2018 *Lines of Escape*, Jonathan Edwards Gallery, New Haven, CT

*Ely Center Artist-in-Residence Show*, Ely Center for Contemporary Art, New Haven, CT

2017 *Painting Basics*, EIK Gallery, Yale University School of Art, New Haven, CT

I'm interested in making peripatetic and precarious images. To do this, I crop the photographs I use as references. The paintings are small; I am interested in thinking about how they operate as fragments of bizarre and nonlinear time. In other words, the paintings do not aim toward accuracy as an operative principle. A 19th century photograph of flowers looks different than a digital photograph of the same subject. I am interested in the quality of this difference and I want my paintings to enter a dialogue about their respective methods of representation. Having rendered them with the same hand in oil, I imagine that this difference collapses, to a certain degree, in the movement between paintings. I imagine this collapse to trace my stake in the work, which hinges on the paintings' ability to be both of and not of my own volition, and on the problem of locating the 'I' within or between them.







**Taravat Talepasand**

Ethereal Wisdom | egg tempera on linen, 32 x 26 inches



**Taravat Talepasand**

Ethereal Gesture | egg tempera on linen, 22 x 15 inches





**Taravat Talepasand**  
 Kill Your Masters | egg tempera and acrylic on linen, 44 x 34.5 inches

# Taravat Talepasand

Hillsboro, OR  
[hello@taravattalepasand.com](mailto:hello@taravattalepasand.com) / [www.taravattalepasand.com](http://www.taravattalepasand.com) / [@artistvat](https://www.instagram.com/@artistvat)

	<b>b. 1979 Eugene, OR</b>
	<b>Education</b>
2006	MFA, San Francisco Art Institute, San Francisco, CA
2001	BFA, Rhode Island School of Design, Providence, RI
	<b>Professional Experience</b>
2021-	Portland State University, Adjunct Professor, Art Department, Portland, OR
2019	San Francisco Art Institute, Department Chair of Painting, San Francisco, CA
2016-19	San Francisco Art Institute, Tenure-Track, Painting, San Francisco, CA
2007-16	California College of Art, Adjunct Professor, Painting, San Francisco, CA
	<b>Solo Exhibitions</b>
2022	<i>Take Care</i> , ILY2, Portland, OR
2021	<i>Are You There Allah? It's Me Taravat.</i> , Fourteen30 Contemporary, Portland, OR
2019	<i>Yeki Bood, Yeki Nabood (Once Was, Once Wasn't)</i> , Jack Fischer Gallery at Minnesota Street Project, San Francisco, CA
2017	<i>Westoxicated</i> , Zevitas Marcus, Los Angeles, CA
	<b>Group Exhibitions</b>
2018	<i>In the Fields of Empty Days: Kings, Heroes, Demons, and Saints in Iranian Art</i> , LACMA, Los Angeles, CA <i>Bay Are Now 8</i> , Yerba Buena Center for the Arts, San Francisco, CA <i>The Internet Archive Artist In Residence Exhibition</i> , Evergold Projects at Minnesota Street Project, San Francisco, CA
	<b>Award</b>
2010	Richard C. Diebenkorn Teaching Fellowship
	<b>Collections</b>
	Orange County Museum of Art, Orange County, CA Fine Arts Museum of San Francisco, de Young Museum of Art, San Francisco, CA

I am an artist, activist, and educator whose labor-intensive, interdisciplinary painting practice questions normative cultural behaviors within contemporary power imbalances. As an Iranian American woman, I explore the cultural taboos that reflect on gender and political authority. My approach to figuration examines the role of anxiety and mental health within a polarized American psyche that reflects the cross-pollination—or lack thereof—in our Western Society.

To create art, it is imperative for me to be vulnerable, to extract the personal truths driven by my Diaspora, history, nostalgia, self-awareness, and rebellion. Much of my work revolves around the struggles of womanhood and navigating personal identity as a hyphenated individual. However, I believe that art must possess an element of vulnerability in order to provoke change—socially, intellectually, and morally. In a world where ideas of culture, political, and intellectual activities are evolving, what will this change mean for generations to come?







**Brea Weinreb**  
 Mademoiselles of Gay Beach | oil on canvas, 30 x 40 inches



**Brea Weinreb**  
 Gay Beach Composition with Dancer and Flag | oil on canvas, 30 x 40 inches





Brea Weinreb  
 Luncheon on the Ass (Between Men) | oil on canvas, 56 x 72 inches

# Brea Weinreb

Los Angeles, CA  
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**b. 1994 Long Island, NY**

**Education**

2016 BA, University of California, Berkeley, CA

**Solo Exhibitions**

2022 *Between Men* (online), Taymour Grahne Projects, London, UK

2019 *when you lay your body on mine*, CounterPulse, San Francisco, CA

2018 *Cosmologies of care*, Merced College Art Gallery, Merced, CA

**Group Exhibitions**

2022 *Intimacy*, Taymour Grahne Projects, London, UK

2021 *It's Much Louder Than Before*, Anat Ebgi Gallery, Los Angeles, CA  
*Interconnected*, John Wolf Advisory, Los Angeles, CA  
*Good Bones*, (online), I Like Your Work (podcast/virtual gallery)

2020 *This Must Be The Place: soEx's Digital Benefit Art Auction*, Southern Exposure, San Francisco, CA

2019 *Introductions*, Root Division, San Francisco, CA  
*Queer Eyes*, Office of Senator Scott Weiner, San Francisco, CA

2018 *Spectrum: Exploring Gender Identification*, MCLA Gallery 51, North Adams, MA

**Award**

2020 Fulbright Arts Research Alternate Candidate for Berlin, Germany

As a bisexual female painter, I make paintings of gay men that celebrate the classical male form while examining themes of community, kinship, and performance of gender and sexual identity. My recent series pulls from reference images taken during Pride celebrations on Gay Beach in San Francisco. My focus for these paintings begins with the gazes between men that take place alongside—yet are indifferent to—the presence of women. I'm fascinated by how this triangulation of gazes—including my own—displaces the desire typically imbued in artist/subject relationships. I want to push against the notion that men painting women can be the only acceptable cross-gender gaze.

Many of the figures in my paintings are depicted with turned backs and obscured faces. In the absence of facial distinction, I seek to highlight how body language and material objects reveal markers of identity, and how this tangled mass of bodies comes to represent a nuanced version of community. I utilize unnatural, brightly colored bodies to emphasize the performative nature of the scene, while offering figures the individuality that faces would otherwise provide.







Brea Weinreb | *Luncheon on the Ass (Between Men)* (detail)



# Pricing

Prices published here, for the most part, represent the current price for a work established by the artist or their 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.

**Nicole Irene Anderson**

p16 \$800 p17 \$800 p18 \$700

**Miguel Arzabe**

p20 NFS p21 NFS p22 \$15,000

**Meegan Barnes**

p24 \$4,000 p25 \$4,000 p26 \$4,000

**Jason Burgess**

p28 POR p29 POR p30 POR

**Erin E. Castellan**

p32 \$2,500 p33 \$2,500 p34 \$300

**Aleah Chapin**

p36 POR p37 POR p38 POR

**Mike Chattem**

p40 \$950 p41 \$4,000 p42 \$4,000

**Srijon Chowdhury**

p44 NFS p45 NFS p46 NFS

**Hye-Shin Chun**

p48 NFS p49 NFS p50 NFS

**Cindy Craig**

p52 \$18,000 p53 \$3,600 p54 \$3,600

**Gwynna Dille**

p56 POR p57 NFS p58 POR

**Kohshin Finley**

p60 NFS p61 NFS p62 NFS

**Juan Flores**

p64 NFS p65 \$3,000 p66 \$1,700

**Ricardo Galvan**

p68 NFS p69 NFS p70 NFS

**Rebekah Goldstein**

p72 POR p73 POR p74 POR

**Benjamin S. Gordon**

p76 NFS p77 \$3,000 p78 \$2,500

**Michael Haight**

p80 NFS p81 NFS p82 NFS

**Ranee Henderson**

p84 \$8,000 p85 \$6,500 p86 NFS

**David Hendren**

p88 \$4,000 p89 \$1,400 p90 \$1,400

**Ramiro Hernandez**

p92 NFS p93 NFS p94 NFS

**Jackson Hunt**

p96 NFS p97 \$2,000 p98 NFS

**Joanne Ji Young Kim**

p100 NFS p101 NFS p102 NFS

**John Koller**

p104 \$4,000 p105 \$4,000 p106 \$5,000

**dani lopez**

p108 \$3,500 p109 \$3,500 p110 \$4,000

**John Mills**

p112 \$3,000 p113 \$3,000 p114 \$2,500

**Patti Oleon**

p116 NFS p117 NFS p118 NFS

**Michael Reeder**

p120 NFS p121 NFS p122 NFS

**Devin Reynolds**

p124 NFS p125 NFS p126 NFS

**Viktoria Romanova**

p128 \$3,500 p129 \$4,500 p130 \$2,800

**Dusty Rose**

p132 \$4,500 p133 NFS p134 \$5,000

**David Schell**

p136 \$750 p137 NFS p138 \$750

**Emilio Villalba**

p140 \$10,000 p141 NFS p142 \$5,500

**Lindsey Warren**

p144 \$6,400 p145 \$4,500 p146 \$4,000

**Marion Wesson**

p148 NFS p149 \$6,400 p150 \$6,400

**Julia W. White**

p152 \$4,000 p153 \$4,000 p154 NFS

**Katja Farin**

p158 \$12,500 p159 \$8,600 p160 NFS

**Kate Pincus-Whitney**

p162 NFS p163 NFS p164 NFS

**Matt Reiner**

p166 \$500 p167 NFS p168 \$1,000

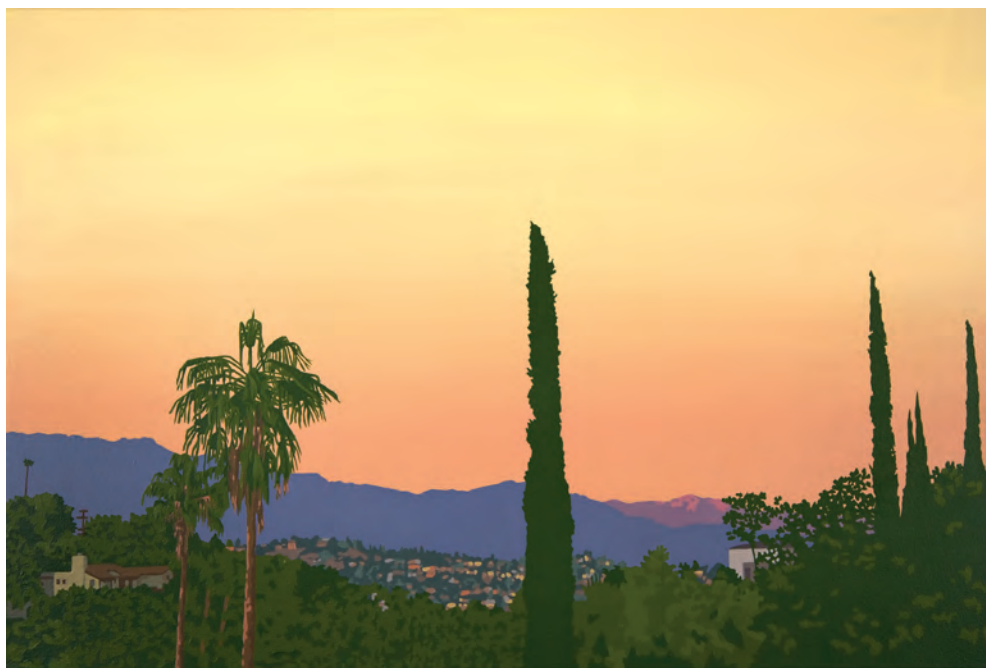
**Taravat Talepasand**

p170 NFS p171 \$6,000 p172 NFS

**Brea Weinreb**

p174 \$7,000 p175 \$7,000 p176 NFS





New  
American  
Paintings

\$20