

# SIBLING RIVALRIES



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Sibling Rivalries : Alison Blickle, Barnett Cohen, Liz Crađ, Leah Dixon, Harry Dodge, Erin Dunn, Jamie Felton, Charles Garabedian, Ashley Garrett, Tim Hawkinson, Christopher Joy, Zachary Keeting, Michael J Kelly, Dwyer Kilcollin, Jaeun Lee, Sharon Madanes, Annelie McKenzie, C.Michael Norton, Joel Otterson, Daniel Payavis, Adrienne Rubenstein, Matt Savitsky, Leah Tacha, Tracy Thomason, Ety Yaniv, Stephanie Washburn, Brian Wood, Ety Yaniv

Deeper Than That: Steve DeGrootd

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**Leah Dixon / Barnett Cohen**

**Erin Dunn / Matt Savitsky**

**Ashley Garrett / Charles Garabedian**

**Christopher Joy / Daniel Payavis**

**Zachary Keeting / Michael J Kelly**

**Tatiana Kronberg / Dwyer Kilcollin**

**Jaeeun Lee / Liz Craft**

**Sharon Madanes / Jamie Felton**

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**Adrienne Rubenstein / Annelie McKenzie**

**Leah Tacha / Alison Blickle**

**Tracy Thomason / Harry Dodge**

**Brian Wood / Joel Otterson**

**Etty Yaniv / Stephanie Washburn**



photo by Jacquie Li

## Sibling Rivalries

To rival, from *rivus*, or “to share the same stream”. In other words, what’s a little competition between neighbors?

If you take a map of the mainland United States and fold it in half the long way, the edges touching edges, the Pacific Ocean spills into the Atlantic. Or, is it that the Atlantic spills into the Pacific? Distance nowadays is a metaphorical flattened plane. First, we communicated across time zones and mountain ranges via telegraph and code, then we zipped in trains, planes and automobiles over those spaces. Now, we travel over dissolved distances by text, email, mobile phone, Skype, Facebook messenger and direct Instagram and Twitter messages. We can now find people we may know or whom we may want to know through online friends of online friends. We like images and words they post to their personal streams.

It’s all relative when 14 New Yorkers pair themselves with 14 Los Angelenos in a process that is something like an arranged marriage. *Sibling Rivalries*, co-curated by Ashley Garrett and Max Presneill, is a polyphonous panoply of work made by a roster of artists of varying origins. First nominated by New York City galleries, the chosen New York-based artists—Leah Dixon, Erin Dunn, Ashley Garrett, Christopher Joy, Zachary Keeting, Tatiana Kronberg, Jaeun Lee,



Sharon Madanes, C Michael Norton, Adri-  
anne Rubenstein, Leah Tacha, Tracy Thom-  
ason, Brian Wood and Etty Yaniv—each  
chose an analogous LA artist—Alison Blick-  
le, Barnett Cohen, Liz Craft, Harry Dodge,  
Jamie Felton, Charles Garabedian, Tim  
Hawkinson, Annelie McKenzie, Joel Otter-  
son, Daniel Payavis, Michael John Kelly,  
Dwyer Kilcollin, Matt Savitsky and Steph-  
anie Washburn. Some artists chose their  
Los Angeles counterparts based on a past  
encounter, opening a chance for reconnec-  
tion. For example, artists Joel Otterson and  
Brian Wood bridged their distance with a  
common interest in compulsive complexity.  
Other couplings derived from shared studio  
mates, cross-overvisiting professorships or  
established practices with one another, such  
as the transmission of poems like beacons  
in the mail. Others chose their art-mate by  
word of mouth or an image at the delta of  
that stream we share.

In a time when information travels at the  
speed of an Amazon Prime delivery, the ten-  
sion that evolves from work placed alongside  
work for the curatorial interest of contrast of  
place evokes the current cultural sentiment  
of absurd disharmony. What is perhaps most  
stunning are the synchronous threads that  
wind within the work of what are ostensibly  
strangers. Work on drywall (Barnett Cohen)  
pairs with a performance of power (Leah  
Dixon). Classic mediums such as oil and  
marble (Tracy Thomason) couple with the  
a-material (Harry Dodge). But no matter  
what the medium, a shared interest in the  
trifecta of classic subjects—the portrait, the  
still-life, the landscape—penetrates the exhi-  
bition as a way to navigate the body in an in-  
creasingly abstract world. It is as though the  
transmission of art from one side to another  
is a symbolic exchange of personhood. *This  
image stands for me, therefore by giving  
you this image, I give you me. But how do I*



*photo by Melissa Tran*



photo by Melissa Tran

*know I am me if no one else knows who I am?*

When measured together, the differences between those from the East and those from the West balance out, and the similarities rise to the surface. Despite the stereotypes that edge in to archetypes of the East versus West—coast identities, we all share the same joints—work/play, young/old, in/out, figurative/abstract, body/consciousness. Yet these aren't strict dichotomies that the artists swing around. As the assemblage of work in *Sibling Rivalries* shows, there is plenty of overlap.

In constantly seeking to find commonalities with one another, perhaps the definition of relationship (from Latin for “I carry” + “shape”) must be adjusted to allow for postmodern/post-tech time, difference and space. *I carry in shape to you*. It is so absurd it just might work. We share shapes—a border shape, a historical shape, a narrative shape, a human shape. We share another thing, too: the refusal or inability to conform to any one shape. Without the situation of place, is the old definition of relationship merely that: old hat? In this case, perhaps we leave “relationship” where it stands and instead replace our fascination with achieving harmony and sameness with embracing the cacophony.

I am a New Yorker living in Los Angeles. Or I am an Angeleno who once lived in New York. Once on a hike in Northern California, I came upon a fence that skipped many yards after an earthquake. The fence lay along a fault line that collapsed and folded in on itself. The definition and dividing lines mixed and became dotted passing lanes. In one fraction, the world blended, not like soup but like a chocolate vanilla twist starting to melt, distinguishable but inseparable. For a long time I thought at



least the earth was solid, but at that moment I knew even that was untrue. Now, if I fold a map of the United States, I have to make multiple creases to get the East and West to meet in messy harmony.

In *An American and France* (1936) Gertrude Stein wrote “Adventure is making the distant approach nearer but romance is having what is where it is which is not where you are stay where it is.” Once, America was only placed in opposition to the foreign, and we were mostly united (save for that gaping wound in our history that was The Civil War). Now, we oppose even ourselves. We wonder who wore it better, and who has their finger more directly on the pulse of this nation? Despite the ease of the process, is the conflation of distance truly folding us together?

The 28 artists in *Sibling Rivalries* fold that asymmetrical map attempting to meet in the middle and hearken the flat vista of the central states where earth and sky intersect at an abstract line marked as the horizon. The collection of work in *Sibling Rivalries* enact a very Stein-esque romanticism by marrying coastal rivals without the aim to adhere or cohere but to revel in the distances and differences.

Meg Whiteford



photo by Melissa Tran



## Leah Dixon

### *LOVERS IN A DANGEROUS TIME*

*(tower remix), 2014*

mixed media, 50 x 54 x 36 inches

*courtesy of (harbor)*

This sculpture depicts two towers sitting atop floor tiles made out of bandanas and rubber. It posits twin towers as lovers in an interactive playground or patriotic picnic setting with the ominous soiled plastic bin hinting at the fallout of the less than innocent action that is about to occur. 'Lovers in a Dangerous Time' references a pre-9/11 adolescence as well as the popular 1984 song by Bruce Cockburn.

Leah Dixon sculpture and performance work addresses labor, formalism, and political correctness via highly physical processes—that result in refined, yet deconstructed sculptures and installations. Much of her work is formed as a sort of metaphorical hand-built staging area. Often Dixon creates architectural manipulations that facilitate socially inclusive platforms. Throughout the construction of her work, she performs as a furious, one-woman making machine, questioning her relationship to power dynamics and propaganda as an American woman.





## Barnett Cohen

*left:*

*The Taking of Toast and Tea*

2015

mixed media on drywall

48 x 96 inches

*right:*

*a simple name, two syllables, the*

*minimum, 2015*

mixed media on drywall

48 x 96 inches

For I have known them all already, known them all:  
Have known the evenings, mornings, afternoons,  
I have measured out my life with coffee spoons;  
I know the voices dying with a dying fall  
Beneath the music from a farther room.

T.S. Elliot, "The Love Song of J. Alfred Prufrock"



## Erin Dunn

*Rapture's Adagio*, 2012

HD video, 11:01 minutes

*courtesy of Greenpoint Terminal Gallery*

*Rapture's Adagio*, my first linear narrative, is based on Piero Camporesi essay "The Prodigious Manna" and the true lives of sisters Chiara and Joan de Montefalco (c. 1268–1308 Italy). 'Saint Clare of the Cross' and her sister Joan became powerful spiritual leaders, thanks in some part to the luck of privileged birth, but mostly to their magnetic, metaphysical reputations. Chiara de Montefalco experienced ecstasies of 'Jesus placing a cross in her heart.' The hallucinations resulted in life-long chest pains. This influential imagery persuaded the crowd while providing faculty both to Joan and Chiara. Together the abbesses established a cardinal monastery. Upon Chiara de Montefalco's death, the expectation of sanctity arose, but the religious bureaucracy screamed heresy. The women

of the hermitage band together to prove their case.

Performing one of the earliest documented autopsies, four nuns dissected Chiara's heart. The first to discover the four chambered human heart; they employed conviction, pointing towards doubting Thomas's urge for evidence. Going further in fact, they used knives to show concrete proof of their ethereal visions. A grotesque spewing blood or a life force that rotted the most slowly, the cross is in quadrants on discovery.

The stop motion animation was filmed in my Brooklyn studio as well as on location in Duindorp, Den Haag, The Netherlands and in Island Beach State Park, New Jersey, USA. The music and narration is self-produced.



*Life Under Glass* is a short film I produced with my collaborator, pianist Todd Moellenberg. Shot entirely in a black box theater, we execute task-based performances on a movable stage set that visually subdivides the video frame. Our actions appear at first to be part of a theatrical rehearsal and are eventually exposed as staged role-playing games. With the camera as our sole audience, we enact shame, rejection, dependence and love. In this process, we do not set out to find our true selves but instead try on various, rough personae through which a number of identities emerge.

Assuming roles strikes at the root of

## **Matt Savitsky**

*Life Under Glass*, 2014

HD Video, 20:47 minutes

appearances. It feels important for me to document that process in order to raise questions around the formation of identity and to complicate the normative routes by which I recognize authenticity. In this work, I show that masking oneself is not always to ward off danger but can be a highly imaginative state. Drag in particular bucks the imposition of conventional gender roles with an irrefutable self-design.





## Ashley Garrett

A + Z, 2015

oil on canvas, 14 x 18 inches

A + Z, 2015, is part of a group of paintings that remember Christmas tree ornaments I made as a child. The paintings are like self-portraits from a mythologized past found in these fragments of memories of my meaning-filled childhood objects. In A + Z, the remembered experience of two candles exist in radically different light while remaining on the same plane, merging space, time, memory, and distance.





## Charles Garabedian

*You Should Have Looked At Me*, 2012  
acrylic on paper, 101 x 38.5 inches

*courtesy of LA Louver*

“In these particular paintings, the motivating kind of force was the idea of Salomé, which led to a certain kind of figure, primarily a female figure. The female figures have always had a quality of their own in terms of personality, and I think it continues on in these paintings here. I think on through the women have always had a particular personality. The men, I’ve never come to any conclusion about the men because there are usually not enough of them. If they are there, they might be corporate or they might be, I don’t know, somebody. I think Herod becomes a perfect example of going down the wrong road because of women, or not because of women so much as giving way to women’s thinking. Herod is sort of fascinated with and wants her to perform, dance. ... And also, I thought there was an evil female presence in the story, too, which is Herod’s wife. So I don’t know how much that has to do with it, but I needed the woman’s body. It’s always been what I’ve looked at, what I’ve become I think, more deeply – not necessarily expressive with or creative with, but I find more reason to paint it and maybe the joy of painting.”

From Schwartz, Julia. “A Conversation with Charles Garabedian”, Figure Ground Communication, April 19, 2013. Web.



## Christopher Joy

*Untitled (Ultramarine)*, 2012

oil and acrylic on wood, 25 x 16 inches

*courtesy of Tiger Strikes Asteroid New York*

This painting is a bit of an anomaly for me (although I may be a painter of anomalies). The dot matrix that mediates between the more evocative forms takes on the appearance of the night sky—usually, things don't get quite so specific in my work. With an ultramarine frame, the cross bars and horizon line add a structural element that cuts across vignettes of woozy attention.







The painting *Construction Cancellation Order (Violet)* is from a series in which I used oil painting techniques to recreate the look of used sticker sheet—an abstract yet specific item that is usually discarded. By building up the painting surface around abstracted shapes, the shapes become the negative and the background becomes the object: the leftover remains of a product. This is most obvious when you get close enough to see the surface of the painting, where the background is smooth and the shapes have the grain of rough canvas. It isn't crucial that the viewer see the exact object of a sticker sheet—in this case it is a starting point for me to speak about inversions, removal of information from an image, and what surface can mean in an image.

## **Daniel Payavis**

### *Construction Cancellation Order (Violet)*, 2014

oil on linen, 60 x 48 inches

I took the title from an 80's anime short, but I imagine that the name changes the painting into a form or blueprint calling for the halt of an unknown process as if it says in a mysterious code, "Stop building this now."



## Zachary Keeting

*July (1), 2015*

acrylic on canvas, 32 x 78 inches

*courtesy of GIAMPIETRO GALLERY*

This painting was worked on (in concentrated bursts) over many months. It arrived in its final orientation after much improvisation, re-arrangement and adjustment. Earlier in 2015, the piece was exhibited (in a radically altered mode) in a show commemorating the poet Vladimir Mayakovsky. I tried honestly to internalize the experimental energy of his "Cloud In Trousers" and create an image of startling urgency.





## Michael John Kelly

*Ostrosa*, 2015

acrylic and oil on panel, single channel video,  
dimensions variable

*courtesy of Gavlak Gallery*

When computers became pedestrian and as intuitive as any other hand tool, digital images became indispensable to my practice—especially through a smartphone. It is my connection to others, an infinite gallery, a camera, library, and a sketchbook. I used to believe that interactions that happened online were not as authentic as those that happened face to face, but I have moved on from considering the internet as virtual. Our online and real lives have collapsed into a single experience. People really fall in love through instant messaging. Maybe the internet is a new religion, a new deity. Ask it any question and expect concrete answers. It takes less faith to tell Facebook how you're doing and get 20 likes than to expect an answer to a prayer. Instagram is journaling and group critique simultaneously. What might have been throwaway ideas are now archived images that can be reprocessed in infinite ways.



I try to make objects out of this information. Maybe by collaging printed images into paint or making video projections that function as or interact with paintings. Distinctions between mediums are obscured; what are handmade and computer-made are not at odds. In my work I find imagery full of abstracted portraiture. The shapes are masks. They can provide security to act or represent personalities or specific facets thereof. A mask can depict a single experience frozen and exposed. They can be the mechanism facilitating sight through another person's eyes. Masks are like the avatars we choose for ourselves in online games or forums, concealing identity or making plain something we normally would not have the courage to show.



**Tatiana Kronberg**

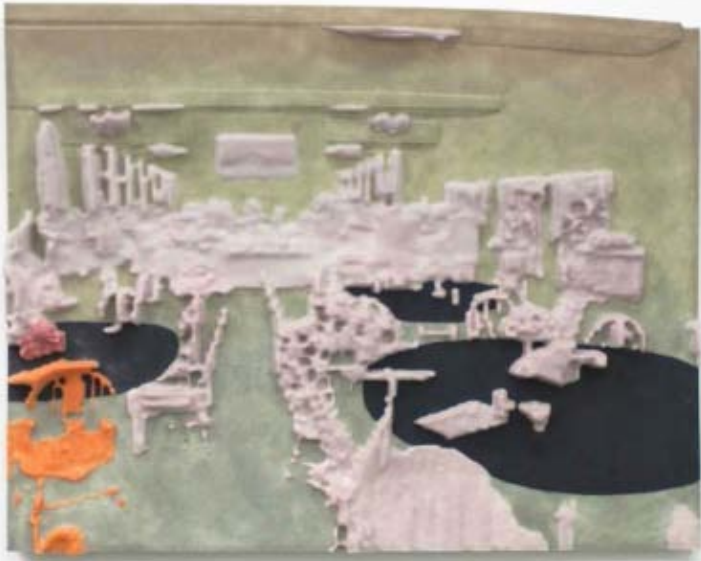
*Untitled (high kicks)*, 2015

photogram, 50 x 70 inches

*courtesy of Essex Flowers*

To create this photogram I folded photographic paper before exposing it in the darkroom, a sort of anarchic origami. I pressed my own limbs against the paper, along with a fake bust, flowers and a mannequin's leg. Rejecting the flatness of the traditional photographic surface; the resulting folded and bent photogram borders on sculpture. My layered works appropriate the tradition of the female nude in the history of Western art and re-deploy it in ways that subvert its patriarchal baggage. With this approach, I've been playing with spaces in my work where the audience may not know what is real and what is fake.





## Dwyer Kilcollin

### *Hall, nouveau pastoral I*, 2014

quartz, silica, glass, urethane, fiberglass backing,  
custom bronze hardware

49.5 x 39 x 4.5 inches

*courtesy of M+B Gallery*

*Hall, nouveau pastoral I* comes out of a larger body of work which attempts to access the root connection between images and memory. While working on this project, I discovered an algorithm which is used in 3 dimensional modeling processes and began re-purposing this algorithm in order to translate pictorial images into shapes. The resulting forms, I discovered, are able to speak both to the image they are derived from and also to something that is more core to human experience. I found within this relationship a pathway to consider the role of images in a less subjective manner, outside of the instance of any single momentary perception—for example, the memory of a dream, which is

visual but also spatial, emotional, and sensorial. Or, the role of a view, framed by a window at night when the presence of the framed landscape is felt but not seen.

Working with the algorithm, I developed a process to manifest these manipulated images into works made of stone. I export them into a physical form through CNC milling and to re-cast them using crushed rock and stone—each mineral sourced for its color and set into the form—to further the language not of the image but of something beyond.





## **Jaeun Lee**

*Secret to You*, 2011  
animation, 07:30 minutes  
*courtesy of Underdonk*

I construct labyrinths of narrative and imagery through my work. They are spaces of feeling lost, potential danger, anxiety, desolation, secrecy, and a desire for an exit. They can be characterized as spaces of “intense psychological violence.” The narrative of “Secret to You” is a tweak of a children’s story I liked as a child in which the main character finds out in the end that his friends were throwing a surprise birthday party for him. By employing childlike and low-tech qualities, the animation creates a dreamlike vision of loneliness, vulnerability, and fear.



Ceramic mouths and hand-drawn speech balloons suspend dialogue in mid-air, leaving words to inhabit the walls and seep into the surroundings. A stream of text bubbles and comments infiltrate our field of vision, interrupted by the snarl of yarn and by onlooking bodies and conversation.

Craft has created a complicated space, where objects rake the activity of the gallery and its inhabitants for gossip and maybe something serious. They want to talk.

Statement courtesy of Jenny's, Los Angeles. From the press release for "The Secret Life of Spiders".

## Liz Craft

*After Dark*, 2014

ceramic and steel, 30 x 24 x 8 inches

*courtesy of Jenny's*





## Sharon Madanes

*Media Stinum*, 2015

oil and acrylic on linen, 28 x 30 inches

courtesy of Bannerette

### *Polka Dotted Suit*

*We cut him open tentatively at first  
Later we slipped our fingers under his skin  
Separating dermis from fascia and muscle  
Like opening a suit-jacket pocket for the  
first time  
Strings catching on fingers*

*It was then that I caught  
The first glimpse of his pattern  
Secret veiled by fat  
Tissue paper muting a bright garment  
Dark purple metastases*

*His face was hidden in a plastic bag  
Hair pushed against it from behind  
Brought briefly into focus  
Lines fingered into a fogged car window*

*A polka dotted suit  
As we searched deeper  
We found more of his pattern  
Every direction we sliced  
In his muscles  
In his arteries  
In his brain  
In his heart*

Jamie Felton and Sharon Madanes have been collaborating remotely since they met in 2014. Writing poems has served as a fulcrum for the artists' collaboration.

In *Media Stinum*, Sharon Madanes investigates the body in the context of visibility, time, interior and exterior states. Volume disintegrates into line, painted marks, negative space and flat shapes as the human body is similarly excavated, compartmentalized and teased into diagrams in the context of medical dissections.



photo by Jacquie Li





*photo by Jacquie Li*

## *Decorative Woman*

*Taken away from the cobble street strolls  
Aperitivos and black silk pants*

*Earth has stopped rotating  
Salvador Dali clocks are in use*

*Melting in the desert  
We melt*

*The sand hits our eyes and we find safety in  
the profile of a women  
She is missed*

*The rubbing of her outlines have disintegrated  
Eyes are replaced by almonds  
Her jaw line coils with silly string  
Marigolds navigate the shape of her lips*

*Hidden behind her ribbons  
The scent of thrift store pleather and hospitals  
Frame after frame  
I can see only red then grey  
Roses next to pâté  
Coconut spit and bird droppings  
Hands being hands  
A diagram of her in the flesh*

## **Jamie Felton**

*Decorative Woman, 2015*  
oil on canvas, 30 x 30 inches

In *Decorative Woman*, symbols of profiles, femininity, and plant life circle in a central motif. Similar to handwriting, lyrical gestures attempt to form sentences. Floating shapes and lines are created with a collage sensibility. Oil paint is added, subtracted and carved. The worn out bright palate reflects a pop sensibility, which denotes the complicated relationship between artistic desires to be intuitive, mixed with the knowledge of previous tropes within abstraction.



### C. Michael Norton

*Working Title*, diptych, 2015  
Acrylic on linen, 90.5 x 105.5 inches  
*courtesy of Brian Morris Gallery*

*Working Title* started like many of my paintings: with linen stapled to the floor of my studio then primed with a clear matte medium and used as a drop cloth. As I worked on another painting on the wall, *Working Title* became, in effect, a chance repository for dribbles and splashes of excess paint. Walking across its surface, I tracked through pigment, tape, dirt, and spills of various kinds until I became conscious of what was taking place beneath me. Then, stretching the linen and mounting it on the wall, I pushed the painting to its resolution of organic volumes and architectonic planes, generating vibrant skins that stretch across the canvas to embrace a complex web of ideas, emotions, textures and explosive sensuality.

My abstract paintings echo the cacophony of urban life today. The competing surface tensions confront each other, creating a visual orchestration of discordant and harmonic tonalities. The compositions are like visual soundscapes, forming space that plays with depth—both perspectival and psychological. The chromatic intensity of my palate—densely pigmented colors applied in layers of smeared and collided passages—is seductive in its tonality, yet retains a sense of distance. Countless thick layers of acrylic paint are juxtaposed against sections of raw linen that open passages resembling holes in a membrane. The construction of my work is a kind of building—in the process, I use mud-knives instead of paintbrushes, constructing organic volumes and architectonic planes, while generating vibrant skins that stretch across the canvas to embrace a complex web of ideas, emotions and textures.



**Tim Hawkinson**

*Thumbsucker*, 2015

plastic, urethane, storage drum, 60 x 48 inches

*Thumbsucker* keeps in line with the other works in the “Moon with Astronaut” series. Instead of using an orb, Thumb Sucker sees a lid of an ordinary water drum transformed into a lunar topography. Pursed lips are craters that reach out to create a “sucker” surface, while a thumb astronaut hovers above.





**Adrienne Rubenstein**

*Untitled, 2015*

oil on birch veneer, 24 x 32 inches

*courtesy of Bannerette*

My work is a reflection of the folly and dissimilitude of daily life. In this painting two honeybees are deviously mawing on sugary desserts which they are not supposed to eat. The sugar is poisoning them and giving them false confidence.

I am interested in evading the discourse that one might typically enter when approaching the project of being an artist in adult life. My work is about my interests, the folly and discrepancies that can be seen in daily life and which might cause one to be depressed or withdrawn. In this painting two honeybees are indulging in some sugary desserts that they are not supposed to eat. The sugar is like poison to them. It is making them deranged—like a couple of teenagers on Ad-derall that see themselves in Technicolor raver clothes as the best version of themselves. The psychedelic is a stand in for the spiritual.

This is to let you know this is a timeless incident. These events are taking place in the background, which is why the image is blurred or abstracted and not clearly defined, designed and in your face. I use nature as symbolism because it is untethered by adult implications. I am attempting to contextualize my observations as that which is contained by all cultural rifferaff. The most inessential piece of garbage can contain a precious memory. My work manages these signals by keeping them within a personal narrative. If something can remind me of my childhood dentist's office, or the poster we had in the kitchen, I know it is authentic.



## Annelie McKenzie

*Rainbow Charlotte in my history book*  
(after Weerts), 2015

oil, caulking and glitter on canvas,  
68 x 84 inches

courtesy of CB1 Gallery

During the French Revolution, Charlotte Corday assassinated a notorious politician while he soaked in the bath. Many artists, famous and unknown, have painted this historical event. I began my painting by making

an interpretation of Jean-Joseph Weerts' *The Assassination of Marat* (1880) on a small decorative frame. Doodles and craft materials are used to reference the practice of scrapbooking, which is another way of recording history. The small painting was then enlarged—heroicized, validated—and depicted as an object, including the shadow it casts. I am using appropriation, size, color, materials, style and genre to put a painting through cycles of degradation and valorization that can be read simultaneously as feminization and masculinization.



## Leah Tacha

*Honey*, 2015

glazed ceramic, spray paint, digital C-print  
7 x 38 x 7 inches

*courtesy of SARDINE*



*Honey's* gesture, color, form, and material celebrate sensuality, humor, and pathos. I began this piece with an intention to make a clay vessel that looked like Lady Gaga's Alexander McQueen heels from her True Romance video. I wanted to pair that vessel with a photo of a floral landscape from an old issue of Architectural Digest. In this way, I wanted to create my own skewed portrait. After I began working through this concept, the piece evolved into two vessels instead of one and started to look more like a bust or a figure than a shoe. The gilded yet decaying quality of the paint and the awkward posture of each vessel gave it a human / figurative presence. In contrast, the photo-manipulated landscape looks more like an oversaturated psychedelic textile or poster. As an element that shoots out of these vessels, it completed the organic/dynamic/soul of *Honey*.

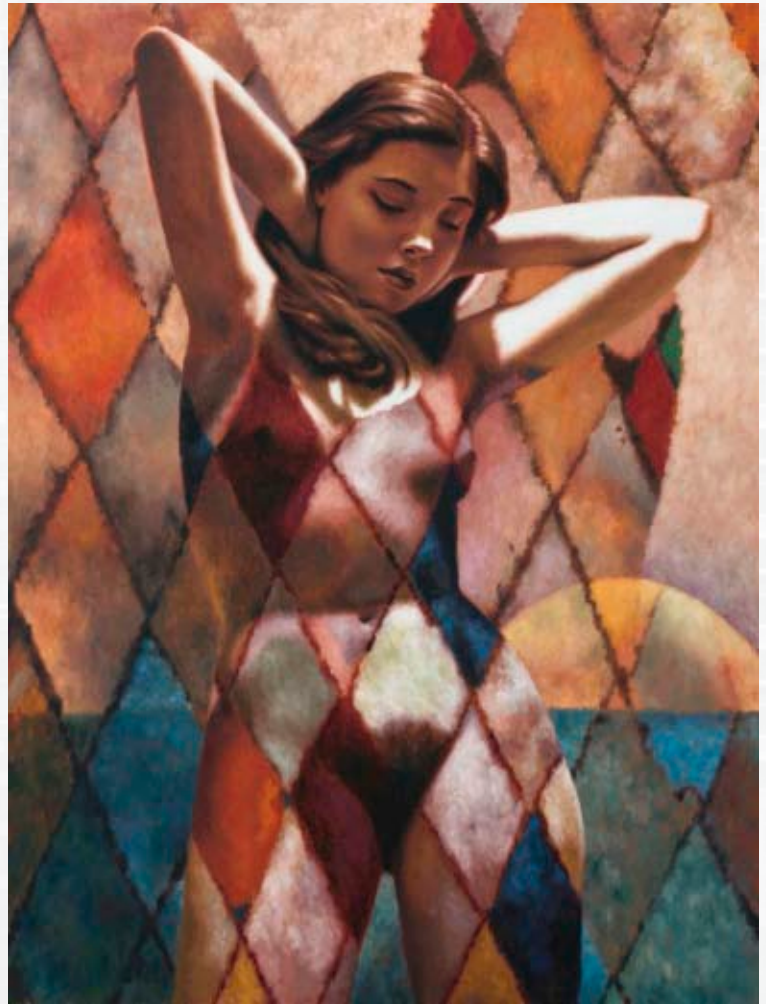


**Alison Blickle**

*Sunset Set*, 2015

oil on canvas and glazed ceramics,  
36 x 48 inches

*courtesy of Kravets Wehby Gallery*



My work depicts women gathering together to act out mysterious, mystical rituals. Covered in patterns and mosaics, the figures often flatten into their surroundings. They hold choreographed poses, appearing to be on stages or sets of some kind. A feeling of sisterhood runs through the work as the women support each other, celebrate together and console one another.

I'm a California native but moved to Los Angeles from New York. When I came back to the west coast, being near the ocean was one of the things I looked forward to the most. The Pacific Ocean has such a different energy than the Atlantic—it's more wild and rugged and feels like home to me. As an homage to LA, my piece for Sibling Rivalries is a healthy California girl posing in front of the ocean.

## Tracy Thomason

*A Levitating Body is a Wandering Mind*, 2015

oil and marble dust on canvas, 16 x 20 inches

*courtesy of 106 Green*

My paintings evolve from drawings, which begin in an unknown space. I imagine the bodies I paint by drawing from memories in isolation. They observe and echo a personal history, carving out the figure, relocating her many times. The paintings reveal their own growth and redaction in layers, standing on a surface, pursuing futuristic and ancient forms. I incorporate elemental materials into my oil paintings: marble dust, activated charcoal, and pigments sourced through varying degrees of entropy, adornment, and purification. Through this process, I am interested in fusing time with images and objects to invoke a power of creation beyond myself as an individual maker. The work is a process of transcription, as well as the development of legacy through a feminist lens.

My practice is an investigation in the cosmology of the female body through abstraction and material investigation. My current exploration is within paintings embedded with textural surfaces applied with a density of pigment, marble dust, and activated charcoal. Through my process I transcribe images that are fragments—imagined, idealized, observed, intuited, echoed, and distorted. They begin to carve out and stand up on a painted space to form a body and become the architecture through futuristic and ancient forms.





## Harry Dodge

*Sickly Abstractions / Original Concrete  
(Consent-not-to-be-a-single-being-  
series), 2015*

urethane resin, wood, socks, glue, nails  
16 x 20 inches

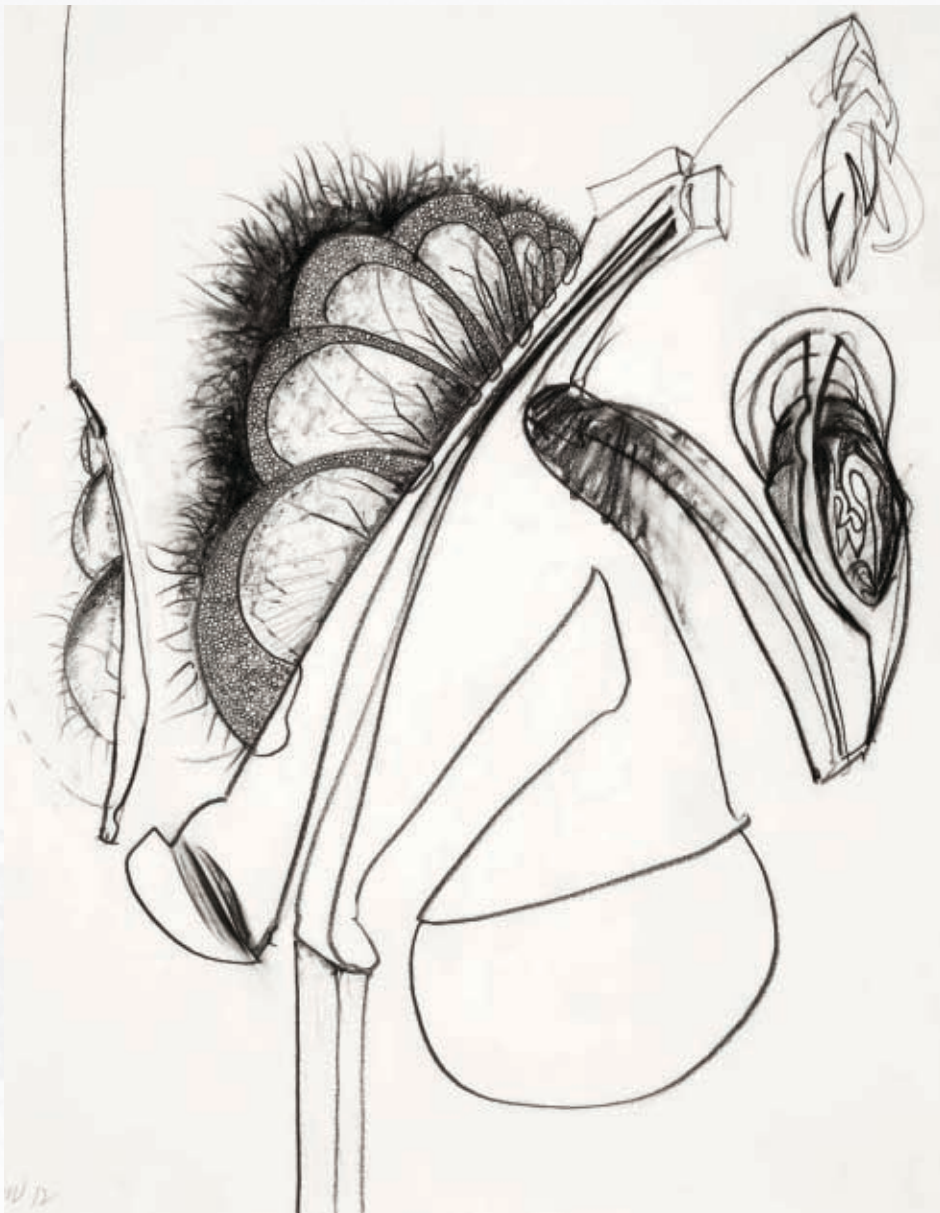
I think of my work as ecstatic, dogged reckonings with intellectual preoccupations channeled through the artist's (my) body— which might here be conceived as a kind of organic filter for insuperable questions wrought by study. (I experience thinking as a full-body joy.) Is the pith of our relation material? How does a die-hard materialist conceptualize, or instantiate, the nature of our relations in a digital age? How might a technophobe—or at least someone who feels acutely the diminishments, wrought by computers, of the analog nuances of human communication—contend with cyborgian reality, or what Paul Preciado has called the ever-accelerating “pharmacopornographic era”? How might flatness—which we confront daily in the form of monitors and smart phones, etc.—be reconsidered? What if flatness didn't lack? What makes thickness;



*photo by Jacquie Li*

what makes dimension? What is the thickness of our relation to each other? How does a single bend make volume? If Rosi Braidotti is right, that “The inhuman is not what it used to be,” what is it now, and what are we? What might Georges Bataille's idea of man as “a particle inserted into unstable and tangled ensembles” look or feel like, if materialized into shape; what if these ensembles are not only digital but also endlessly shaped by interest, love and shame?

This body of work as a whole is frenetic, lewd, hallucinatory, visceral and I hope that it conjures the pulsing, multivalent bodies whose desires drive, and often collide with, machine (not to mention with each other).



## **Brian Wood**

*Cross*, 2012

graphite on paper, 11 x 14 inches

*courtesy of Novella Gallery*

*Cross*, 2012, is a drawing made with a #6B graphite pencil on paper. Made directly and quickly as this image arose in my mind, objects and space exchange function and identity as the eye's body enters the illusion of the drawing. Body and nimbus are inextricable. As critic Holland Cotter wrote of this and other of my drawings "... the erotic and the spiritual are of a piece" ("Brian Wood: 'Enceinte'," *New York Times*, 3/13/14).

Brian Wood is a painter exploring consciousness and time. Using the language of painting he has also explored hybrids of other media including drawing, photography, and film. Born on the prairies of northern Saskatchewan, Wood's early imaginative experience was formed in harsh land, severe weather, the life and death cycles of animals, crops and wilderness. Wood's childhood on the farm, his absorption there in both nature and books and his later studies in science and mathematics combine with his fascination and close attention to the shifting boundaries of body, sexuality and awareness itself. The form and obsessions of his work come from these inquiries and seeing into his constantly arising inner images.



## Joel Otterson

### *My Shoes, 1989*

cast iron, chrome, wax candles  
60 x 24 x 24 inches

*courtesy of Maloney Fine Art*

In 1973, I had read about Fred Slaten shoes in *Rolling Stone* Magazine. He was the platform shoe and glitter rock cobbler that footed David Bowie, Marc Bolan, Marvin Gaye and everyone else running up and down the Sunset Strip. I had to go there! It was on Santa Monica Blvd in West Hollywood. I asked my brother, Randy, to take me (he had the car). I was 14. He gladly agreed to this adventure. It was platform shoe heaven. I landed on this sweet pair of cream pumps. I paid \$50 for those shoes and I felt like a Rock-n-



### Roll Louis XIV.

*My Shoes* is an homage to that outrageous moment when it was OK for men to wear high heels. They are my “baby” shoes bronzed (this version cast iron). They were a symbol of self-expression and gender-bending. The work is a self-portrait. With the candles, it is exactly my height.

People mistake them for Disco, but they were Glam! You would have not been let into the door at 54 wearing these, but they were welcomed at the Whiskey-A-Go-Go, Roxy Theatre and Rodney Bingenheimer’s English Disco. Glitter transformed into Punk, and by ‘77 they were out of vogue. They live on in my dreams and this sculpture.

## Etty Yaniv

*Parallel Topographies 1*, 2015  
mixed media on boards, wires,  
44 x 38 x 12 inches

The imagery in *Parallel Topographies* pairs patterns I derive from nature and from urban architecture to form a hybrid landscape in which the viewer is placed somewhere between the real and the imagined, the organic and the artificial. In this three-dimensional mobile the multiple layers of repurposed materials allude to obsolescence, consumption and ecology. I begin by integrating discarded materials such as hundreds of torn-paper and cut-plastic pieces that normally do not go together but throughout this process, transform and create new meanings. Assembling two-dimensional fragments into three-dimensional compositions involves building and taking off, covering and uncovering, marking fresh paper and scavenging recycled material which includes scraps of my drawings, ink marks and fragments of photos depicting urban life from my daily experiences. Like coded messages or excavated memories, the accumulated fragments in each layer document a particular moment in time and present new clues. Only up-close-viewers may discover the hidden content underneath. Altogether, these merged fragments of drawing, photography and painting evoke the feeling of found objects or trash filled with hidden narratives.



*photo by Jacquie Li*





*photo by Jacquie Li*

## **Stephanie Washburn**

*Fire at Sea 2, 2015*  
archival pigment print, 55 x 32 inches

*Idaho, 2015*  
video, 00:31:10

*courtesy of Mark Moore Gallery*

I was thinking about the landscape genre in the context of climate change and environmental collapse. I wanted to play a pictorial vanishing point against the intimacy and entropy of the horizontal plane. The graph is from a series called *Fire at Sea*, a loose reference to romanticism and Turner's painting. It captures a flat screen laid face up on the ground. The footage that's playing is appropriated from an apocalypse movie, and the surface of the monitor is being sprayed with hose. The video, *Idaho*, shows a still shot

of the open desert. The eponymous potato rolls across the horizon line and screen in that same flatbed orientation. The potato exits and re-emerges in time with an implicit loop around the gallery space.

Washburn works in various media including drawing, painting, photography, and video. Her practice explores the material digital interface and the persistence of the body and human touch in pictorial space. Washburn combines everyday materials and televised imagery to stage a series of photographs. The images that result generate a range of painterly abstractions and counter narratives to the programmed content flickering beneath. With references to Abstract Expressionism, feminist art practice, and early performance, they pose a real physicality as the dramatic player in the fictive space of both the digital spectacle and her own hybrid image making.



Informational text or labels, possibly artist names or titles, located below the central orange artwork.

Informational text or labels, possibly artist names or titles, located to the right of the square artwork.





## Alison Blickle

Alison Blickle received her BFA California College of the Arts in San Francisco and her MFA from Hunter College New York. She has had solo exhibitions at Kravets Wehby in New York, Eleanor Harwood in San Francisco, and Richard Heller Gallery in Los Angeles, among others. Blickle has participated in exhibitions across the country and internationally, including shows at Zic Zerp in Rotterdam, The Netherlands, Nassau County Museum of Art in New York, Campiello Giustinian in Venice, Italy, and Minotaur Projects in Los Angeles. Blickle's work has been written about in diverse publications, including *Juxtapoz* magazine, the *Huffington Post*, *Hi Fructose* and *New American Paintings*. Blickle currently lives and works in Los Angeles.

## Barnett Cohen

Barnett Cohen employs a wide-range of media—sculpture, installation, video, photography, writing, and works on paper—that serve as meditations on the space between the absence and presence of the body. His work has been exhibited nationally and internationally at venues including: Human Resources LA, Vox Populi, The International Center for Photography, Cirrus Gallery, Cathouse Funeral, Venice 6114, and La Galerie SEE Studio. Cohen received an MFA from California Institute of the Arts in 2014 and attended the Skowhegan School of Painting and Sculpture in 2012. He is a founding member of PSSST, an artist-run not-for-profit space located in the Boyle Heights neighborhood of Los Angeles.

## Liz Craft

Liz Craft received her MFA from the University of California, Los Angeles and her BA from Otis Parsons. She has been reviewed in various periodicals, including *Art Forum* and *Frieze*. Her work has been featured in a solo exhibition at the Lever House in New York and in group exhibits at the Migros Museum in Zurich, the Hammer Museum in Los Angeles, and at the 2004 Whitney Biennial. She currently lives and works in Los Angeles.

## Leah Dixon

Leah Dixon received her BFA from The Ohio State University in 2005, and in 2014 Dixon received a MFA from The School of Visual Arts where she was a departmental fellow. She attended The Skowhegan School of Painting in 2012. Dixon has shown widely nationally and internationally. Her work is to be included in the 2016 Nicaraguan Biennial of Contemporary Art in February as well as a forthcoming show at Edel Assanti Gallery in London in Spring 2016.

## Harry Dodge

Harry Dodge is an American artist, writer and performer whose interdisciplinary practice is characterized by its explorations of continuum, materiality, diffraction and profusion. His work has been exhibited at many venues nationally and internationally, including the 2008 Whitney Biennial (NY), The Aldrich Contemporary Art Museum (CT), and Hammer Museum (LA). Dodge's work is in collections including Museum of Modern Art (NY), Hammer Museum (LA), Museum of Contemporary Art (LA). His most recent exhibition was *The Cybernetic Fold* at Wallspace, NY. Upcoming 2016 shows include, *The Promise of Total Automation* at Kunsthalles Wien, AUT; *Routine Pleasures* at MAK Ctr/Schindler House; and a 3-person show at The Approach Gallery, London.



## Erin Dunn

Dunn, currently based in Brooklyn, New York, holds a BFA from the Rhode Island School of Design and received her MFA from Rutgers University in 2011. Her work has been exhibited at MoMA PS1, the New Museum, MOCA, and The Kitchen and has been written up in various publications, including the *New York Times* and the *Los Angeles Times*. Erin Dunn has a forthcoming solo exhibition at the CUE Foundation in spring 2016.

## Jamie Felton

Felton holds a BFA from Virginia Commonwealth University and received her Master of Fine Arts in painting from the Tyler School of Art. In addition, Felton attended Skowhegan School and Sculpture in Maine. Jamie Felton has exhibited in Philadelphia, Pennsylvania, Brooklyn, New York and Washington DC. She currently lives and works in Los Angeles, California.

## Charles Garabedian

Charles Garabedian was an American painter whose artwork reveals a deeply personal world that references classical mythologies and relationships between painting and form. Garabedian attended the University of Southern California, Los Angeles, and earned his BA in 1950. He later went on to receive his MA from UCLA in 1961. Garabedian has taught and lectured at UCLA, Cooper Union, and California Institute for the Arts, among various other institutions. He had numerous solo exhibitions, among the most recent of which include shows at the Santa Barbara Museum of Art, LA Louver and Betty Cunningham Gallery in New York. He recently took part in exhibitions at the Los Angeles County Museum of Art, Pasadena Museum of Art, Museum of Contemporary Art in Los Angeles, and the Guggenheim Gallery at Chapman University, CA. He is represented in New York by Betty Cunningham Gallery and in Los Angeles by LA Louver.

## Ashley Garrett

Ashley Garrett is a painter living and working in New York. She earned her BFA from the School of Visual Arts in 2008. Garrett recently had a solo show at Chase Gallery in West Hartford, CT, and her work has been shown throughout the country, including galleries in New York, Los Angeles, Massachusetts and Texas. She has curated exhibitions in New York and Los Angeles and is a member of the artist collective Underdonk.

## Tim Hawkinson

Tim Hawkinson received his MFA from the University of California, Los Angeles in 1989. Hawkinson is renowned for making complex sculptural systems, idiosyncratic creations that are meditations on nature, machines, mortality, the body and human consciousness. Hawkinson has shown in solo exhibitions at such institutions as the Whitney Museum in New York, the Los Angeles County Museum of Art, and the Getty Museum. He has participated in numerous exhibitions in the United States and abroad, including the Venice Biennale (1999), the Massachusetts Museum of Contemporary Art, (2000), the Power Plant in Toronto, Canada (2000), the Whitney Biennial (2002), and the 2003 Corcoran Biennial in Washington.

## Christopher Joy

Christopher Joy is a painter and sculptor living and working in New York City and Connecticut. Christopher holds an MFA in Painting from New York City's School of Visual Arts. Joy is involved in creating *Gorky's Granddaughter*, an artists' video interview series, in partnership with Zachary Keeting. *Gorky's Granddaughter* videos are intimate conversations with artists in their galleries and studios. The videos are available on the web and are widely used as teaching tools in college and graduate-level visual arts programs across the country and internationally. His work focuses on densely atmospheric paintings and sculptures with a linear structural logic.

## Zachary Keeting

Zachary Keeting received his MFA from Boston University and his BFA from Alfred University. Zachary's work has exhibited extensively throughout New England and New York. Keeting has been awarded many residency and fellowship opportunities including an Artist-in-Residence at VCCA in Amherst, VA; Yaddo in Saratoga Springs, NY; Petrified National Forests in Arizona; Byrdcliffe in Woodstock, NY; Montana Artist Refuge in Basin, Montana; Santa Fe Art Institute; Pouch Cove in Newfoundland, Canada; Millay colony in Austerlitz, NY; and, the Woodstock School of Art in NY.

## Michael John Kelly

Michael John Kelly received his MFA in painting from UCLA in 2013. His work in painting, video, and photography bridges his investigations of family, classical and pop cultural mythologies and ways of considering the sublime in an always connected society. Michael lives and works in Los Angeles, California.

## Tatiana Kronberg

Originally from St. Petersburg, Russia, Tatiana Kronberg currently lives and works in New York City. She received her MFA from the ICP-Bard Program in Advanced Photographic Studies. Kronberg's large photograms have received a flurry of positive attention, particularly her May 2015 solo presentation at NADA. Her work has been reviewed and mentioned in various publication, including a review in *Artforum* of a 2014 two person show at Essex Flowers in New York. Kronberg's practice extends to art publications, including publishing a limited edition zine with Bunk Club, a Belgium-based independent publisher, and an artist's book published simultaneously with her solo exhibition at Cuchifritos Gallery, New York. Her work has been exhibited nationwide and abroad, including recent shows at Shanaynay in Paris and Adds Donna in Chicago.

Kronberg has forthcoming a show with Regina Rex in New York City and a forthcoming solo exhibition with Joan in Los Angeles. Tatiana Kronberg is a member of the artist-run gallery Essex Flowers in New York, NY.

## Dwyer Kilcollin

Dwyer Kilcollin received her MFA from the University of Southern California in 2013. Kilcollin's work, predominately sculptural works made from stone and resin, have been featured in solo exhibitions at LAXART in Los Angeles and The Armory Show and American Contemporary in New York City. Her work has been included in shows nationally and internationally, including spaces in Paris, Tokyo, New York and Los Angeles. Kilcollin's work has been mentioned in such publications as the *Wall Street Journal*, *Complex* and *The New York Times*. She currently works and resides in Los Angeles and has a forthcoming solo exhibition at the Santa Monica Museum of Art in later 2016.

## Jaeun Lee

Jaeun Lee was born and raised in Seoul, Korea, Jaeun Lee received an MFA in combined media from Hunter College, NY in 2011 and a BFA in sculpture from Ewha Woman's University, Seoul, Korea in 2006. She was also a resident artist in Skowhegan School of Painting and Sculpture in ME in 2011. She has participated in a number of shows in various venues such as La MaMa La Galleria, Present Company, Lesley Heller Workspace, Regina Rex, CUNY Graduate Center, all in NY. Her work has been mentioned in various publications, including *The New York Times*, *Artnet*, *Hyperallergic*, *NY Arts Magazine* and *NY Observer*.



## Sharon Madanes

Sharon Madanes is an artist living in New York City. She received her BA in Art from Yale University and her MFA in Painting from Hunter College in 2014. She was the recipient of the Mortimer Hays-Brandeis Travel Fellowship and has been a resident at the Vermont Studio Center and the Skowhegan School of Painting and Sculpture.

## Annelie McKenzie

Annelie McKenzie earned her BFA from the University of Calgary and received her MFA from the California State University, Long Beach in 2013. She is represented by CB1 Gallery in Los Angeles and has exhibited throughout California and Canada. The artist lives and works in Los Angeles, CA.

## C. Michael Norton

C. Michael Norton lives and works in New York City. He has shown at such institutions as the Sunshine International Art Museum and the Fifth Beijing International Biennale at the National Art Museum of China, Beijing, as well as the San Francisco Museum of Art. He has had solo exhibitions in New York at Morris-Warren Gallery, Barbara Greene Fine Art, Tama Gallery, and FiveMyles; in Frankfurt, Germany, at Art Virus LTD and Thomas Punzmann Fine Art; and he has had solo exhibitions in galleries throughout France and Italy as well. Norton's work has been reviewed in *Art in America*, *Art News*, *Artcritical*, *Black Renaissance Noire* and *Art Daily*, amongst other publications.

## Joel Otterson

Otterson is a sculptor who for 30+ years has worked his way through the house and remade everything inside it. His hybrid mash-ups of our domestic environment question our relationship to the home and to each other. His work addresses the gender of objects, their place in culture and what it means to be American. He works in a variety

of mediums, including; glass, ceramic, textiles metals, wood and concrete. In 1982 Otterson received a BFA from Parson's School of Design. In the same year he started exhibiting at Nature Morte Gallery in New York's East Village. He has exhibited internationally in museums and galleries. Most recently, he was included in the 2014 Whitney Biennial and at the Hammer Museum's 2012 *Made in L.A.* In 1987 he exhibited a one person show as a part of MoMA's project series. He is included in the permanent collections of Whitney Museum of American Art, The Hammer Museum, The Cincinnati Art Museum, The Jewish Museum, The Israel Museum and many other public and private collections internationally. Otterson currently lives and works in Los Angeles.

## Daniel Payavis

A graduate of the University of the Arts in Philadelphia, he received his MFA from the University of Texas at Austin in 2011. Primarily working in painting, Payavis has shown across the United States with solo and group exhibitions in Los Angeles, San Francisco, Austin and Miami. Daniel Payavis currently resides and works in Los Angeles.

## Adrienne Rubenstein

Rubenstein is a New York-based artist from Montreal, Canada. She earned her BFA at the Nova Scotia College of Art and Design in 2006 and her MFA from the San Francisco Art Institute in 2011. Adrienne has exhibited her work at Galerie Bernard Ceysson, Luxembourg; CANADA, New York; Derek Eller, New York; David Petersen, Minneapolis; and et al., San Francisco. Upcoming exhibitions include Field Contemporary, Vancouver, and Harper's Books, New York. Curatorial projects include Maraschino at Fourteen30 Contemporary, Portland; Snail Salon at Regina Rex, New York; and Forget About the Sweetbreads co-curated with Joanne Greenbaum at James Fuentes, New York. Adrienne is the Director of CANADA, New York.

## Matt Savitsky

Matt Savitsky, aka Minty, is a multidisciplinary performance artist who lives and works Los Angeles. He received his MFA from UC San Diego in 2015 and his BFA from The Cooper Union in 2005. Recent exhibitions include: Commonwealth & Council, Los Angeles (2014), MMXV, Tijuana (2015), Foxy Production, New York (2013), American University Museum, Washington DC (2015), Three Days Awake, Los Angeles (2015), Fjord Gallery, Philadelphia (2014), The San Diego Museum of Art (2013) and Good Children Gallery, New Orleans (2014). His video works have been included in various screening programs, including Migrating Forms Film Festival (NY) and have been shown internationally in the Galeria Alternativa Once in Monterrey, Mexico and the Universidad del Pais Vasco Bilbao, Spain (2014). In 2015 he was a selected participant in performance workshops hosted by Kembra Pfahler (Performance Art 101, UC San Diego, CA) and La Pocha Nostra (UABC, Tijuana, MX). Savitsky currently lectures at the University of San Diego.

## Leah Tacha

Leah Tacha received her BFA in Painting from the Cleveland Institute of Art in 2007 and a MFA from SUNY Purchase College in 2009. Tacha had her first solo exhibition with Sardine Gallery in Brooklyn, NY in 2014 as well as her first appearance at NADA NY in 2015 with Sardine. Tacha has shown with the Daily Operation, RARE Gallery, New Baroque, and Reinberger Gallery. Most recently, she was awarded the Robert Blackburn Printmaking Workshop SIP Fellowship. Leah Tacha currently lives and works in Bushwick, Brooklyn.

## Tracy Thomason

Tracy Thomason received an MFA in Painting from Cranbrook Academy of Art in 2008 and a BFA from the Maryland Institute College of Art in 2006. Recent exhibitions include Cuevas

Tilleard Projects in NY, NY, The Blythe Gallery at the Imperial College, London, UK, the NEWD Art Show with gallery 106 Green and the Greenpoint Terminal Gallery in Brooklyn, NY. Additional group exhibitions have been with James Fuentes LLC and Jeff Bailey Gallery, NY, NY. In 2014 Thomason was an Associate Artist in visual arts at The Atlantic Center for the Arts Residency. Tracy lives and works in Brooklyn, NY and is a third generation female artist.

## Stephanie Washburn

Stephanie Washburn lives between Ojai and Los Angeles, California. She received her BA from Wesleyan University and MFA from the University of California Santa Barbara. Recent exhibitions include: Greene Exhibitions, California; ACME Gallery, California; Mark Moore Gallery, California; Claremont University, California; Fellows of Contemporary Art, California; and, Museum of Contemporary Art Santa Barbara, California. Her work has been reviewed in the Los Angeles Times, the Huffington Post and New American Paintings. Washburn's work is in the public collections of Los Angeles County Museum of Art, Museum of Contemporary Art San Diego and Sweeney Art Gallery at the University of California Riverside.

## Brian Wood

Brian Wood is in the permanent collections of the Museum of Modern Art in New York, the Brooklyn Museum, and the Metropolitan Museum; the National Gallery of Art in Washington, DC; the Los Angeles County Museum of Art; the Houston Museum of Fine Arts; the Blanton Museum of Art in Austin, TX; the National Gallery of Canada; the Montreal Museum of Fine Art; the Museum of Contemporary Art in Montreal; the Museum of Modern Art in Prague; the Ludwig Museum in Cologne; and many others. Wood's awards include the John Simon Guggenheim Foundation Fellowship, the National Endowment for the Arts Fellowship, the New



York Foundation for the Arts Grant, an “A” Grant, and the Woodrow Wilson Fellowship. He is currently on faculty at Hunter College in New York and previously taught at Yale University.

### Etty Yaniv

Yaniv holds BA in Psychology and English Literature from Tel Aviv University, a BFA from Parsons School of Design, and a MFA from SUNY Purchase. Yaniv integrates mediums such as drawing, photography and painting to form three-dimensional immersive environments. Her work has appeared in such publications as *The New York Times*, *Village Voice*, *The Nation*, *Newsday* magazine and *Hyperallergic*. She has exhibited solo and in group shows both nationally and internationally at spaces that include Haifa Museum in Israel; Monmouth museum, NJ; Life on Mars, Brooklyn, NY; Storefront Ten Eyck, Brooklyn, NY; Purdue University gallery, IN; UConn, CT; Sheen Center, New York City, NY; and, Leipziger Baumwollspinnerei, Germany.

### Meg Whiteford

Meg Whiteford is a writer from New York now living in Los Angeles. She is an art writer for MAMA Gallery, a Los Angeles critic for *Artforum* and has contributed to KCET *Departures*, *ArtFCity*, and the *LA Art Book Review*. Her writing for performance has appeared at REDCAT Theater, Pieter Performance Space, Coaxial, Last Projects, and 356 Mission in Los Angeles; Pocket Utopia in New York City; Living Copenhagen in Copenhagen, Denmark; and The Institute for Sociometry in San Francisco. Whiteford is an active member of several Los Angeles feminist communities, maintaining ongoing collaborations with The Women’s Center for Creative Work and Barbara Grossman’s Breakfast Club. Her book, *The Shapes We Make With Our Bodies*, was published by Plays Inverse in November 2015, and she is currently working on a book about female contortionists.

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