

New American Paintings

JURIED EXHIBITIONS-IN-PRINT

144



October/November

New American Paintings

JURIED EXHIBITIONS-IN-PRINT

144



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

Northeast

CT, DE, MA, ME, NH, NJ, NY, PA, RI, VT

MFA Annual

CURRENT MASTERS OF FINE ARTS CANDIDATES

South

AL, AR, DC, FL, GA, KY, LA, MD, MS, NC, SC, TN, VA, WV

Midwest

IA, IL, IN, MI, MN, MO, OH, WI

West

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

Pacific Coast

AK, CA, HI, OR, WA



New American Paintings

JURIED EXHIBITIONS-IN-PRINT

144

October/November 2019

Volume 24, Issue 5

ISSN 1066-2235

\$20

Editor/Publisher: Steven T. Zevitas

Associate Publisher: Andrew Katz

Designer/Production Manager: Kayelani Ricks

Operations Manager: Alexandra Simpson

Marketing Manager: Liz Morlock

Copy Editor: Lucy Flint

Advertising Inquiries

please contact Andrew Katz: 617.778.5265 x29

New American Paintings is published bimonthly by:

The Open Studios Press, 450 Harrison Avenue #47, Boston, MA 02118

617.778.5265 / www.newamericanpaintings.com

Subscriptions: \$89 per year. (Canada + \$50/Non-North American + \$100)

Periodical Postage paid at Boston, MA and additional mailing offices.

Postmaster: Send address changes to:

The Open Studios Press

450 Harrison Avenue #47

Boston, MA 02118

New American Paintings is distributed as a periodical by CMG

Retailers looking to carry New American Paintings: 888.235.2783

Copyright © 2019. The Open Studios Press. All rights reserved. No part of this publication may be reproduced in any way without written permission from the publisher.

PRINTED IN KOREA

All rights in each work of art reproduced herein are retained by the artist.

Front cover: Hayes, p83

Back cover: Bauer, p36

Recent Jurors:

Bill Arning

Contemporary Arts Museum Houston

Nora Burnett Abrams

Museum of Contemporary Art Denver

Janet Bishop

San Francisco Museum of Modern Art

Staci Boris

Elmhurst Art Museum

Nina Bozicnik

Henry Art Gallery

Dan Cameron

Orange County Museum of Art

Cassandra Coblentz

Independent curator

Eric Crosby

Walker Art Center

Dina Deitsch

deCordova Sculpture Park and Museum

Apsara Diquinzio

UC Berkeley Art Museum and Pacific

Film Archive

Lisa Dorin

Williams College Museum of Art

Anne Ellegood

Hammer Museum

Lisa D. Freiman

Institute for Contemporary Art,

Virginia Commonwealth University

Evan Garza

Blanton Museum of Art

Michelle Grabner

2014 Whitney Biennial, Whitney Museum

of American Art

Randi Hopkins

Independent curator

Laura Hoptman

Museum of Modern Art, New York

Toby Kamps

The Menil Collection

Miranda Lash

New Orleans Museum of Art

Al Miner

Museum of Fine Arts, Boston

Dominic Molon

RISD Museum of Art

Sarah Montross

deCordova Sculpture Park and Museum

René Morales

Pérez Art Museum Miami

Barbara O'Brien

Kemper Museum of Contemporary Art

Raphaella Platow

Contemporary Arts Center, Cincinnati

Monica Ramirez-Montagut

San Jose Museum of Art

Lawrence Rinder

UC Berkeley Art Museum and Pacific

Film Archive

Veronica Roberts

Blanton Museum of Art

Michael Rooks

High Museum of Art

Alma Ruiz

The Museum of Contemporary Art,

Los Angeles

Kelly Shindler

Contemporary Art Museum St. Louis

Anna Stothart

Institute of Contemporary Art/Boston

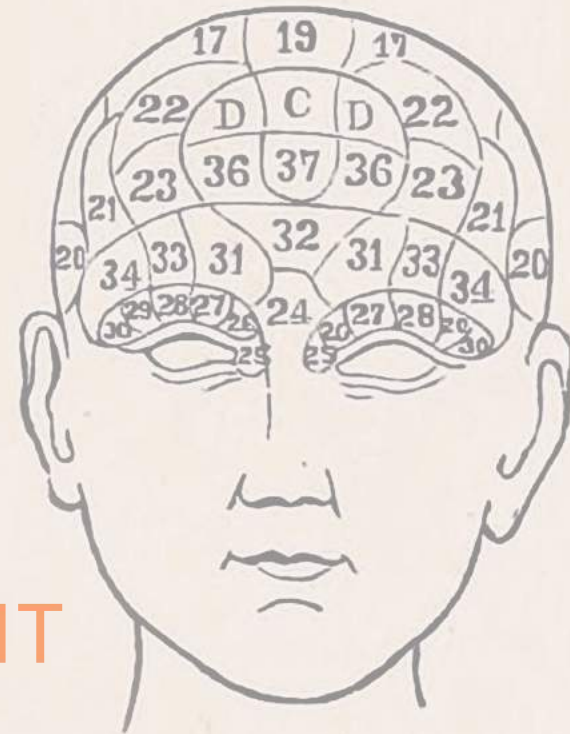
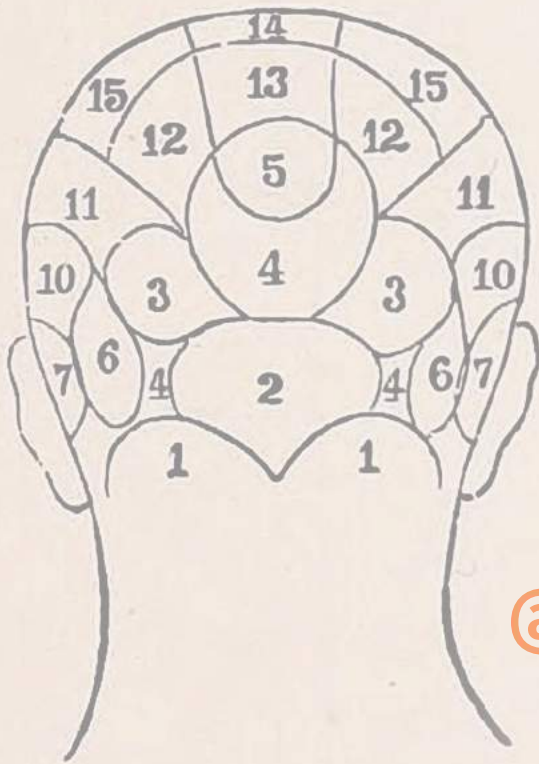
Catherine Taft

LAXART

Julie Rodriguez Widholm

Museum of Contemporary Art Chicago

A PROFESSIONAL DEVELOPMENT DAY
FOR ALL ARTISTS EVERYWHERE



@NYFACURRENT

THIRD WEDNESDAY OF EVERY MONTH

THIS INITIATIVE IS SUPPORTED BY THE EMILY HALL TREMAINE FOUNDATION

/blog

www.newamericanpaintings.com/blog



Leighton p90

Contents

- | | | | |
|-----------|---|------------|---|
| 8 | Editor's Note Steven Zevitas | 15 | Winners: Juror's Selections Western Competition 2019 |
| 10 | Noteworthy Juror's and Editor's Picks | 171 | Winners: Editor's Selections Western Competition 2019 |
| 12 | Juror's Comments Rebecca Matalon, Curator, Contemporary Arts Museum Houston, Houston, TX | 194 | Pricing Asking prices for selected works |

**New
American
Paintings**

JURIED EXHIBITIONS-IN-PRINT

144

October/November 2019

Editor's Note

I want to thank Rebecca Matalon, Curator at the Contemporary Arts Museum Houston, for serving as juror for this issue. In terms of square mileage, our annual review of artists working in the West is by far our largest competition, although population density tells a different story. Every year, the majority of applications for this review come from Santa Fe, Phoenix, Denver, Dallas, and Houston. Texas is home to a majority of the artists featured in this issue. Rebecca's selections speak to the diversity of artistic output in the region. I am particularly struck by how well abstraction looks in these pages. Anyone who pays close attention to contemporary painting will have noticed the glut of figurative painting that has inundated the art world in recent years. Given the global unease of our current political moment, I am not surprised that many artists have turned to figurative imagery as they work through the myriad issues that face us. But the art world is a fickle place that—for right or wrong—always demands something new. This issue gives some evidence that abstraction may, once again, be on the move.

The past two years have been challenging for *New American Paintings*, as they have been for many periodicals that still issue a printed product. The Internet and the ubiquitous availability of real-time digital information essentially demand that a printed product has to add specific value for readers that they cannot simply surf for. In our case, that value derives from the rigorous selection process that results in each issue, one that draws on the dedication and talent of our jurors. More than seven thousand artists applied to *New American Paintings* in 2019, and, in each and every case, the artist's application was taken seriously. The selection process for each issue can take weeks to complete. I want to thank all

applicants for their trust in us and our process. Because we do not accept traditional advertising, our competitions are an important part of our business. At the end of the day, *New American Paintings* exists because of artists supporting the efforts of their colleagues.

In late 2018, we experienced two problems that have had ripple effects to this day. The first was a major production delay and the second was a staff changeover. Either one of these would be a big deal for a small publishing company, but together they resulted in a series of issues that have been released late (the volume you are now holding was originally scheduled to be released in November 2019). I want to offer my sincere apologies to our subscribers, who have been extraordinarily patient with us, and to the artists in the delayed issues. We are very close to regaining the normal schedule and, by late 2020, will have done so.

Lastly, I am sorry to announce that this will be the last issue with Kayelani Ricks acting as Senior Designer. Kayelani joined us in 2012 and has been a dream to work with. Her graphic design skills helped to shape the look of the publication and the company's entire visual presence. We are very lucky to have had her, and everyone at *New American Paintings* wishes her much success in her future endeavors. ■

Enjoy the issue.

Steven Zevitas
Editor & Publisher

www.ospcatalogs.com

osp | catalogs

Producing fine art catalogs for museums,
galleries and individual artists nationwide

Clients include: DeCordova Museum, Daum Museum of Contemporary Art,
International Sculpture Center, Zach Feuer Gallery, NADA, Teale Projects
and the Rose Art Museum

Noteworthy:

Angela Hoener

Juror's Pick p88

"Before you leave the house," Coco Chanel once famously and acerbically quipped, "look in the mirror and take one thing off." This ethos, a kind of "less is more" approach to apparel, finds little comfort in the work of Angela Hoener. Unsettling, excessive, and brash, her *Family Portrait* (2019) takes an opposite tack. Composed of a brightly patterned child's kimono and a Christmas-themed sweatshirt smudged with oil paint and pinned to the wall, the work brilliantly alludes to a history of art that might include both Robert Rauschenberg's and Robert Kushner's luscious textile works of the 1970s, as well as the more recent work of Eric N. Mack. Like her predecessors, Hoener seems intent on allying herself with the less refined and emphatically more exuberant dictum (à la Robert Venturi), "Less is a bore." I couldn't agree more.

Kirk Hayes

Editor's Pick p82

I have been familiar with Hayes's work since 2005, when he first appeared in *New American Paintings*, and I have keenly followed his practice since. (With the publication of this issue, he will be the only artist to have ever appeared on two covers of the magazine.) The body—often subjected to a number of distortions and cruelties—has been Hayes's primary subject for years (think late Guston meets the Inquisition). His technical abilities are extraordinary. At first glance, his paintings may seem to be stitched together with a variety of materials; on closer inspection, however, it becomes apparent that Hayes utilizes a range of *trompe l'oeil* effects to complicate the formal structure of his otherwise flat paintings. Hayes is one of a number of artists around the country who, because they made their careers in non-art-world centers, has not gotten his due. He deserves wider attention.



Winners: Western Competition 2019



Juror: Rebecca Matalon, Curator, Contemporary Arts Museum, Houston, TX

Juror's Selections:

Stella Lj **Alesi** | Eric M. **Anderson** | Rebekah **Andrade** | Davis **Arney** | Kristin **Bauer**
Michael Frank **Blair** | Hollie **Brown** | Catherine **Colangelo** | Michael **Cook** | David A. **Dreyer**
Laura **Feld** | Bill **Frazier** | Santiago Escobedo **Garcia** | Daniel M. **Granitto** | Brittany **Ham**
Kirk **Hayes** | Angela **Hoener** | Gabe **Langholtz** | Bonny **Leibowitz** | Hannah **Leighton**
Gabriel **Martinez** | Kate **Mulholland** | Christy **Nelson** | Jeremiah **Palecek** | Jeff **Parrott**
Austin **Pratt** | David **Raleigh** | Jon **Revett** | Suzy **Savoy** | Brandon **Thompson**
Narong **Tintamusik** | Michael **Villarreal** | Lana **Waldrep-Appl** | Ann **Wood** | Amy Beth **Wright**

Editor's Selections:

Jason **Brooks** | Elizabeth **Camilletti** | Peter **Everett** | Gao **Hang** | W. **Tucker**

Juror's Comments

Rebecca Matalon

Curator, Contemporary Arts Museum, Houston, TX

In the lower right corner of Pieter Bruegel the Elder's sixteenth-century masterpiece *The Triumph of Death*, two figures stand out in their tranquility. As the army of the dead wages war against the living, a pair of young lovers serenade each other. Cast against the murderous landscape, their undisturbed embrace is perhaps less a sign of willful oblivion than a refusal of death's knell. The knight's lute and the maiden's musical score serve as their armor, as if in art we might find both solace and salvation.



political moments and struggles, such as the civil rights movement, Vietnam War, and feminist discourses, resulting in greater attention to the enormous contributions of artists of color and women artists. These efforts, which are ongoing, are carried out not only in the form of writing and exhibition-making but also in the work of artists themselves, who continuously chart new lines of influence for us to follow.

A scholar of Dutch masterworks I am not. Yet I find in Bruegel's painting an apt analogy for another death knell rung for decades—that of painting. Suffice it to say that claims of (and for) the medium's demise were never much more than that. While many artists in the second half of the twentieth century abandoned painting in favor of conceptual and performance-based practices, others—not unlike Bruegel's young lovers—ignored the war raging around them and hunkered down. Some painters entrenched themselves more deeply in the modernist pursuit of purity, while others opened their practices to emerging mediums (performance, video, installation) as well as older ones (weaving, ceramics, quilting), increasingly embracing the figure, three-dimensionality, and forms derived from domestic life.¹

These more experimental tendencies in painting of the 1960s, '70s, and '80s have only recently emerged as a counter-narrative to a history that has often privileged modernist abstraction and lionized its white male practitioners. Through the work of scholars, curators, and artists alike, the last decade has seen a more nuanced and expansive consideration of painting of this period and its intersections with key

What interests me about current painting, as evidenced on these pages, is its rapport with an underdiscussed current that emerged in the late twentieth century. Beginning in the mid-1970s and extending through the mid-80s, a movement variously referred to as Pattern and Decoration, P&D, or The New Decorativeness challenged the traditional hierarchy that had long deemed the decorative inferior to the fine arts.² In a bid to counter modernism's long arm, artists such as Cynthia Carlson, Jennifer Cecere, Valerie Jaudon, Joyce Kozloff, Robert Kushner, and Kim MacConnel embraced practices such as quilting, ceramics, embroidery, mosaics, textiles, and other "minor" craft-based mediums from around the world. At stake was a wholesale reconsideration, if not refusal, of an institutionalized system of valuation that denigrated forms of art making associated with women's work as decorative and thus second-rate.

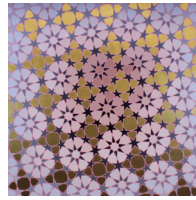
Although critical attention to P&D has receded since its heyday, several recent international exhibitions, as well as the upcoming first major survey of the movement in the U.S.—organized by Anna Katz for The Museum of Contemporary Art, Los Angeles—trouble the oft-repeated refrain that the decorative remains "the only art sin."³ This



Brown p38



Frazier p58



Revett p122



Tintamusik p134



Wood p146



Wright p150

“These more experimental tendencies in painting of the 1960s, ’70s, and ’80s have only recently emerged as a counter-narrative to a history that has often privileged modernist abstraction and lionized its white male practitioners.”

troubling extends beyond the bounds of these revisionist initiatives to the pages of this periodical, wherein the legacy of patterning and decoration appears in full force. Take, for example, Bill Frazier’s patchwork composition of uneven vertical bands of colors, shapes, and patterns, which bear a resemblance to MacConnel’s wall-hung works of the late 1970s and early ’80s. Or Ann Wood’s lush and lavish sculptural installations featuring domestic furniture and paintings embellished with fake flowers, embroidery, and glitter, which echo Cecere’s installations of bedroom interiors featuring riotous all-over lace and acrylic appliqués. Angela Hoener’s painted and brightly patterned clothes pinned to the wall update Kushner’s painted robes (often worn in fashion show performances prior to being installed on the wall). Jon Revett’s mosaic-like works recall Jaudon’s paintings inspired by Islamic art, which feature a similarly repeated pattern of stars and hexagons. And Amy Beth Wright’s fields of puff-paint flowers on canvas suggest an affinity with Carlson’s wallpaper installations comparably embellished with floral forms made with cake-frosting tools.⁴

Another influence evident in this issue is the more “popular,” yet equally marginalized, art of cartooning and illustration taken on by Hollie Brown, Laura Feld, Brittany Ham, Kirk Hayes, and Narong Tintamusik, whose works variously reference those of artists such as 1960s Chicago Imagists Gladys Nisson, Christina Ramberg, Barbara Rossi, and Karl Wirsum. Interestingly, Brown’s work might be seen to extend both P&D’s legacy and the often bold, humorous, and rambunctious art of the Imagists. Her site-specific installation

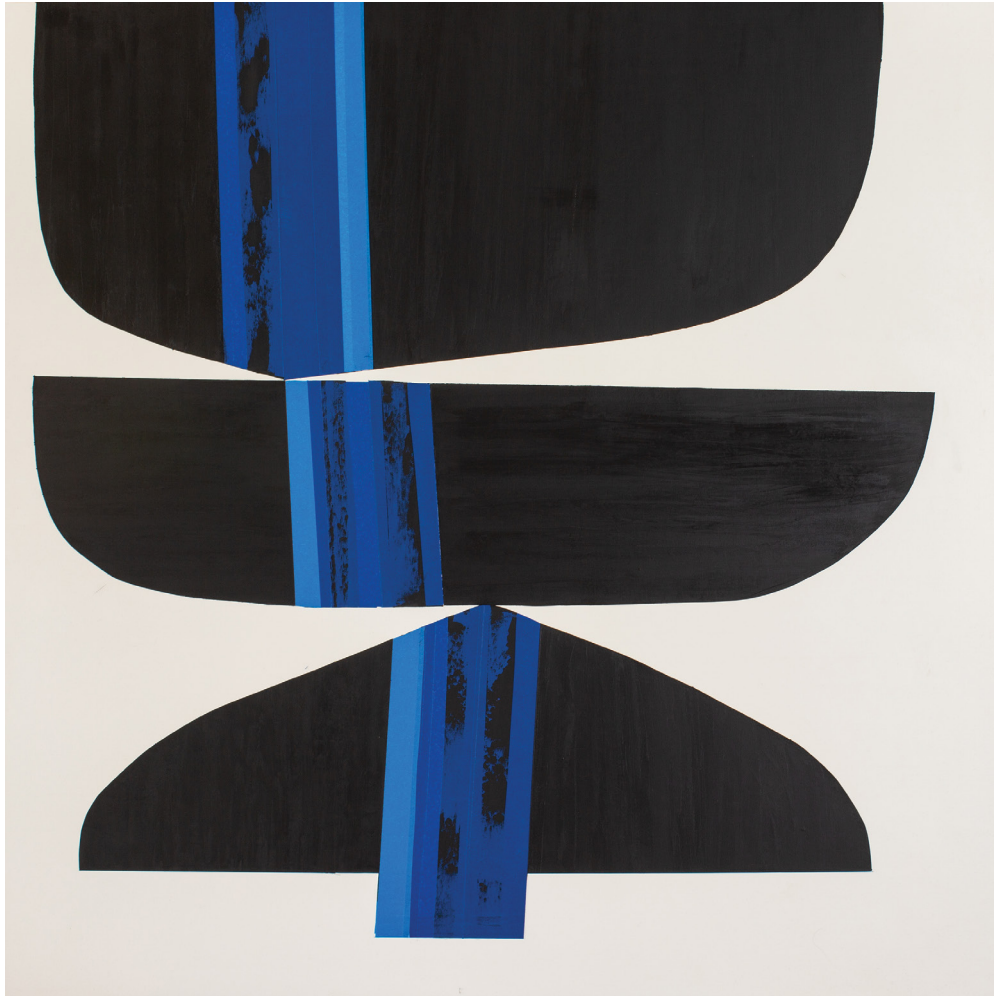
The Triumph of Death, 2019, which includes enlarged details from Bruegel’s painting as well as an unattributed fifteenth-century fresco, features a cartoonish landscape in acid pinks, purples, blues, and oranges. Stretched across a series of freestanding partitions—the kind that might be used to divide a domestic space—and painted directly onto the gallery wall, Brown’s work suggests that the current stakes for the “new” in *New American Paintings* might in fact be a tender tending to the past. ■

¹ See Katy Siegel, “Another History Is Possible,” in *High Times, Hard Times: New York Painting 1967–1975*, ed. Katy Siegel, exh. cat. (New York: D.A.P./Distributed Art Publishers and Independent Curators International, 2006), 29–91.
² My gratitude to Anna Katz for introducing me to the Pattern & Decoration movement. For a thoughtful and scholarly overview, see her “Lessons in Promiscuity: Patterning and the New Decorativeness in Art of the 1970s and 1980s,” in *With Pleasure: Pattern and Decoration in American Art 1972–1985*, ed. Anna Katz, exh. cat. (New Haven, CT: Yale University Press; Los Angeles: the Museum of Contemporary Art, Los Angeles, 2019), 17–51.
³ Cindy Nemser, “An Interview with Eva Hesse,” *Artforum* 8, no. 9 (May 1970): 63. Relevant exhibitions include *Pattern, Crime & Decoration*, Le Consortium Art Center, Dijon, France (2018); *Pattern and Decoration: Ornament as Promise*, Ludwig Forum Aachen, Germany (2018); *Less Is a Bore: Maximalist Art & Design*, The Institute of Contemporary Art/Boston (2019); and *With Pleasure: Pattern and Decoration in American Art 1972–1985*, The Museum of Contemporary Art, Los Angeles (upcoming).
⁴ Katz, *With Pleasure*.

Juror's Selections



The following section is presented in alphabetical order.
Biographical information has been edited.
Prices for available work may be found on p194.



Stella Lj Alesi

#265 from the Simplicity series | oil, wax, and tape on oil paper mounted on panel, 48 x 48 inches



Stella Lj Alesi

#263 from Simplicity series | oil, cold wax, and tape on oil paper mounted on panel, 48 x 48 inches



Stella Lj Alesi

#270 from the Journeying series | oil, wax, and bookbinding tape on oil paper mounted on panel, 48 x 48 inches

Stella Lj Alesi

Austin, TX

www.alesiart.com / [@stellaalesi](https://www.instagram.com/stellaalesi)

b. 1963 Plainview, NY

Education

- 1991 MFA, University of Massachusetts, Amherst, MA
- 1986 BFA, University of New Hampshire, Durham, NH

Residency

- 2005 Vermont Studio Center, Johnson, VT

Solo Exhibitions

- 2019 *Paintings*, The Commerce Gallery, Lockhart, TX
Journeying, Prizer Arts & Letters, Austin, TX
- 2017 *Digging for Emptiness*, BLACKBOX, Austin, TX

Group Exhibitions

- 2018 *the why annual*, Northern–Southern, Austin, TX
Fisterra Retrospective, Big Medium, Austin, TX
- 2017 *paperwork*, AgavePrint, Austin, TX
Locals Mostly, Volcom Garden, Austin, TX
- 2016 *Naissance*, Gallery 701, Austin, TX

Awards

- 2016 Finalist, Hunting Art Prize
Best of Show award, Art Hop, Georgetown Arts Center

Publication

- 2019 "Stella Alesi: Journeying," *Austin Chronicle*, March 22

Collections

- Lobby commission for "The Foundry" offices building
- Mural commission for INDEED offices

I work across a number of mediums, including drawing, painting, and collage. My practice is characterized by a willingness to take risks in the ongoing investigation into new materials and visual languages. I value failure as a way of moving forward. I find that living with these paintings brings quiet support, joy. They whisper answers to questions. They listen as well as speak. These paintings seep in, and serve as good companions.

Alesi





Eric M. Anderson

Abstract Study (Hierarchy) | mixed media, 42 x 40 inches



Eric M. Anderson

Abstract Study I | mixed media, 60 x 36 inches



Eric M. Anderson

Abstract Study II | mixed media, 84 x 48 inches

Eric M. Anderson

Denver, CO

ericanderson602@gmail.com / www.ericanderson602.wix.com/artist / [@ericanderson602](https://www.instagram.com/ericanderson602)

b. 1985 Chicago, IL

Education

2012 BFA, University of Wisconsin–Oshkosh, Oshkosh, WS

Professional Experience

2013 Artist Assistant, University of Wisconsin–Oshkosh, Oshkosh, WS

Solo Exhibitions

2016 *Culture Shock*, Pirate Contemporary, Denver, CO
2012 *National Extortion*, Annex Gallery, University of Wisconsin–Oshkosh, Oshkosh, WS

Group Exhibitions

2019 *Slowly, to Unravel, to Reveal*, Lakewood Cultural Center, Lakewood, CO
Feel, Foolproof Contemporary, Denver, CO
2018 *Soliloquy*, Alto Gallery, Denver, CO
Shorts, Zuni 49 Studios, Denver, CO
2017 *Woven Heritage*, Shaghaf Artist Group, Dubai, United Arab Emirates
Neighbors, ZEEL Gallery, Aurora, CO
2014 *National College Association Annual Juried Exhibition*, Center for Visual Art, Metropolitan State University of Denver, Denver, CO
Prints for Peace Mexico, Art/Human Development, Monterrey, Mexico

Collections

Zayed University, Dubai, United Arab Emirates
Prints for Peace, Monterrey, Mexico
University of Minnesota

A painter, sculptor, and printmaker, I currently make work that concerns refuge, empathy, hierarchy, and impermanence. The objects rely on materiality and its conditions, and on the dimension between ambiguity and familiarity.

Photos by Brett Fox

Anderson





Rebekah Andrade

Constructive Series_Third Session #4 | acrylic, charcoal, and colored pencil on canvas, 30 x 24 inches



Rebekah Andrade

Constructive Series_Third Session #2 | acrylic, charcoal, and colored pencil on canvas, 40 x 32 inches



Rebekah Andrade

Constructive Series_Third Session #1 | acrylic, charcoal, and colored pencil on canvas 40 x 32 inches

Rebekah Andrade

Las Vegas, NV

702.353.8698 (artist)

andrbecka@gmail.com / www.rebekahandrade.com / [@rebekah_andrade](https://www.instagram.com/rebekah_andrade)

b. 1980 Prince George, British Columbia

Education

- 2012 BFA, Emily Carr University of Art and Design,
Vancouver, Canada

Residencies

- 2019 LA Summer Residency, Otis College of Art and Design,
Los Angeles, CA

Solo Exhibitions

- 2019 Gallery 1515, Vancouver, Canada
2017 *Layers*, Borowicz Gallery, Montecarmelo,
La Casa de la Ciudadanía, Santiago, Chile

Group Exhibitions

- 2019 *Collective Estivale*, Youn Gallery, Montreal, Canada
Group Show (PMBL Collective), Ignite Gallery,
Toronto, Canada
Locals Only, R.Cline Arts, Las Vegas, NV
Papier Art Fair w/ Galerie Youn, Montreal, Canada
2018 *Get Noticed*, Red Head Gallery, Toronto, Canada
Art with Heart, Art Gallery of Ontario, Toronto, Canada
Salon VI, Patel Gallery, Toronto, Canada
Summer School, The Assembly Gallery, Hamilton, Canada
Painters Make Better Lovers, Northern Contemporary,
Toronto, Canada
2017 *Group Show (PMBL Collective)*, Sussex Contemporary,
Ottawa, Canada
Nuit Blanche, WHO ARE YOU, Red Head Gallery,
Toronto, Canada

Publication

- 2018 *Horst und Edeltraut*

Through reimagined environments and composed structures, my work explores the many definitions of ideal form. My interest lies in our ways of shifting and manipulating concrete and ambiguous elements within our inhabited environments. I draw inspiration from a negotiation process within the methods and boundaries of subject and medium. The neutral space in which I create allows the evolution of geometric combinations, the application of paint, and the construction of shapes. Harmonious moments reside within a minimalistic approach of transitioning layers, ambiguous lines, and contrasting palette. As I rethink my surroundings, opportunities arise, allowing the work to become expressive, organically responding to both medium and subject matter.

Andrade





Davis Arney

Untitled (We've Always Loved Folksy Things) | oil on canvas, 28 x 25 inches



Davis Arney

Shell | oil on canvas, 30 x 26 inches



Davis Arney

Shelfie | oil on canvas, 30 x 24 inches

Davis Arney

Boulder, CO

arneyd@bu.edu / www.davischarlesarney.com / [@davisarney](https://twitter.com/davisarney)

b. 1991 Boulder, CO

Education

- 2021 MFA candidate, Boston University, Boston, MA
- 2018 Summer Studio Program, Virginia Commonwealth University, Richmond, VA
- 2016 Post-baccalaureate certificate, Pennsylvania Academy of the Fine Arts, Philadelphia, PA
- 2014 BA, University of Colorado, Boulder, CO

Solo Exhibition

- 2019 *Reflections*, The Dairy Arts Center, Boulder, CO

Group Exhibitions

- 2019 *Lobster Dinner*, Trestle Gallery, Brooklyn, NY
- 2018 *theirs, Yours Mine & Ours*, New York, NY [online exhibition]
Crockpot Crosswalk, Virginia Commonwealth University Studio Summer Program

Awards

- 2019-21 Constantin Alajalov Scholarship, Boston University
- 2019 Finalist, Hopper Prize
Elizabeth Greenshields Foundation Grant
- 2014 Finalist, King Competition, University of Colorado, Boulder
- 2005 Scholastic Art and Writing Award, Silver Key

Publication

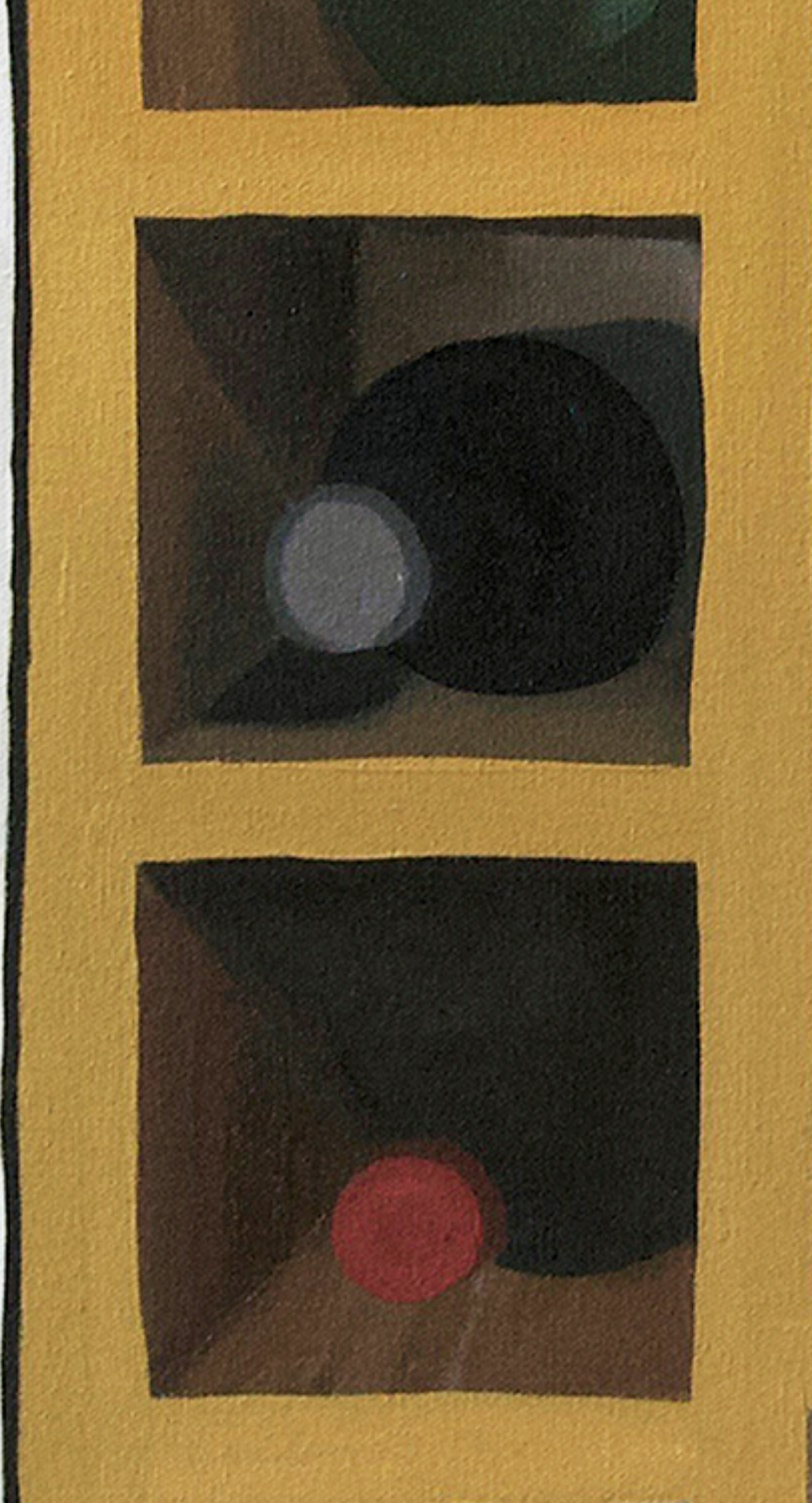
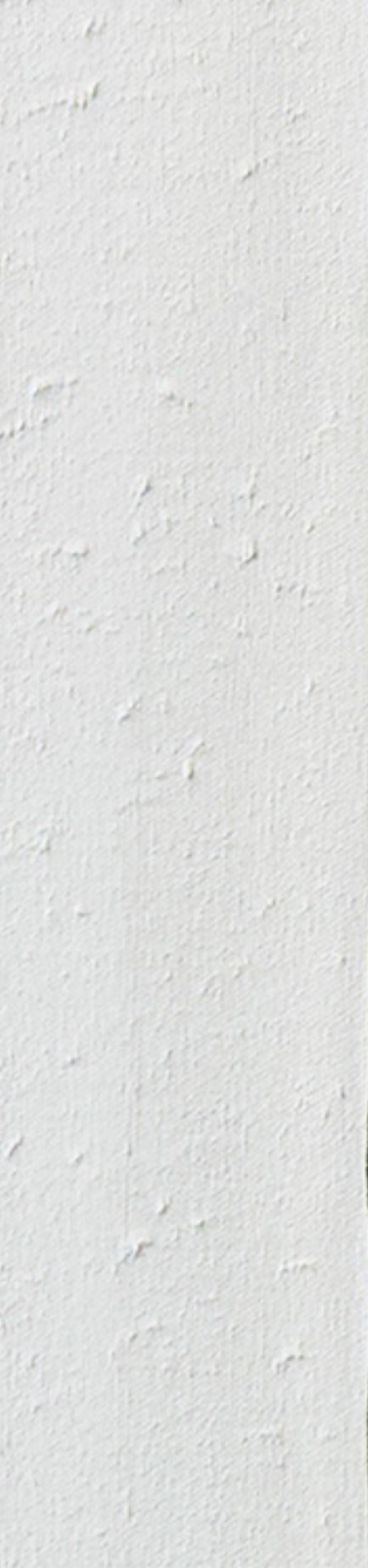
- 2018 *Young Space*, interview

My recent paintings explore the physical culture of affluent domesticity and contradictions embedded in upper-middle-class liberal environments. We borrow, aggrandize, and fetishize our objects, rituals, and aesthetics, subsuming their original identities into our cherry-picked displays. The items that adorn these spaces subtly denote class and race. Certain objects such as masks, while existing as ornamental objects in domestic spaces, also symbolize facade and point to tangential issues of cultural appropriation. Not so differently, seventeenth-century Dutch still life painting simultaneously documents and allegorizes the lives of its subjects through a complex set of signifiers. I'm interested in using this mechanism as a self-reflexive tool for exposing the insularity and often camouflaged cultural paradoxes that pervade environments such as the one in which I was raised, in Boulder, Colorado.

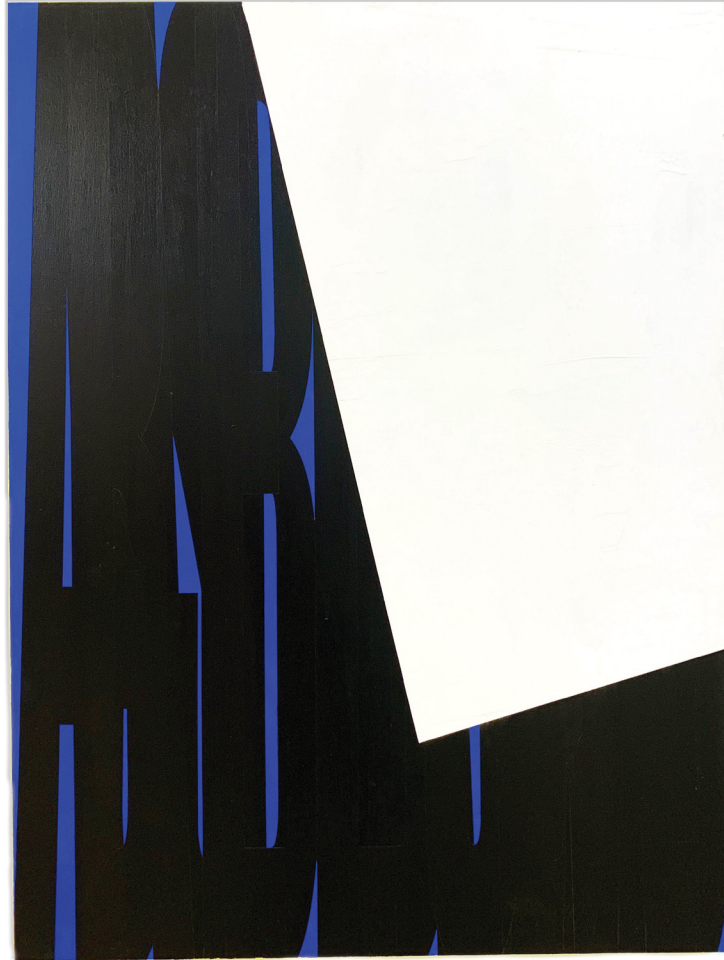
Disparate adjacent painting languages, stark edges, and compositional tension create a cocktail of affects that approximate my ambivalent relationship to home. Ultimately, I hope my work can ask questions around whiteness and complicity.

Arney









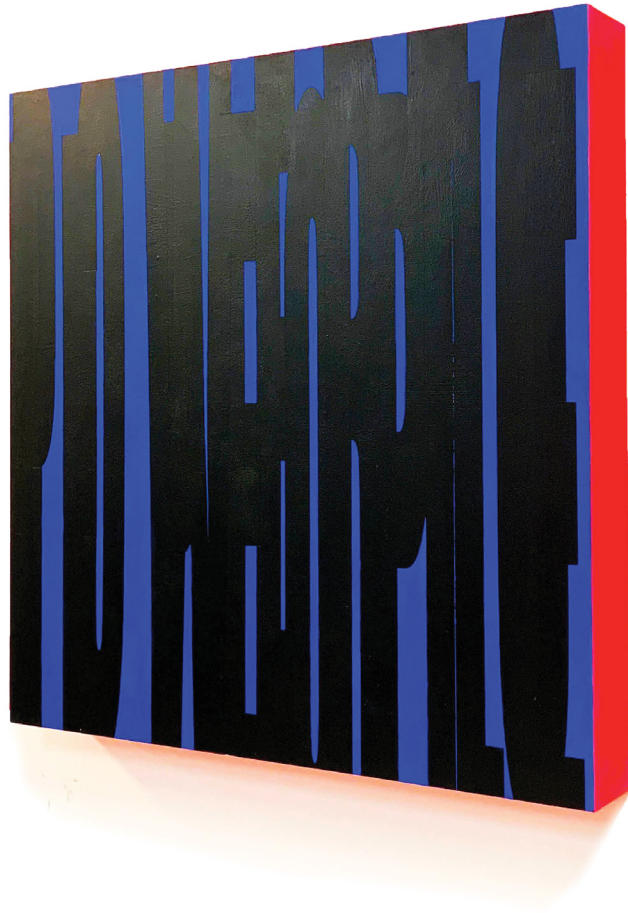
Kristin Bauer

As Above | polymer pigment on panel, 40 x 30 x 2 inches



Kristin Bauer

As Within | polymer pigment on panel, 40 x 40 x 3 inches



Kristin Bauer

Untitled (halo) detail | polymer pigment on panel, 24 x 24 x 3 inches

Kristin Bauer

Tempe, AZ

kristinbauerart@gmail.com / www.kristinbauerart.com / [@reallyrealkristinbauer](https://www.instagram.com/reallyrealkristinbauer)

b. 1982 Minneapolis, MN

Professional Experience

2012- Contributing Arts Writer: FFDC, Beautiful Decay,
Freelance Curatorial and Arts Writing

Solo and Two-Person Exhibitions

- 2018 *Clear and Present: Kristin Bauer and Paul Owen Weiner*,
H.F. Johnson Gallery, Carthage College, WI
- 2017 *In Parallel*, Nicholas Projects Foundation,
Melbourne, Australia
- Semantics: Kristin Bauer*, Jai&Jai Gallery, Los Angeles, CA
- 2014 *The Give and Take: Kristin Bauer and Emmett Potter*,
Joseph Gross Gallery, University of Arizona, Tucson, AZ

Group Exhibitions

- 2019 *FORM Festival at Arcosanti*, w/ Phoenix Art Museum,
Arcosanti, AZ
- In, On and Of Paper*, Bentley Gallery, Phoenix, AZ
- 2017 *Colección Al Limite*, Sin Limites, Espacio Fundacion
Telefonica, Santiago de Chile, Chile
- Graphic Identity*, Cheryl Hazan Gallery, New York, NY
- 2016 *U N S T R E T C H E D*, Cheryl Hazan Gallery, New York, NY
- 2015 *5th International Transborder Biennial*, Museo de Arte
Ciudad Juarez, Mexico; El Paso Museum of Art, El Paso, TX
- 2013 *Arizona Biennial*, Tucson Museum of Art, Tucson, AZ

Collections

Swizz Beatz and Alicia Keys, *The Dean Collection*
Mesa Contemporary Arts Center Permanent Collection
The Bradley Collection
Jesus Rodriguez Davalos and Mate Borja

Represented by

Cheryl Hazan Gallery, Tribeca, New York City, NY

With a background in art and psychology, I pursue a long-form aesthetic exploration of communication, intention, and collective ideological movement. I visually explore semiotics and human experience situated within the constructs of otherness and the self. Delving into historical propaganda, marketing, and psychological research that captures societal constructs of influence, I move through a process of adopting and restructuring word and image in creating installations, sculpture, and paintings. My ultimate intention is to convey an essence and weight, while stripping motive and abstracting persuasion. All of my work incorporates plastics of some sort: synthetic polymer pigments, cast acrylic plexiglass, and films are activated for their conceptual properties of transparency and their relationship to sleek (shiny and sellable) commodification. I frequently employ corporate signage and marketing methods, materials, and manufacturing techniques in my process in a further exploration and disruption of the field of "Manufactured Consent."

Bauer





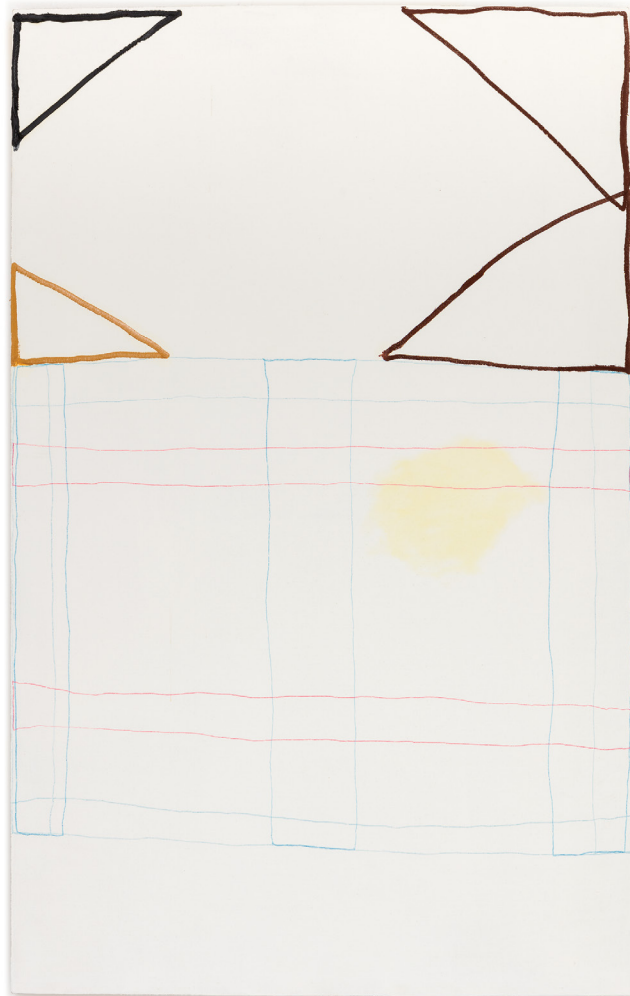
Michael Frank Blair

Untitled | oil and marker on linen, 48 x 30 inches



Michael Frank Blair

Untitled | mixed media on linen, 48 x 30 inches



Michael Frank Blair

Untitled | oil and marker on linen, 48 x 30 inches

Michael Frank Blair

Dallas, TX

michaelfrankblair@gmail.com

b. 1979 Lubbock, TX

Education

2012 MFA, University of North Texas, Denton, TX

Two-Person Exhibition

2013 *Michael Blair/Angel Fernandez*,
Cohn Drennan Contemporary, Dallas, TX

Group Exhibitions

2016 *Fun*, Kirk Hopper Fine Art, Dallas, TX
Fat Lava/Drifting Googie, Clic Gallery, Mountain View College,
Dallas, TX
2015 *Eating Paint*, Rudolf Blume Gallery, Houston, TX
2013 *Texas Biennial*, Blue Star Arts Complex, San Antonio, TX

Awards

2012 Finalist, Hunting Art Prize
2011 Finalist, Hunting Art Prize

Publications

2016 "The Logic of the Underneath: Michael Blair's Surface
Screens," *Peripheral Vision Interdisciplinary Arts Journal*
2013 "Michael Blair and Angel Fernandez: New Work,"
Arts + Culture Texas

Regardless of how one qualifies the content of an image—a photograph, film, advertisement, or drawing—there is at the heart of every pictorial object a kind of ontological deception. My painting practice accompanies, in a material dimension, my thinking and writing about the nature of this deception: screens, images, surfaces, objects, and reality. The paintings are not reducible to those concerns; they don't explicitly illustrate those topics, they have their own lives to live. But in their own ways, in their own dialects, and amid their own private lives, the paintings are also thinking through these ideas.

Blair





Hollie Brown

The Triumph of Death | acrylic and latex on found display, 96 x 48 inches



Hollie Brown

The Triumph of Death | acrylic and latex on found display, 96 x 48 inches



Hollie Brown

The Triumph of Death | acrylic and latex on found display, 8 x 25 feet

Hollie Brown

Lockhart, TX

holliebrwn@gmail.com / www.holliebrown.org / [@downtownholliebrown](https://www.instagram.com/downtownholliebrown)

b. 1988 Beaumont, TX

Education

- 2017 MFA, University of California, Riverside, CA
- 2012 BFA, Texas State University, San Marcos, TX

Professional Experience

- 2018- Lecturer, Texas State University, San Marcos, TX
- 2018 Lecturer, Austin Community College, Elgin, TX
- 2017 Adjunct Professor of Drawing, University of California, Riverside, CA

Solo Exhibitions

- 2018 *The Triumph of Death*, Masur Gallery, Lockhart, TX
- 2015 *Resting Places*, Blue Orange Contemporary, Houston, TX

Group Exhibitions

- 2018 *Art and Design Faculty Exhibition*, Texas State Galleries, San Marcos, TX
- 2017 *(Sincerely,)*, Human Resources Gallery, Los Angeles, CA
IIII, M.F.A. thesis exhibition, Culver Center for the Arts, Riverside, CA
- 2016 *Inland Empire*, San Jacinto College, San Jacinto, CA
There Was a Pool Here, Riverside Art Museum, Riverside, CA
- 2015 *Cult of the Supreme Being*, Riverside Art Museum, Riverside, CA

My work comes out of a genuine interest in and criticality of the world. I allow anything to influence the moves I make and I stand firmly against calling my work “narrative,” although I understand why it might be interpreted that way. I intend for the things I make to be nonlinear and without specific structure, believing that all things do connect, but if we force that connection, then we lose what makes art and life special. I make paintings, drawings, sculptures, and site-specific installations.

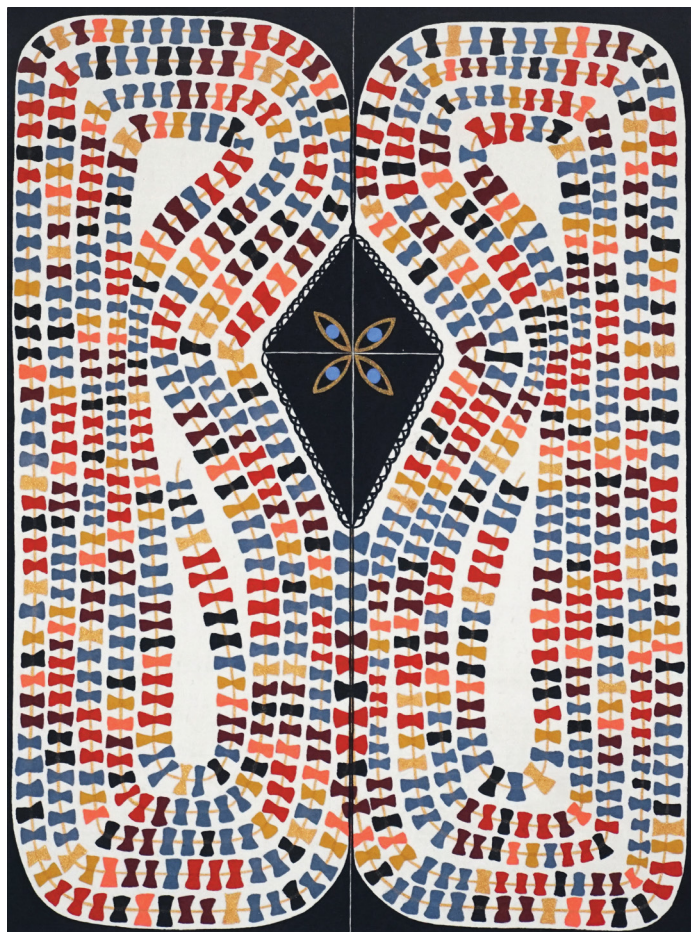
Brown





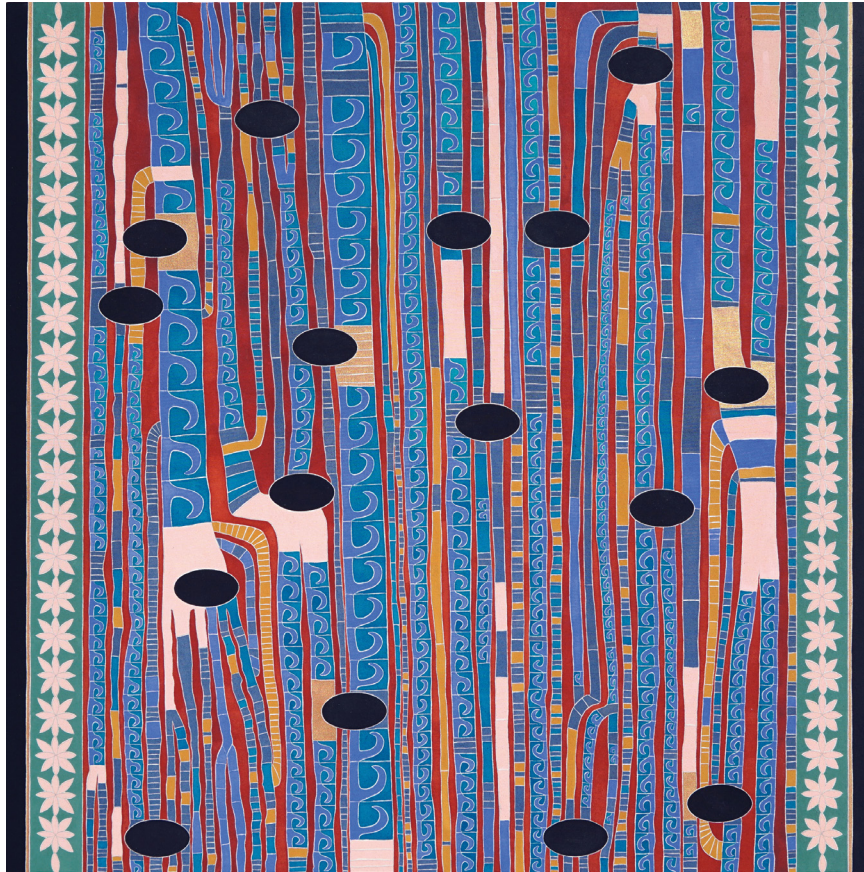
Catherine Colangelo

Black Estuary | gouache and graphite on muslin over wood panel, 24 x 20 inches



Catherine Colangelo

2-Tailed Black Kite | gouache and graphite on muslin over wood panel, 16 x 12 inches



Catherine Colangelo

Blue Estuary | gouache and graphite on muslin over wood panel, 33 x 33 inches

Catherine Colangelo

Houston, TX

cathcol@cathcol.com / www.catherinacolangelo.com / [@catherinacolangeloart](https://www.instagram.com/catherinacolangeloart)

b. 1969 San Antonio, TX

Education

1992 BFA, The Cooper Union, New York, NY

Solo Exhibitions

- 2018 *Everyday Sorcery*, Cindy Lisica Gallery, Houston, TX
2017 *Talismanic*, Cindy Lisica Gallery, Houston, TX
2014 *Ocular Rhythms*, McMurtrey Gallery, Houston, TX
2012 *Double Wedding Ring*, Darke Gallery, Houston, TX
Sea Change, Conduit Gallery, Dallas, TX
2011 *Fleet for Abby*, Art League Houston, Houston, TX
2008 *3 Months and 90 Days*, Lawndale Art Center, Houston, TX

Group Exhibitions

- 2017 *On Repeat*, Clarke & Associates, Houston, TX
Home Bodies, Blue Star Contemporary, San Antonio, TX
2011 *Texas Biennial 11*, Austin, TX
2009 *Texas Biennial 09*, Austin, TX

Awards

- 2017 Finalist, Artadia Award
2011 Houston Arts Alliance, Individual Artist Grant Fellowship
2007 Houston Arts Alliance, Individual Artist Grant Fellowship

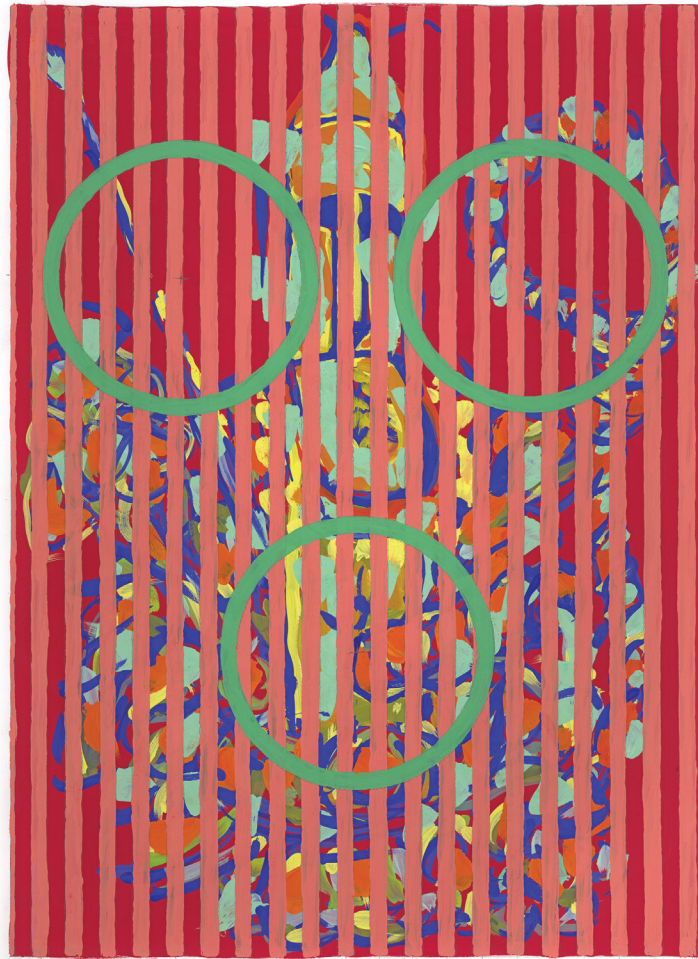
My work has influences as varied as illuminated manuscripts, Indian and Islamic miniatures, textiles, and visionary art. I'm especially drawn to the beautiful patterning used in these traditions. My working habits have become very important to me over the years. I paint primarily at night, after the constant juggling and stresses of my day job, parenting, and running a household are over. The time in the studio is my refuge at the end of a hectic day, and I paint every night, channeling the anxieties I feel into the creation of something good and peaceful. My recent work explores the complicated parent-child relationship and the desire to protect a loved one. Intuitively painted with colorful patterns, the works function as protective talismans and examine the uplifting power of color and the creative process during emotional periods in our lives.

Colangelo









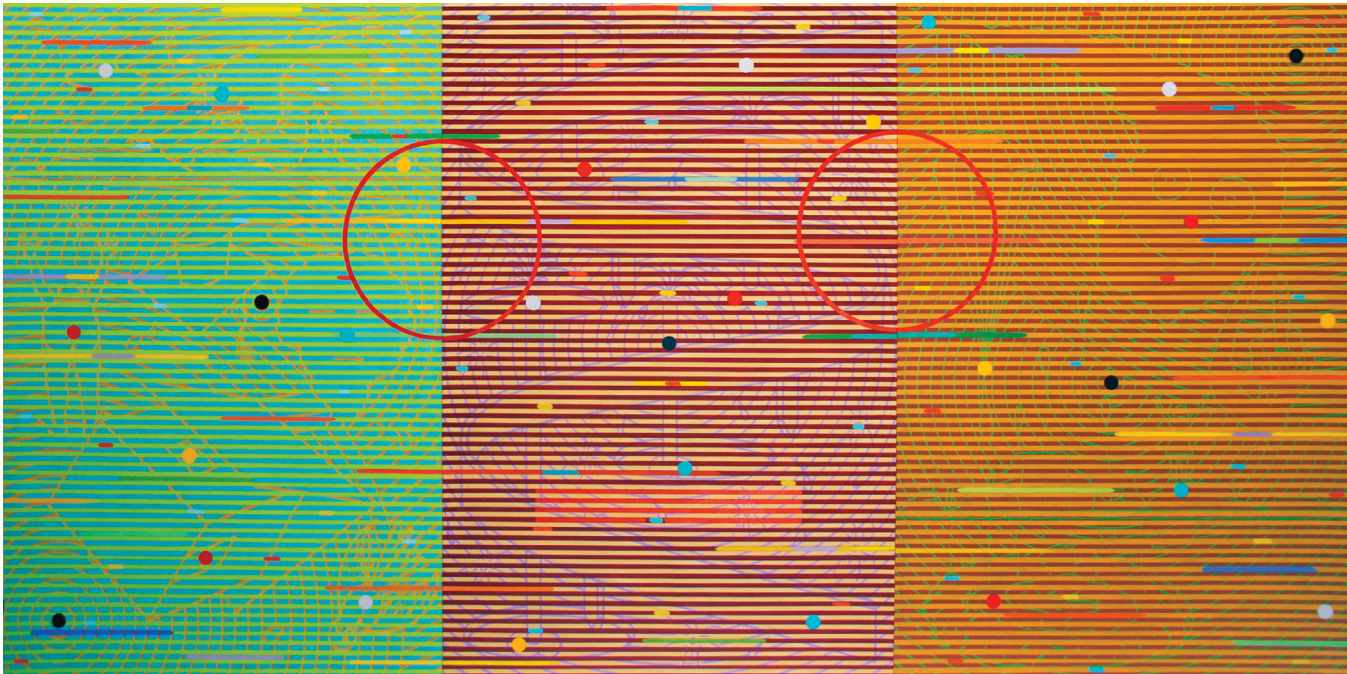
Michael Cook

Animals(s) # 3 | gouache on Arches paper, 21 x 17 inches



Michael Cook

Animals) # 13 | gouache on Arches paper, 21 x 17 inches



Michael Cook

Animal(s) # 1 | oil on canvas, 6 x 12 feet

Michael Cook

Sandia Park, NM

mcooktheart@gmail.com / www.michaelcookart.com

b. 1953 Aguadilla, Puerto Rico

Solo Exhibitions

- 2014 *Michael Cook: The Notion of Landscape, Paintings 1981–2011*,
The Francis McCray Gallery of Contemporary Art,
Western New Mexico University, Silver City, NM
- 2013 *Camino Real*, David Richard Contemporary, Santa Fe, NM
- 2011 *Venetian*, David Richard Contemporary, Santa Fe, NM
- 2004 *Michael Cook: Painting and Video*, Canfield Gallery,
Santa Fe, NM
- 2003 *Michael Cook: Dirge, Remembrance*, Evanston Art Center,
Evanston, IL
- 1999 *Michael Cook @...*, Artemisia Gallery, Chicago, IL
- 1997 *Instructions: Paintings 1991–1996*, Center for
Contemporary Arts, Santa Fe, NM
- 1990 *Michael Cook, The Suite: Animal, Vegetable or Mineral?*,
The Museum of Fine Arts, Santa Fe, NM
- 1986 *Michael Cook: Suite 71645, Painting and Drawing*,
Janet Steinberg Gallery, San Francisco, CA
- 1983 *Michael Cook: Paintings and Drawings*, Grayson Gallery,
Chicago, IL

Awards

- 1985–86 Individual Artists Fellowship,
National Endowment for the Arts
- 1982 Illinois Arts Council Individual Visual Artist Fellowship

Collections

Museum of Contemporary Art, San Diego, La Folla, CA
Polaroid International Collection, Polaroid Corporation
World Book Corporation
Albuquerque Museum

Anima(s) is a landscape informed by the geographic, geologic, atmospheric, and directional color of New Mexico. *Anima(s)* is a collection of personalities in the form of multiple points of symbolic color location. Anima is the inner self of the individual. *Anima* in Spanish is *soul*. There is an Animas River in New Mexico, named the “Río de las Ánimas” (River of Souls) in 1765. In Jungian psychology, anima is the female part, animus is the male part of the unconscious inner force that animates us.

There are economic landscapes, cultural landscapes, political landscapes, and ecological landscapes, among many others. *Anima(s)* are a set of paintings, to be viewed in a self-contained environment, a land(e)scape. They are understood within the larger rubric of my work, which has explored my understanding of “landscape” as a place beyond the literal image or concept of geography.

Cook





David A. Dreyer

Pulsar's Drifting Jet. Blue Dot in a Beam of Light, Peripheral to the Oculus, Long Time to Be Gone, Short Time to Be Here |
oil, charcoal, graphite, and chalk on canvas, 48 x 54 inches



David A. Dreyer

Stellar Jay's Window from Night | oil, charcoal, graphite, and chalk on canvas, 48 x 54 inches



David A. Dreyer

Needle's Eye of Red, Galileo's Canoe, Bed of Lines, At Edge of Day | oil, charcoal, graphite, and chalk on canvas, 48 x 54 inches

David A. Dreyer

Dallas, TX

972.239.2441 (Valley House Gallery and Sculpture Garden)

david.a.dreyer@gmail.com

b. 1958 Dallas, TX

Education

- 1992 MFA, Meadows School of the Arts,
Southern Methodist University, Dallas, TX
- 1990 BFA, Meadows School of the Arts,
Southern Methodist University, Dallas, TX

Solo Exhibitions

- 2019 *David A. Dreyer: Days Between*, Valley House Gallery,
Dallas, TX
- 2017 *David A. Dreyer: Till Things Never Seen Seem Familiar*,
Valley House Gallery, Dallas, TX (catalogue)
- 2015 *David A. Dreyer: Blues Before Dawn*, Valley House Gallery,
Dallas, TX
- 2013 *David A. Dreyer: Resonance of Place*, Valley House Gallery,
Dallas, TX (catalogue)
- 2011 *David A. Dreyer: Transitional Planes*, Valley House Gallery,
Dallas, TX
- 2010 *David A. Dreyer: Natural Abstraction*, The Grace Museum,
Abilene, TX (catalogue)
- 2009 *David A. Dreyer: Landscapes from the American Southwest*,
Mildred Hawn Gallery, Hamon Arts Library, Southern
Methodist University, Dallas, TX
- 2008 *David A. Dreyer: Recent Paintings and Sculpture*,
Square Gallery, McKinney Avenue Contemporary, Dallas, TX
David Dreyer: Recent Paintings and Sculpture,
Valley House Gallery, Dallas, TX
- 2005 *David Dreyer: Paintings and Sculpture*, Valley House Gallery,
Dallas, TX
- 2003 *David A. Dreyer*, Forum Gallery, Brookhaven College,
Farmers Branch, TX
- 1997-98 *From Nature*, Irving Arts Center, Irving, TX
- 1996 *Nature and Self*, Mountain View College Gallery, Dallas, TX
- 1992 *Schopfungstag*, Eastfield College Gallery, Mesquite, TX

Represented by

Valley House Gallery and Sculpture Garden, Dallas, TX

I want my paintings to be a celebration of pure nature and moment—homage to the sacred spaces of memory. I begin with small automatic drawings, a practice of intuitive organization used as a catalyst for paintings. Drawings originate in the realm between the hand and eye, a sensuous experience with seemingly endless possibilities. It is more difficult to explain what I paint than why—which is to create a unique image that discloses personal recognition of things never seen and space that imparts a sense of self. My process is organic, evolving through moments of insightful meditation that fuel curiosity and reveal discoveries with uncertain predictability. I take from the familiar as dreams take from the real. In mining an area of the unfamiliar, a place where dream and invention exist, I refine that which can only be imagined—till things never seen seem familiar.

Dreyer





Laura Feld

Conversation 3 | acrylic on canvas, 14 x 11 inches



Laura Feld

Conversation 7 | acrylic on board, 10 x 8 inches



Laura Feld

Conversation 9 | acrylic on canvas, 10 x 8 inches

Laura Feld

Houston, TX

laurafeld@gmail.com / www.laurafeld.com / [@lauramarinafeld](https://www.instagram.com/lauramarinafeld)

b. 1956 Boston, MA

Education

1981 BFA, Boston University School for the Arts, Boston, MA

Two-Person Exhibition

2011 *Limited Palette*, w/ Frank Tolbert, PG Contemporary, Houston, TX

Group Exhibitions

2019 *Assistance League of Houston Celebrates Texas Art*, KBR Tower, Houston, TX

2017 *The Big Show*, Lawndale Art Center, Houston, TX

2014 *The Big Show*, Lawndale Art Center, Houston, TX

2011 *Visual Arts Alliance 31st Juried Open Exhibition*, Houston, TX

2008 *Then & Now*, Brickbottom Gallery, Somerville, MA

2005 *London Art Fair*, Lena Boyle Gallery, London, England

2004 *Contemporary Art Fair*, Royal College of Art, Lena Boyle Gallery, London, England

Chelsea Art Fair, Lena Boyle Gallery, London, England

2001 *Mainz Artprize*, Kunstverein Eisenturm Mainz, Mainz, Germany

2000 *Origin and Vision*, Mainzer Rathaus, Mainz, Germany

Publications

2014 "Everything and a Dead Duck," *Glasstire*

Play, process, and experimentation are essential to my work. For me, painting is a form of communication in which exploration and discovery lead into unexpected territory, where the formal elements of painting—color, shapes and composition—interact and take on a life of their own. The flow and materiality of the paint itself become elements in the work. Observations and experiences are embodied in color and in the magical expressive power of shapes.

Feld





Bill Frazier

Around the House, 2018 | acrylic, charcoal, and graphite on canvas, 24 x 20 inches



Bill Frazier

Evening Sky, 2019 | acrylic, charcoal, and graphite on panel, 30 x 24 inches



Bill Frazier

Ravine, 2018 | acrylic, charcoal, and conté crayon on panel, 20 x 24 inches

Bill Frazier

Houston, TX

billfrazierstudio@gmail.com / www.billfrazierstudio.com

b. 1952 New Orleans, LA

Education

1985 MFA, University of Houston, Houston, TX

Solo Exhibitions

- 2016 *Frame of Reference*, DM Allison Gallery, Houston, TX
2015 *The View from Here*, Jung Center Gallery, Houston, TX
2007 *Bill Frazier Drawings*, Buchanan Gallery, Galveston, TX

Group Exhibitions

- 2016 *Ellipsis*, DM Allison Gallery, Houston, TX
2003 *Projects*, Conduit Gallery, Dallas, TX

Awards

- 2014 1st place, *Houston Area Exhibition*, University of Houston
Clear Lake Art Gallery
1987 Fellowship, Mid-America Arts Alliance/National
Endowment for the Arts
1986 Fellowship, Houston Center for Photography

Publications

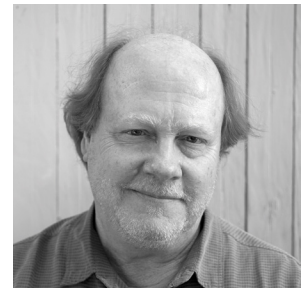
- 2000 *Houston Area Exhibition*, Blaffer Gallery,
University of Houston
1992 *Camera Austria: Portfolio*

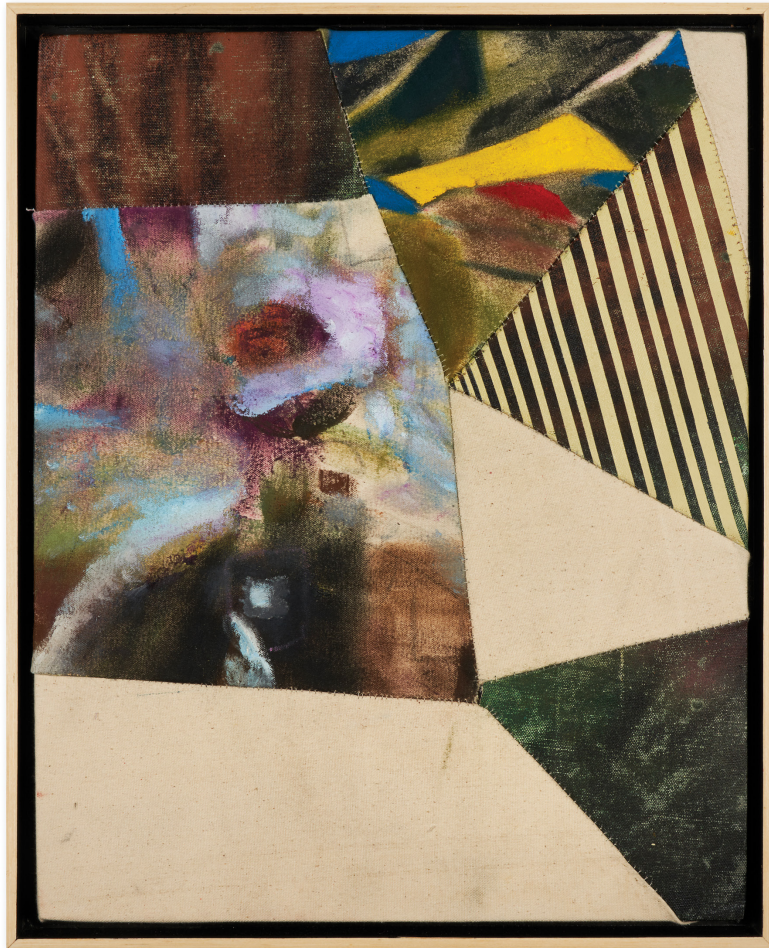
Collections

The Museum of Fine Arts, Houston
Print Study Collection, University of Houston
Accenture, Dallas

In these works, I use imagery from the landscape and the garden. Some of these images are more naturalistic, while some are abstracted or represented schematically. When these elements are combined with other imagery, they create a sort of visual energy and a dialogue within the frame. The discussion here is about the kinds of imagery, their historical or stylistic referent, and by extension, cultural references to nature and the garden. We cover the walls in our living spaces with stylized garden scenes on wallpaper, bring in flowers, and hang photographs or paintings of landscapes on our walls. These things are references to what's outside the window, around the corner in an urban garden, or seen during a drive through the countryside. For many of us, nature exists as an idea or a memory, not a daily experience. The combination of these various stylistic, historical, and personal references allows an almost limitless opportunity to manipulate formal elements in a way that can be visually engaging and suggest a sense of place.

Frazier





Santiago Escobedo Garcia

Fields [Migration Grids] | oil, acrylic, and pigments on hand-sewn textiles, 20 x 16 inches



Santiago Escobedo Garcia

Portales [Migration Grids] | oil, acrylic, and pigments on hand-sewn textiles, 20 x 16 inches



Santiago Escobedo Garcia

Shift | oil, acrylic, and collage on plywood, 26 x 24 inches

Santiago Escobedo Garcia

Austin, TX

santiagoescobedogarcia@gmail.com / www.santiagoescobedo.com

b. 1990 Colotlán, Mexico

Education

2014 BFA, Stephen F. Austin State University, Nacogdoches, TX

Solo Exhibition

2018 *Colored Land*, Austin Bouldering Project, Austin, TX

Group Exhibitions

2019 *Due WEST*, Austin Community College–Highland Campus, Austin, TX

Burning Chapel, West Austin Studio Tour, Austin, TX

SFA Alumni Invitational Showcase, Griffith Gallery, Stephen F. Austin State University, Nacogdoches, TX

Texas National, The Cole Art Center, Stephen F. Austin State University, Nacogdoches, TX

2018-19 *Annual Report*, Big Medium Gallery, Austin, TX

2018 *East Austin Studio Tour*, Canopy Studios, Austin, TX

2017 *Due EAST*, Fair Market, Austin, TX

EXPANSION//REGRESSION, Unit C Gallery, Austin, TX

2016 *Due EAST*, Canopy Studios, Austin, TX

Due WEST, Dougherty Arts Center, Austin, TX

2014 *Not for the Birds*, BFA thesis exhibition, Griffith Gallery, Stephen F. Austin State University, Nacogdoches, TX

Pen and Pigment, Griffith Gallery, Stephen F. Austin State University, Nacogdoches, TX

HERD Collective Group Show, Morning Glory Yoga Studio, Nacogdoches, TX

2013 *Space 2013*, Olde Towne Gallery, Nacogdoches, TX

When painting, I make my own rules. Once established, I break them. I think in braids, where systems are created, contradictions are championed, and flaws are glorified. Rigidity works as the backdrop for expression. My role is to breathe life into absence and spiritualize emptiness with essence. Revealing notions of beauty amidst the chaos of creation is central to my work.

Lately, I have gained interest in experiencing how the integration and dissemination of technology into mind, body, and spirit affects our understanding of ancient art and myths.

Garcia





Daniel M. Granitto

Stuck in Time and Space | oil on canvas, 50 x 67 inches



Daniel M. Granitto

The Lakeside at Dusk | watercolor and gouache on paper, 10 x 13.5 inches



Daniel M. Granitto

Issues of Scale and in(Significance) | oil on canvas, 48 x 48 inches

Daniel M. Granitto

Lakewood, CO

720.253.2942

danielm.granitto@gmail.com / www.danielmgranitto.com / [@studiodays_danielmgranitto](https://www.instagram.com/studiodays_danielmgranitto)

b. 1991 Lakewood, CO

Education

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

Solo and Two-Person Exhibitions

- 2019 *Slowly, To Unravel. To Reveal. Daniel Granitto and Eric Anderson*, Lakewood Cultural Center, Lakewood, CO
- 2018 *Sad Magic*, Odessa Denver w/ COLLECTIVE SML | k, Denver, CO
- 2015 *With and In*, MPSTN Gallery, Chicago, IL

Group Exhibitions

- 2019 *For the Time, Being*, Recreative Denver, Denver, CO
- 2018 *Shady Acres*, Utah Museum of Contemporary Art, Salt Lake City, UT
- Small Matters*, 437CO Art Gallery, Colorado Mesa University, Grand Junction, CO
- 2018 *Without Your Presence*, Firehouse Art Center, Longmont, CO
- 2014 *BFA Exhibition*, Sullivan Gallery, School of the Art Institute of Chicago, Chicago, IL

Publications

- 2019 *Friend of the Artist*, vol. 10
- 2018 "Sad Magic: A Conversation with Daniel Granitto," *Odessa Denver*
- 2013 "21 Under 31," *Southwest Art Magazine*

I make paintings and drawings based on photos that I take as I move through daily life. My approach to subject matter is born out of a practiced disposition of receptivity. That is to say, I pass through the days with my hands open, expectant and ready to receive the gift. The gift is a moment, an event transpiring in real time and space with particular light and air. Alert, I wait for these moments when seeing becomes vision.

Having a direct and personal relationship with the subject is essential for me, which is why I work exclusively from my own photos. However, much of the contextual information that makes any moment so striking is often lost when translated to photography. To address this problem, I create particular interventions that force me to engage with memory and imagination instead of relying totally on the photo.

Through my paintings, I offer an intimate gaze at the uncanny moments of life, when the veil of the ordinary is lifted to reveal the awful (awe-full) reality of being.

Granitto







Daniel M. Granitto | *Stuck in Time and Space* (detail)



Brittany Ham

Window Peeper | acrylic on canvas, 12 x 10 inches



Brittany Ham

Forest Preeners | acrylic on canvas, 12 x 10 inches



Brittany Ham

A Feast in the Midwest | acrylic on canvas, 8 x 10 inches

Brittany Ham

San Antonio, TX

brittanyham.art@gmail.com / www.brittanyham.com / [@brittanyham.art](https://www.instagram.com/brittanyham.art)

b. 1990 Tacoma, WA

Education

- 2016 MFA, University of Texas at San Antonio, San Antonio, TX
- 2012 BFA, Texas State University, San Marcos, TX

Residencies

- 2020 Blue Star Contemporary Berlin Residency Program/
Künstlerhaus Bethanien International Studio Program,
Berlin, Germany
- 2016 Hello Studio Residency, San Antonio, TX

Professional Experience

- 2016–20 Lecturer, Texas State University, San Marcos, TX
- 2017–20 Adjunct Instructor, Texas A&M–San Antonio,
San Antonio, TX
- 2017–20 Resident Artist, Clamp Light Artist Studios and
Gallery Artist Collective

Solo and Two-Person Exhibitions

- 2018 *Boys with Feelings and Girls without Them*, w/
Justin Korver, Clamp Light Artist Studios and Gallery,
San Antonio, TX
- 2017 *About Ritual*, BLUEorange Contemporary Art Gallery,
Houston, TX
- 2016 *New Surfaces*, Hello Studio, San Antonio, TX
All the Best Parts, Haus Collective Gallery, San Antonio, TX

Group Exhibitions

- 2019 *Girlwork*, Flight Gallery, San Antonio, TX
- 2015 *Expectations & Accessibility*, BLUEorange Contemporary
Art Gallery, Houston, TX

Award

- 2017 Charles and Germaine Field Painting Endowment

Publication

- 2015 *New American Paintings*, #117

This body of work focuses on the performance of leisure and observes the practice of voyeurism that results from it. I'm interested in the representation of private, intimate moments often depicted in Rococo art, and the parallels that can be drawn between contemporary practices of staging imagery for social media. The figures in my work function in a compositional space that understands that it will be seen but does not create the inviting atmosphere found in historical boudoir painting; the warmth of Rococo voyeurism is replaced with a cold, indifferent awareness for the viewer. My figures are detached from the reality they exist in, mirroring the staged nature of a life performed for viewing.

Ham





Kirk Hayes

Artist Action Figure, 2011 | oil on panel, 39 x 34 inches



Kirk Hayes

Dead Squirrel, 2012 | oil on panel, 48 x 39 inches



Kirk Hayes

Cruelty's Gate, 2015 | oil on panel, 48 x 40 inches

Kirk Hayes

Fort Worth, TX
sean@hortongallery.com

b. 1958 Fort Worth, TX

Solo Exhibitions

- 2017 *Old Artist Pissing at the Moon*, Horton, New York, NY
2013 *Rule by Fear*, Columbus College of Art & Design, Columbus, OH
2011 *New Paintings*, Conduit Gallery, Dallas, TX
2010 *Recent Trompe-l'oeil Paintings*, Horton Gallery, Berlin, Germany

Group Exhibitions

- 2015 *The Guston Effect*, Steven Zevitas Gallery, Boston, MA
2012 *Oppenheimer@20*, Nerman Museum of Contemporary Art, Overland Park, KS
Yeah we friends and shit, Josée Bienvenu Gallery, New York, NY
2011 *Gumption*, ZieherSmith, New York, NY
2009 *NewNow: Building the Museum Collection*, Nerman Museum of Contemporary Art, Overland Park, KS
A Brief but Violent Episode, SUNDAY L.E.S., New York, NY

Award

- 2008 Joan Mitchell Foundation Painting Grant

Collections

Blanton Museum of Art
Dallas Museum of Art
Modern Art Museum of Fort Worth
Hudson Valley Center for Contemporary Art
Nerman Museum of Contemporary Art

Represented by

Sean Horton (presents), Dallas, TX

Kirk Hayes's oil-on-signboard paintings present themselves as collages of torn paper and cardboard on plywood or metal supports, and the trompe l'oeil effects are so convincing that many viewers leave his exhibitions assuming that is just what they have seen. The often humorous tableaux are populated by characters that obey the rules of modernist assemblage; we easily read their roughly "torn" components as arms, legs, bodies, and heads. Hayes favors matte, dry colors, and he makes great use of pink, foamy green and gunmetal blue. Each false tattered edge, painted shadow, smudged scrap of paper and rusted piece of sheet metal is a visual delight.

—Charles Dee Mitchell, *Art in America*

Hayes







Kirk Hayes | *Artist Action Figure*, 2011 (detail)



Angela Hoener

History Painting #2 | oil on undergarment and bath towel, 54 x 29 inches



Angela Hoener

History Painting #1 | oil on undergarment and bath towel, 54 x 29 inches



Angela Hoener

Family Portrait #1 | oil on kimono and sweatshirt, 51 x 26 inches

Angela Hoener

Heber, UT / Brooklyn, NY

angelaHoener@yahoo.com / www.angelaHoener.com / [@angiedarling03](https://www.instagram.com/angiedarling03)

b. 1972 Heidelberg, Germany

Education

2012 MFA, School of the Art Institute of Chicago, Chicago, IL

Solo Exhibitions

2018 *Ihre Umstrittenen Relikte*, Sachsenhausen Vernissage Raum, Frankfurt, Germany

2017 *Attempted, An Intervention*, The Bell, Cahokia, IL

Group Exhibitions

2019 *Housesitting & the Sitter*, Pale Onyx Space, Brooklyn, NY

2018 *Our Souls to Keep*, Field Projects, New York, NY (online)

Three Way Mirror, The Tavern Club, Boston, MA

2017 *Norman & Friends*, King Hooper Mansion, Marblehead, MA

2016 *We Gave Our Best...Now the Rest Is Up to the Hope Chest*, em Ersten Gallerie, Vienna, Austria

2015 *The Open Show*, 825 Gallery, Los Angeles, CA

We Gave Our Best...Now the Rest Is Up to the Hope Chest, Penelope, Brooklyn, NY

January, Mixed Greens Gallery, New York, NY

2013 *Open House Group Show*, Salon 151, Brooklyn, NY

2012 *New Wave Ladies Night: 2nd Floor Rear*,

Carousel Space Project, Chicago, IL

MFA Thesis Show, Sullivan Galleries, School of the Art Institute of Chicago, Chicago, IL

2011 *Flip the Coin, One Night Stand*, School of the Art Institute of Chicago, Chicago, IL

Publication

2019 *Studio Visit Magazine*, vol. 44

I investigate the transitivity of identity, using fashion and painting to invert the concept of the figurative through the perspective of the participant. By using clothing, I dress the participant; the participant becomes a cross-dresser.

Fashion considers gender, ethnicity, class, politics, and economy, among others. Clothing—in addition to being necessary, a display of vanity and beauty—is about power. These objects are directly taken from the flux of commercial negotiation and are used in the context of social construct and self-appropriation.

The clothing used has a history, worn on human bodies. Sometimes found in surrounding neighborhoods or distant places, the clothing can represent a blended people and demographics. My own identity isn't the focus; I try to listen.

Hoener





Gabe Langholtz

The Last Word | acrylic and charcoal pencil on canvas, 24 x 24 inches



Gabe Langholtz

Spin | acrylic on canvas, 24 x 24 inches



Gabe Langholtz

Ouchie | acrylic on canvas, 30 x 30 inches

Gabe Langholtz

Pflugerville, TX

info@gabelangholtz.com / www.gabelangholtz.com / [@gabelangholtzart](https://www.instagram.com/gabelangholtzart)

b. 1971 Okinawa, Japan

Solo Exhibitions

- 2018 *Americholia*, BravinLee Programs, New York, NY
2014 *Beautifully Ugly*, Austin Art Garage, Austin, TX

Group Exhibitions

- 2019 *0-0 LA GIFIC: Velvet Ropes*, Martha's Contemporary, Austin, TX
Red, Site:Brooklyn Gallery, Brooklyn, NY
2018 *ARTBASH*, Art Alliance Austin, at Native Hostel, Austin, TX
De/Construction, Davis Gallery, Austin, TX
Reflector, Davis Gallery, Austin, TX
2017 *Sitting Still*, BravinLee Programs, New York, NY
Art Hop, Georgetown Art Center, Georgetown, TX
Work from Home, Museum of the Southwest, Midland, TX

Publications

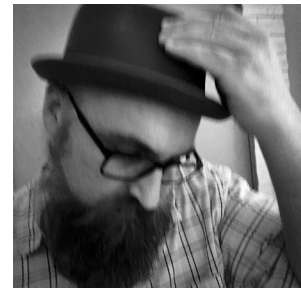
- 2018 "I'm a Storyteller at Heart: Gabe Langholtz's Dark Underbelly," *Glasstire*, August 6
Poets/Artists Magazine, #98, September
Create! Magazine, #10, June/July

Collections

- PNC Bank
Dell Technologies

My work, although primarily representational, is indebted to American color field painting, focusing on color relations, pattern making, form, and line, with little concern for depth and proportion. In the tradition of folk art, I routinely employ mundane cultural objects and/or activities to establish a contemporary narrative, oftentimes drawing on humor, parody, and pastiche as tools for social commentary.

Langholtz





Bonny Leibowitz

Small Shifts and Massive Alterations | wax, pigment, and ink on Masa paper, 86 x 73 inches



Bonny Leibowitz

This Is a Mountain This Is Not a Mountain | ink, Yupo paper, wax, pigment, and Masa paper, 48 x 28 inches



Bonny Leibowitz

Hanging Parts with Bosch and Rubens at Night | vinyl, acrylic, powdered pigment, ink, and thread, 38 x 28 x 5 inches

Bonny Leibowitz

Dallas, TX

bonny@bonnyleibowitz.com / www.bonnyleibowitz.com / [@bonnyleibowitz](https://www.instagram.com/bonnyleibowitz)

b. 1958 Philadelphia, PA

Professional Experience

2019 Residency Director at M. David & Co., Bushwick, NY

Solo Exhibitions

2018 *Conditional Constructs*, Forum 6 Contemporary, Houston, TX

2017 *Pending Situations*, The Neon Heater, Findlay, OH

2016 *Remnants and Other Elevated Parts*, No. 4 Studio, Bushwick, NY

New Artifacts, Liliana Bloch Gallery, Dallas, TX

2014 *Suspended Beliefs*, Art Cube Gallery, Laguna Beach, CA

2013 *Plight of the Pleasure Pods*, Cohn Drennan Contemporary, Dallas, TX

2012 *Blurr*, Cohn Drennan Contemporary, Dallas, TX
Symbiosis, Museum of Art, Midwestern State University, Wichita Falls, TX

Group Exhibitions

2019 *Chaos*, Ro2 Art, Dallas, TX

2018 *Exquisite Corpse*, M. David & Co., Bushwick, NY

2017 *Work on Paper*, Park Place Gallery, Brooklyn, NY

2016 *Fiction with Only Daylight Between Us*, Boecker Contemporary, Heidelberg, Germany; Corridor Projects Dayton, OH

2015 *ART IN AMERICA*, Tiger Strikes Asteroid's, Art Basel, Artist-Run at the Satellite Show, Miami, FL

Publications

2018 "Conditional Constructs," *Houston Review*

2017 "New Artifacts," *ModernDallas.net*

The work embodies a transitory sense of presence in an ever-changing, expansive atmosphere as relationships of all sorts—the personal, interpersonal, and universal—are considered. I use a variety of materials in the making of both 2-D and 3-D pieces that introduce new realities between solid form and fluid circumstance. While the work itself contains the tangible qualities of materiality, the concepts embodied bring into question all we perceive as reliable, including our thoughts. I'm engaging here with the broad picture of awareness and shifts related to illusory, conditioned beliefs.

Leibowitz





Hannah Leighton

Little Sister | yarn on monk's cloth, 54 x 64 inches



Hannah Leighton

Sunny Side | yarn on monk's cloth, 54 x 64 inches



Hannah Leighton

Soft Cube 2 | yarn on monk's cloth, 36 x 36 x 36 inches

Hannah Leighton

Albuquerque, NM

hleighton@mica.edu / www.hannahknightleighton.com / [@knightmight](https://twitter.com/knightmight)

b. 1991 Baltimore, MD

Education

- 2021 MFA candidate, The University of New Mexico, Albuquerque, NM
- 2015 BFA, Maryland Institute College of Art, Baltimore, MD

Residencies

- 2019 Anderson Ranch, Snowmass Village, CO
- 2015 Green Olive Arts, Tétouan, Morocco

Professional Experience

- 2018- Instructor, University of New Mexico, Albuquerque, NM
- 2015-16 Co-Director, Ballroom Gallery, Baltimore, MD

Solo Exhibitions

- 2019 *Fair Dice*, John Sommers Gallery, Albuquerque, NM
- 2018 *Flatlands*, Rice Gallery, McDaniel College, Westminster, MD

Group Exhibition

- 2019 2019 Juried Show, The Annet, University of New Mexico, Albuquerque, NM

Awards

- 2019 New Mexico Women in the Arts Scholarship
- Spring Student Success Scholarship

Publication

- 2019 *New American Paintings*, #141

These paintings may catch people off guard because they're not made with paint. They are created with a tufting gun, which is a tool typically used to manufacture rugs. I use tools that enable speed. All large tufts are created referencing an iPad sketch. The sketch is then translated with Sharpie onto the fabric and reproduced using yarn. My intention is to create work that challenges a classic composition by making bold aesthetic moves—such as dividing the space in half or mirroring certain areas. Compositionally, many of these pieces contain several layers that are placed on top of a preexistent image. I relish the moments when there is an awkwardly shared space and yet the whole remains harmonious.

Leighton







Hannah Leighton | *Little Sister* (detail)



Gabriel Martinez

Untitled | found fabric on linen, 72 x 54 inches



Gabriel Martinez

Untitled | found fabric on linen, 72 x 54 inches



Gabriel Martinez

Untitled | found fabric on linen, 36 x 36 inches

Gabriel Martinez

Houston, TX

[@alabamasonghouston](#)

b. 1973 Alamogordo, NM

Education

- 2009 MFA, Columbia University, New York, NY
- 2006 Skowhegan School of Painting and Sculpture, Skowhegan, ME
- 2001 BFA, Corcoran College of Art and Design, Washington, DC

Residencies

- 2015 Artpace, San Antonio, TX
- 2012 Project Row Houses, Houston, TX
- 2011-12 CORE Program, Houston, TX
- 2010 Whitney Independent Study Program, New York, NY
- 2008 Fondazione Ratti, Como, Italy
- Reloading Images Damascus, Damascus, Syria
- 2006 Skowhegan School of Painting and Sculpture, Skowhegan, ME

Solo Exhibitions

- 2017 *Everything Turns Away Quite Leisurely*, Blaffer Art Museum, Houston, TX
- 2015 *Mountain War Time*, Artpace, San Antonio, TX

Group Exhibitions

- 2017 *paratext*, Byzantine Fresco Chapel, The Menil Collection, Houston, TX
- 2016 *FRIENDLY FIRE*, The Station Museum, Houston, TX
- 2014 *CrossSection*, Houston Museum of African American Culture, Houston, TX
- 2013 *do it: Houston*, Alabama Song, Houston, TX
- 2001 *Travesías contextuales*, Galería Instituto del Arte e Industria Cinematográficos, Havana, Cuba

Paintings made from sweat and loss and ultraviolet radiation.

Martinez





Kate Mulholland

I lit you on fire and ran like hell. | latex on canvas, 17 x 13.5 inches



Kate Mulholland

Super Soakers Filled with Mountain Dew | latex on canvas, 17.5 x 13 inches



Kate Mulholland

Witcher | latex on canvas, 17.5 x 13 inches

Kate Mulholland

Houston, TX

Kajmulholland@gmail.com / www.katemulholland.com / [@kajmulholland](https://www.instagram.com/kajmulholland)

b. 1987 Youngstown, OH

Education

- 2011 BFA, University of Houston, Houston, TX
- 2007 Art Academy of Cincinnati, Cincinnati, OH

Solo and Two-Person Exhibitions

- 2019 *Wedge Space*, Houston Community College, Houston, TX
- 2017 *Jawbreaker Sigils*, Cardoza Fine Art, Houston, TX
- 2016 *Apocalypse Dreams*, Scott Charmin Gallery, Houston, TX
- 2015 *Space Cake*, MASAlternativ, Houston, TX
- 2014 *Seismic Atlas*, w/ Darcy Rosenberger, Fresh Arts, Houston, TX

Group Exhibitions

- 2019 *Everything's Gonna Be Alright Now*, David Shelton Gallery, Houston, TX
- Midas Touch*, Midas Touch Jewelry, Houston, TX
- 2016 *Payday Lenders*, Cardoza Fine Art, Houston, TX
- 2011 *Dis, Dat, Deez, Dos*, The Joanna, Houston, TX
- The Way It Outa Be*, MegaHost Gallery, Houston, TX
- Cougarland*, Blue Star Contemporary Arts Complex, San Antonio, TX

Every studio makes different paintings. The floors lend their texture, which I use to erode away canvases. I paint until I forget what is beneath the surface, similar to how earth is deposited beneath our feet. Layer by layer, I strip the strata down to expose new ground. The choices of colors are equal parts borrowed from digital photographs, memorization, previous trials, and responding to what is in front of me. I choose digitized shapes referencing things that have tenuous relationships with time, heat, and pressure (liquid, ice, vapor, smoke, wood, rock). I work the paintings over until they contain a specific type of fluidity and ambiguity that is frequently found in both the natural and digital worlds.

Mulholland





Christy Nelson

Unzipped | sleeping-bag zipper and fabric in encaustic, 38 x 26 inches



Christy Nelson

Uncovered | mattress cover in encaustic, 14 x 15 inches



Christy Nelson

Undone | linen napkins and zippers in encaustic, 39 x 41 inches

Christy Nelson

Laporte, CO

christynelsonart@gmail.com / www.christynelsonart.com / [@christynelsonart](https://www.instagram.com/christynelsonart)

b. 1986 Starkville, MS

Education

- 2019 MFA, Colorado State University, Fort Collins, CO
- 2007 BFA, Mississippi State University, Starkville, MS

Professional Experience

- 2019 Events Coordinator, Museum of Art, Fort Collins, CO
- 2018 Curator, Spatial Flux: SYZYGY Collection, Gregory Allicar Museum of Art, Fort Collins, CO
- 2017-19 Instructor of Record, Department of Art, Colorado State University, Fort Collins, CO

Solo Exhibition

- 2019 *Transform*, Bolt Gallery, Fort Collins, CO

Group Exhibitions

- 2019 *Was It Worth It: RedLine's 6th Annual Juried Exhibition*, RedLine Contemporary, Denver, CO
- MFA Thesis Exhibition*, Gregory Allicar Museum of Art, Colorado State University, Fort Collins, CO
- 2018 *Statements: 50 Years of Making*, Davis Wade Stadium Gallery, Starkville, MS
- 2017 *12 x 12*, Lawrence Arts Center, Lawrence, KS
- WCA/CO Metamorphosis*, Core New Art Space, Denver, CO

Awards

- 2018 Distinction in Creativity, Graduate Student Showcase, Colorado State University
- 2017 Juror's Award for Excellence, Student Exhibition, Colorado State University
- Kennedy Center Art Scholarship

Collections

- Curfman Gallery, Colorado State University
- Magnolia House

I find used, soiled, discarded, often familial objects, and using art materials like encaustic, stretcher frames, and pigment, I change them into new things. The process of tangibly redeeming salvaged forms and freezing them in a moment of restoration is empowering. As the artworks exist in their new state they push into a shared space with the viewer. Some of the works expose holes or scars that can be closed and reopened, while others explore what we use and discard. The soft color palettes carry whispers of prior experiences. Specific materials such as decrepit, inherited zippers or stained napkins provide each work with its personal narrative of former despair and hopeful re-creation.

Nelson





Jeremiah Palecek

Bumble Bytes | oil on panel, 36 x 27 inches



Jeremiah Palecek

Izune 2600 | oil on panel, 32 x 24 inches



Jeremiah Palecek

118N | oil on panel, 27 x 24 inches

Jeremiah Palecek

Boulder, CO

720.693.4678 (artist) / 203.777.7760 (Giampietro Gallery)

jeremiah.palecek@colorado.edu / www.jeremiahpalecek.com / [@jeremiahpalecek](https://twitter.com/jeremiahpalecek)

b. 1984 Bismarck, ND

Education

2020 MFA candidate, University of Colorado Boulder, Boulder, CO

Professional Experience

2006-16 Principal Lecturer, Prague College, Prague, Czech Republic

Solo Exhibition

2016 Dark Matter Gallery, Prague, Czech Republic

Group Exhibitions

2018 *Palecek, Ramon, Vinzel*, Giampietro Gallery, New Haven, CT
Monsters, Hans Weiss Newspace Gallery, Manchester, CT

2016 *New Visions*, French Institute Prague, Prague, Czech Republic

2014 *Paparazzi! Photographers, Starts, and Artists*, Centre Pompidou-Metz, Metz, France; Musée de l'Élysee, Lausanne, Switzerland; Schirn Kunsthalle, Frankfurt, Germany

Publications

2014 "Painter Jeremiah Palecek Talks Net Surrealism in the Czech Republic," *vice*

2008 "STYX Project Space," *White Hot Magazine*
"Half:Life and the Muse, Art Discovers the World of Games," *Wired*

2007 "Still Life with Super Mario Brothers," *Print*

Represented by

Giampietro Gallery, New Haven, CT

I make figure paintings of cybernetic entities. I use robotic arms, plotters, and other automatic painting machines, and I contrast these machine-made marks with my own, made by my hand. I focus on figurative work as a vehicle to further discussion about how humans are becoming nodes on a huge network, like leaves on a big tree. My portrait paintings are partially made from Facebook data collected about individuals close to me. I like it when my computer can make a scribble based on data from that person, and I can then respond and enter into a dialogue with it. The subjects in my paintings are people who are defined by shifting and borderless edges that allude to the separation between the artificial and the natural, the digital and the real. The intersections of the body, mind, and technology occur where bits and pixels meet flesh and bone. I believe that painting is intrinsically a very human act, and seek to respond to the digital landscape in which I live today with paint.

Palecek







Jeremiah Palacek | *Bumble Bytes* (detail)



Jeff Parrott

My Buddy | acrylic, collaged drawing printed on cloth, cut canvas, caulk, Furby eye-balls, and green synthetic stuffed animal hair on canvas, 24 x 18 inches



Jeff Parrott

The Universe Is Talking to Us, You Just Gotta Listen | acrylic and caulk on canvas, 24.5 x 17.75 inches



Jeff Parrott

Cheeto Dust | acrylic, caulk, and Googly Eyes on wood panel, 12 x 12 inches

Jeff Parrott

Dallas, TX

214.676.4842

jeffbparrott@gmail.com / www.jeffbparrott.com / [@psyexpression](https://twitter.com/psyexpression)

b. 1983 Dallas, TX

Education

- 2012 MFA, School of the Art Institute Of Chicago, Chicago, IL
- 2010 BFA, Texas A&M University–Commerce, Commerce, TX

Residency

- 2015 Hungarian Multicultural Center, Budapest, Hungary

Professional Experience

- 2008 Psycho Shop, Commerce, TX

Solo Exhibition

- 2018 *BITPSY*, Fort Worth Community Arts Center, Fort Worth, TX
- 2016 *The Universe Is a Room I Am a Modern Shaman and We Are All Aliens*, The MAC, Dallas, TX

Group Exhibitions

- 2018 *LUCHA*, CHF Foundation, Lubbock, TX
- 2017 Brownsville Museum of Fine Art, Brownsville, TX
The University of Texas at Tyler, Tyler, TX

Awards

- 2012 Finalist, Hunting Art Prize
- 2011 Finalist, Hunting Art Prize
- 2008 Finalist, Hunting Art Prize
- 2007 League of Innovation, Mountain View College

Publications

- 2016 *New American Paintings*, #126
- 2012 *New American Paintings*, #102

A painting to me is alive, and the paint starts breaking down the minute it is finished. I think this reflects our own fragile selves as human beings. The paint seems to change and evolve on its own. When the last brushstroke or drop is released onto a canvas, the breakdown of decay begins. This to me shows the value of life's simple things and the fragile nature of existence. My painting process allows a glimpse of the unseen universe of our reality, and possibly a different understanding of its mystery, even if it's only for a moment.

Parrott





Austin Pratt

Thin Moon | oil on linen, 16 x 13 inches



Austin Pratt

Not Here | oil on linen, 16 x 14.5 inches



Austin Pratt

Thick Light | oil on linen, 48 x 60 inches

Austin Pratt

Reno, NV

austinpratt@gmail.com / www.austinjpratt.com / [@austinjpratt](https://www.instagram.com/austinjpratt)

b. 1987 Reno, NV

Education

- 2018 MFA, University of Tennessee, Knoxville, TN
- 2015 BFA, University of Nevada, Reno, NV

Residency

- 2015 St. Mary's Art Center, Virginia City, NV

Professional Experience

- 2018- Adjunct Faculty, University of Nevada, Reno, NV
Program Assistant, MFA-Interdisciplinary Arts Program,
Sierra Nevada College. Lake Tahoe, NV
- 2018 Co-Curator, *The Side-Eye: Visions of Periphery*,
SPRING/BREAK Art Show, 4 Times Square, New York, NY
- 2016 Studio Assistant to Jered Sprecher, Professor of Painting,
University of Tennessee, Knoxville, TN
- 2015-18 Graduate Teaching Associate, University of Tennessee,
Knoxville, TN

Solo and Two-Person Exhibitions

- 2019 *A Gate, Wild, Breathing*, Oats Park Art Center, Fallon, NV
Weeping Laughing Song, w/ Tom Wixo,
Holland Project Gallery, Reno, NV
- 2018 *Some Openings*, Ewing Gallery, University of Tennessee,
Knoxville, TN
Not This, Not This, Channel to Channel, Nashville, TN
- 2017 *Laced*, Sheppard Contemporary and University Galleries
Museum, University of Nevada, Reno, NV

Group Exhibitions

- 2017 *Mall Walker*, abandoned Foot Locker,
Knoxville Center Mall, Knoxville, TN
- 2016 *A Closed-Mouth Canticle, À Baratear*, Clarice Lispector
Festival, The Central Collective, Knoxville, TN

Award

- 2019 Nevada Arts Council Visual Artist Fellowship

I make work primarily through a painting and drawing practice and as the frontman for the collective psych/punk outfit Spitting Image, which I cofounded in 2010. Not wholly dissimilar, the music, mythopoetic writing, and grainy and astringent paintings often reprocess fragmented images, textures, and patterns, ranging from the esoteric sensibilities of record covers and other ephemera from punk and psychedelic music to diagrammatic representations to the rough textures and nuanced colors in Nevadan landscapes. Processed through my interest in consciousness and perception psychology and my meditation practice, I'm fascinated by ideas at the edges of legibility, and I remain an advocate for meaningful ambiguity.

Pratt





David Raleigh

Untitled (Walking) | oil on panel, 24 x 18 inches



David Raleigh

Untitled (Reading) | oil on panel, 24 x 18 inches



David Raleigh

Artifact no. 2 | oil on panel, 6 x 5 inches

David Raleigh

Spanish Fork, UT

david.raleigh.89@gmail.com / www.davidraleigh89.wixsite.com/mysite / [@david.raleigh.89](https://www.instagram.com/david.raleigh.89)

b. 1989 Salt Lake City, UT

Education

- 2017 BFA, Brigham Young University, Provo, UT
- 2013 AA, Snow College, Ephraim, UT

Solo Exhibition

- 2016 *Cognitive De-fusion*, Gallery 303, Provo, UT

Award

- 2014 Best of Show, Annual Student Show, B.F. Larsen Gallery, Brigham Young University

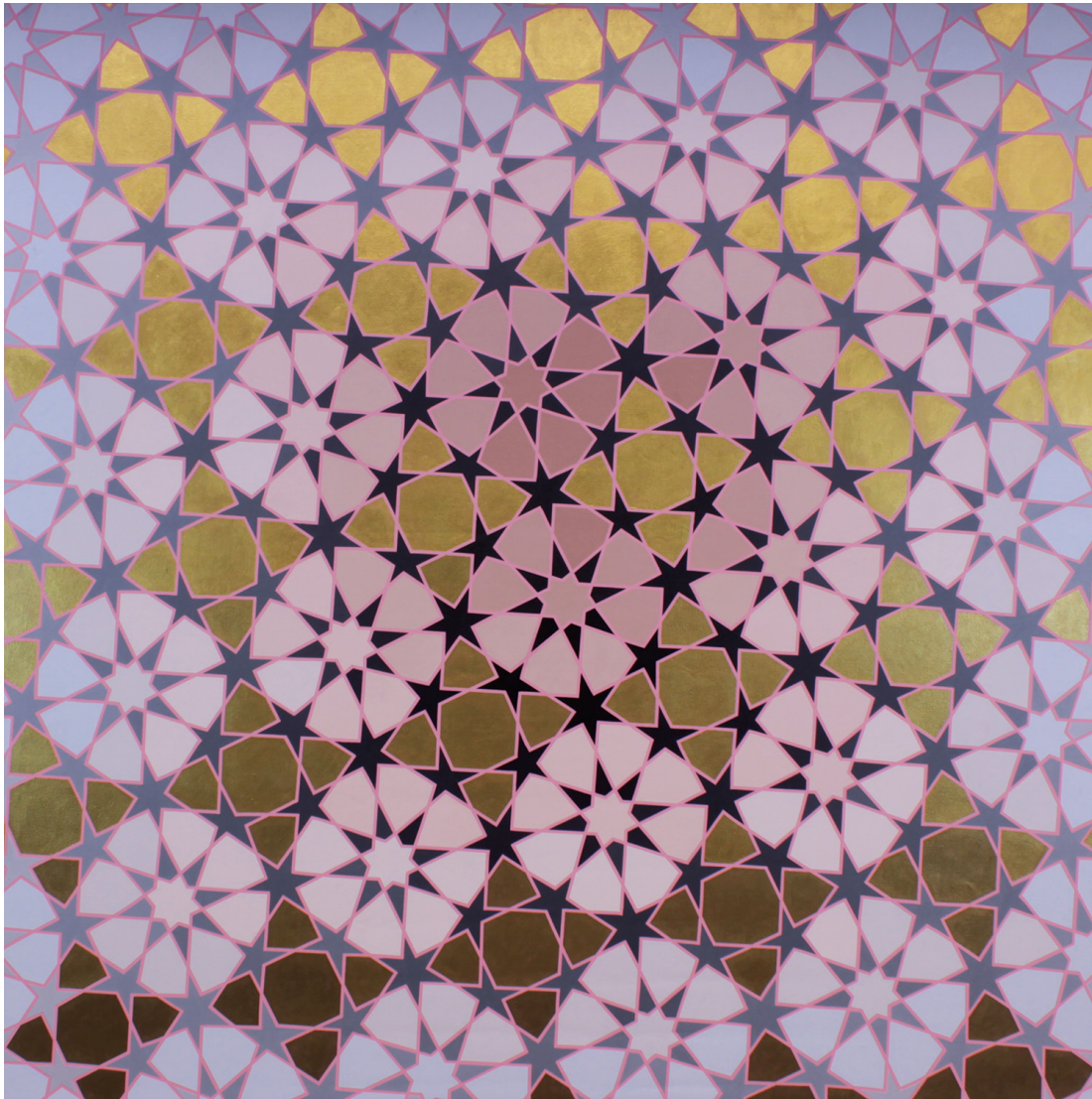
Publication

- 2016 *New American Paintings*, #126

I am interested in cognition and the brain. The human brain is a complex and highly plastic command center. It is capable of producing endless amounts of worry and fear but also of generating invention, expression, and connection. In a similar fashion, painting presents those challenges but is also capable of communicating powerful visual information. It is this duality that keeps me interested in painting. My current work explores my interest in emotional regulation. Two things our brains produce for us are feelings and emotions. It is on our face or with our bodies that we emote or suppress our emotions. My interest in the human figure, and the portrait is tied to this. My art is an accounting of the visible world as much as it is an accounting of the invisible world. Feelings and emotions are abstract and invisible concepts, but they are projected visibly on our faces. The juxtaposition of these ideas fuels my work.

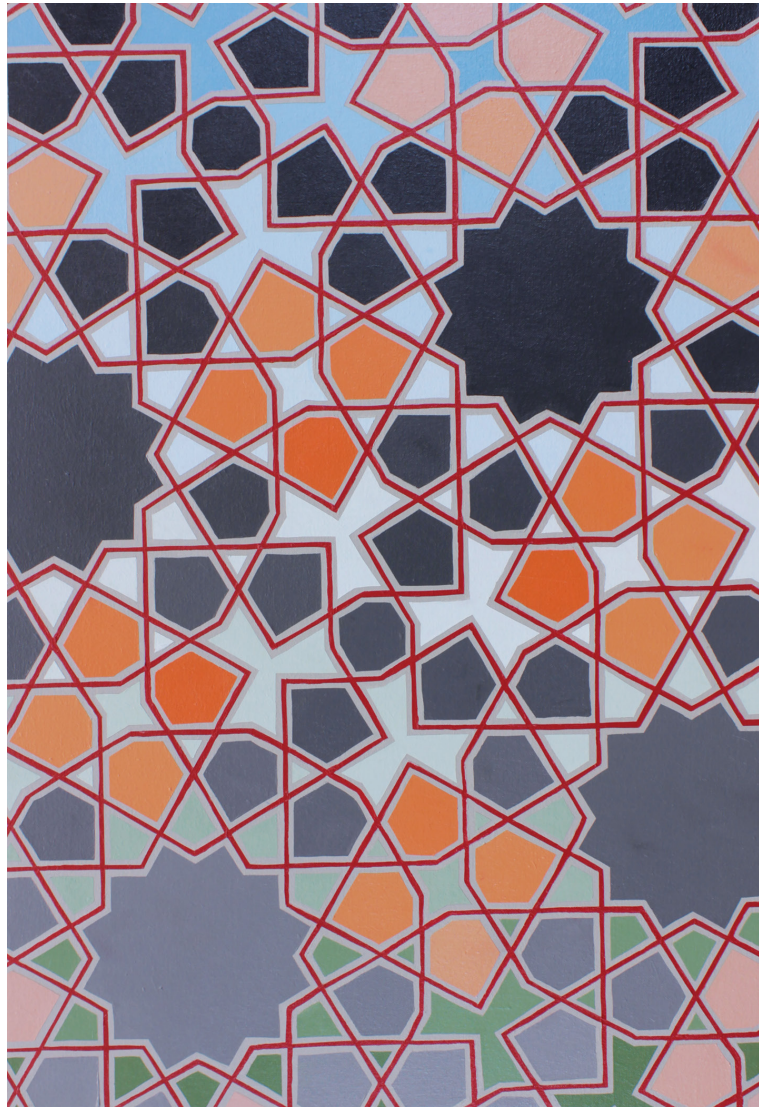
Raleigh





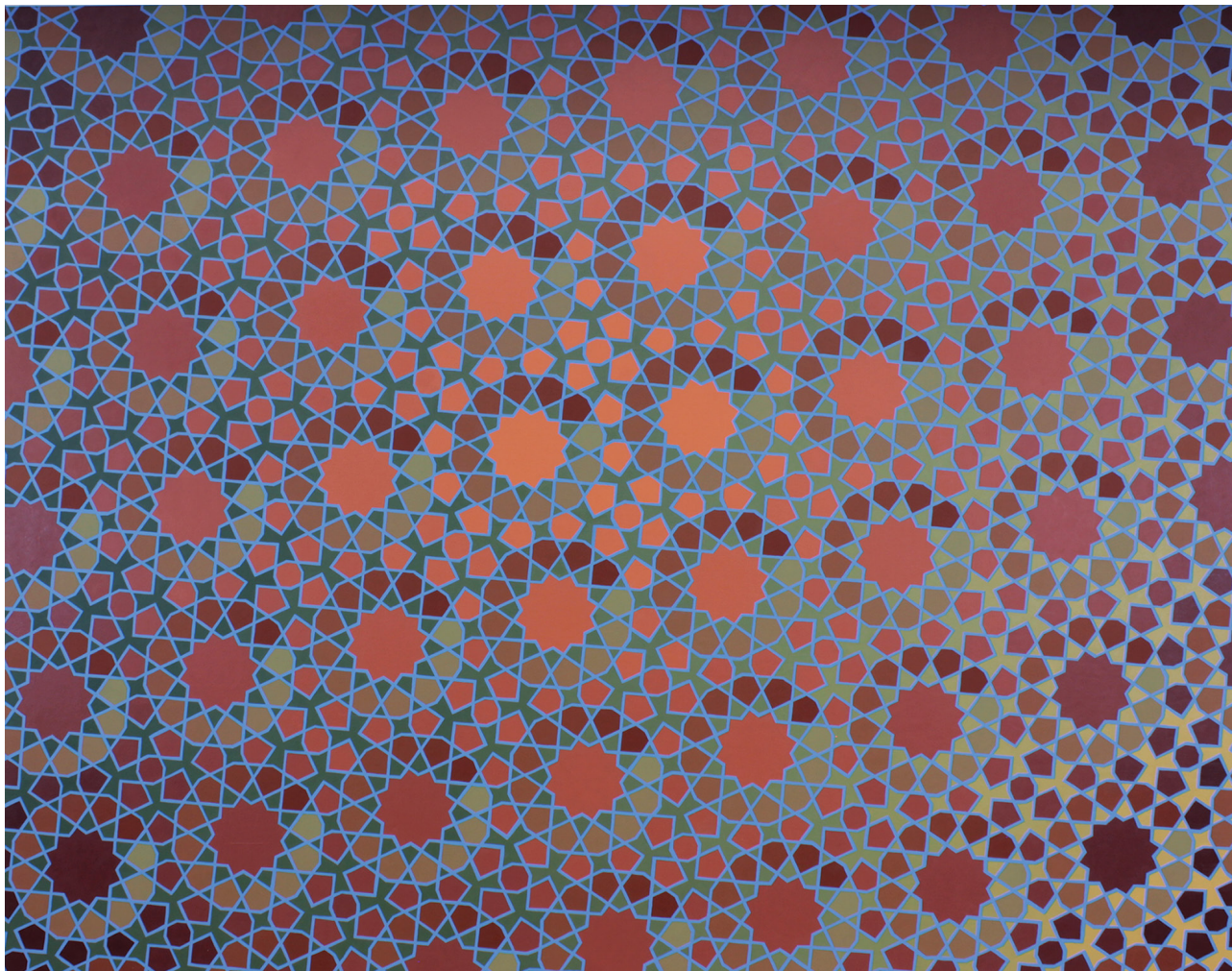
Jon Revett

The Square | acrylic on canvas, 82 x 82 inches



Jon Revett

Killer | acrylic on canvas, 28.125 x 19.25 inches



Jon Revett

Amarillo Ramp (for Robert Smithson) | acrylic on canvas, 76 x 94 inches

Jon Revett

Amarillo, TX

jon@jonthelion.com / www.jonthelion.com / [@jonthelion13](https://twitter.com/jonthelion13)

b. 1974 Bittburg, Germany

Residencies

- 2019 Panik Studios, Mexico City, Mexico
- 2018 Slade School of Art, London, England

Professional Experience

- 2013- Associate Professor, West Texas A&M University, Canyon, TX
- 2004- Unofficial Amarillo Ramp tourguide

Solo Exhibitions

- 2019 *Conceptual Crystallization*, Midwestern State University, Wichita Falls, TX
- 2018 *The Rotunda Residency Paintings*, Slade School of Art, London, England
- 2017 *13 Paintings*, Louise Underwood Hopkins Center for the Arts, Lubbock, TX
- 2016 *Works from the New West*, Dress Shop Gallery, Brooklyn, NY
- 2015 *Andalusian Dialectic*, Highlands University, Las Vegas, NM

Group Exhibitions

- 2019 *Origins in Geometry Biennial*, The Museum of Geometric and MADI Art, Dallas, TX
- Above & Below*, Cerulean Gallery, Amarillo, TX
- 2017 *Texas Biennial 2017*, Big Medium, Austin, TX
- 2016 *The Hunting Prize Finalist Exhibition*, Houston, TX
- 2013 *Amarillo Entropy*, The Power Station, Dallas, TX
- 2012 *Limbo*, WAAS Gallery, Dallas TX
- 2011 *Relations*, The Place Gallery, Brooklyn, NY

My paintings use unifying geometric structures to establish a cultural dialectic. The tessellations operate as an aesthetic grid that allows me contextualize my sense of space and time. My painting process abstracts my memories, experiences, philosophies, and occasionally other works of art to present various interpretations of the human experience without attachment to representation. My goal is to achieve the same sense of peace that is at the center of many belief structures. By synthesizing diverse ideas, my work ideally shows the viewer that opposites are not always in conflict and that we are all connected.

Revett





Suzy Savoy

She was beautiful and untamed and he loved her | acrylic enamel on glass, 18 x 15.5 inches



Suzy Savoy

She watched the shadows dance on the bark | acrylic enamel on glass, 22 x 18 inches



Suzy Savoy

Blood coursed from its nose | acrylic enamel on glass, 21.5 x 17.5 inches

Suzy Savoy

Denver, CO

suzysavoyart@gmail.com / www.suzysstudio.com / [@suzy_savoys_art](https://www.instagram.com/suzy_savoys_art)

b. 1984 Gainesville, GA

Education

2009 BFA, Rocky Mountain College of Art and Design, Denver, CO

Solo Exhibitions

2019 *Beyond*, Pirate Contemporary Art, Denver, CO

Left for Dead, Next Gallery, Denver, CO

2017 *What I Saw When My Eyes Went Wild*, Gallery 51, Denver, CO

2016 *Antique Revival*, Next Gallery, Denver, CO

Group Exhibitions

2019 *Was It Worth It: RedLines 6th Annual Juried Exhibition*, RedLine Contemporary, Denver, CO

2019 California Exhibition, TAG Gallery, Los Angeles, CA

2018 *Same Same*, Gallery 66, San Fidel, New Mexico

Form on Form, Gallery 66, San Fidel, New Mexico

Pink Palace, Next Gallery, Denver, CO

2016 *Biennale National Juried Exhibition 2017*,

Art League of Hilton Head, Hilton Head Island, SC

2014 *Denver Modernism Art Show*, National Wester Complex, Denver, CO

2011 *USA Pro Cycling Challenge Bike Art*,

Denver International Airport, Denver, CO

2010 *Maximum Birth*, Kanon Gallery, Denver, CO

As a child, I can remember countless times my mom would stop abruptly on dirt roads only to collect mangled road kill to take to the taxidermist. Watching my mom handle ignored, discarded, lifeless creatures with such compassion was always a powerful example of the duality of life and death. It served as a symbol of how fragile this existence is, but that death is a gift. A reminder of how beautiful and compelling each moment, even the seemingly insignificant ones, are. I work on glass to capture the delicate and fluid nature of life, allowing light to move through and influence the subject matter. By adding in detail through a collection of dots, light passes through, casting shadows on the wall and creating another dimension. The work is decorative in nature to show a beauty within death and decay.

Savoy





Brandon Thompson

Whatever You Do Don't Look Them in the Eyes | acrylic and photo transfer on canvas, 48 x 36 inches



Brandon Thompson

African-American Readings | acrylic and gemstones on canvas, 30 x 24 inches



Brandon Thompson

Life Comes at You Fast But I'm Still Pretty | acrylic on canvas, 69 x 65 inches

Brandon Thompson

Cedar Hill, TX

brandonthompsoncontact@gmail.com / www.brndnthmpsn.com / [@brndnthmpsn](https://www.instagram.com/brndnthmpsn)

b. 1992 Dallas, TX

Education

2019 BA, University of Texas in Arlington, Arlington, TX

Solo Exhibitions

2019 *How You Luv That*, Ro2 Art, Dallas, TX

2018 *Broke Dem Boyz Off*, Permanent Research Project, Dallas, TX

Group Exhibitions

2019 *Chaos*, Ro2 Art, Dallas, TX

Everything's Gonna Be Alright Now, David Shelton Gallery, Houston, TX

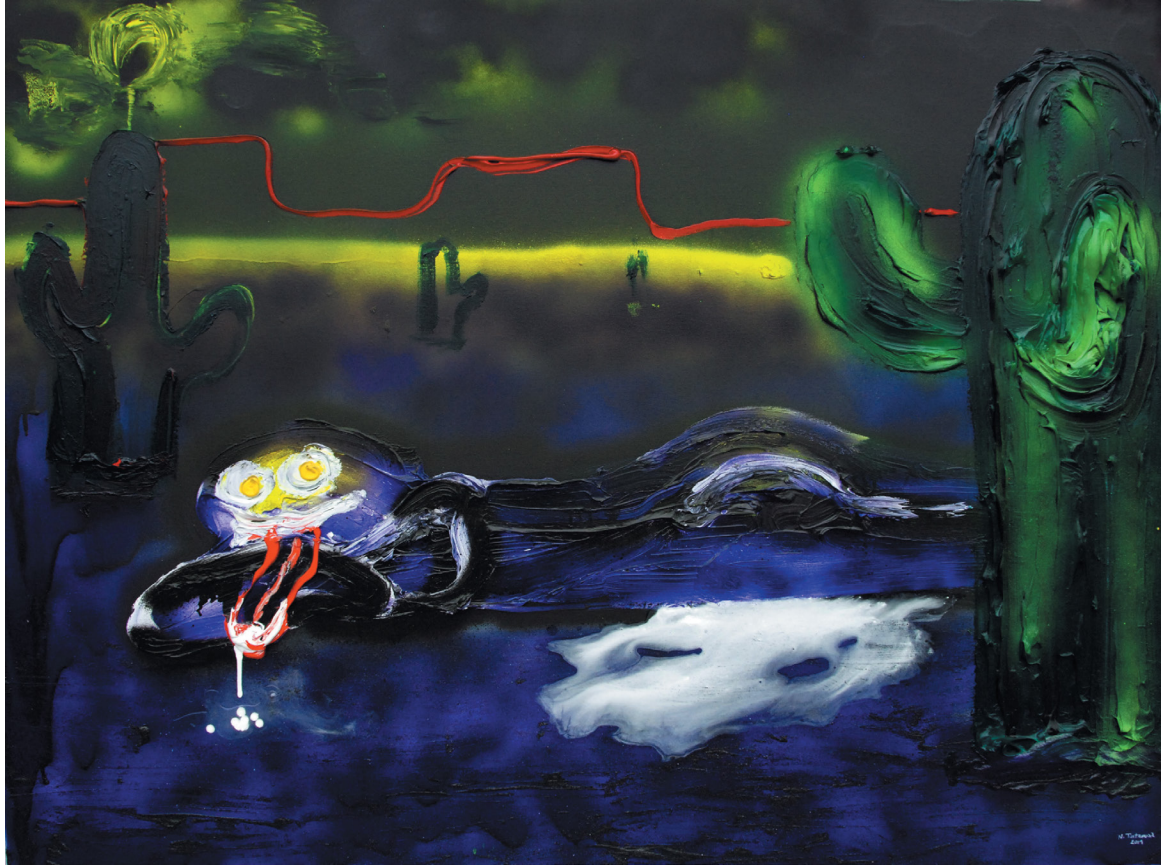
The Big T-Shirt Show, EX OVO, Dallas, TX

Rising Star Art Exhibit, Oak Cliff Society of Fine Arts, Dallas, TX

My practice consists of the two-dimensional and three-dimensional. I produce acrylic and oil paintings, as well as clay sculptures. My work is inspired by the neighborhoods and culture I grew up in, that being the Cedar Hill and the South Dallas County area, and the lifestyles of those neighborhoods. I take references from the fashion and hairstyles, slang, music, heroes, and everyday events, then reimagine them into colorful paintings and sculptures. Some of my references come from biblical stories, inside jokes, and African American history and literature. My goal is to create visual stories from my perspective in a way that can be identified by those within my culture. Also to change the negative connotation that may be associated by some people that see the culture (slang, sagging pants, rap music) from the outside. Through these artworks I want to create realistic and surrealistic imagery to show the feeling of belonging and not belonging. I want to show a more playful side of African American males that is not normally portrayed by the media, by creating, colorful fun paintings.

Thompson





Narong Tintamusik

Thirsty 38 [Desert Shade] | acrylic, spray paint, and ink on canvas, 36 x 48 inches



Narong Tintamusik

Thirsty 37 (Beach Bum) | acrylic, spray paint, and ink on canvas, 36 x 48 inches



Narong Tintamusik

Thirsty 41 (Dangerous Waters) | acrylic and ink on canvas, 36 x 48 inches

Narong Tintamusik

Dallas, TX

narong.tintamusik@hotmail.com / www.ntintamusik.com / [@narong.tintamusik](https://www.instagram.com/narong.tintamusik)

b. 1991 Dallas, TX

Education

2014 BS, University of Texas at Dallas, Dallas, TX

Group Exhibitions

2019 *8x8*, ARThaus, Denton, TX

2018 *CHAOS!!! Annual Small Works Show*, Ro2 Art, Dallas, TX
#TheGalleryProject, Transcontinental Queer Underground, traveled to Tallin, Estonia; Sofia, Bulgaria; Podgorica, Montenegro; Prague, Czech Republic; Berlin, Germany
EXPO 2018, 500x Gallery, Dallas, TX
Art Con 14, Art Conspiracy, Dallas, TX

2017 *CHAOS!!! Annual Small Works Show*, Ro2 Art, Dallas, TX
EXPO 2017, 500x Gallery, Dallas, TX

2016 *CHAOS!!! Annual Small Works Show*, Ro2 Art, Dallas, TX
The Male Gaze, Gallery 1965, Vancouver, Canada

Award

2015 The Clare Hart DeGolyer Memorial Fund, Dallas Museum of Art

My works are self-portraits. When I was a child, I was sexually taken advantage of. I kept that secret for most of my youth, until my early twenties, when I broke the silence. The fear of contracting a venereal disease lingers within me. To have both sexual anxiety and the need to satisfy my desires became the basis of my art. My pieces explore themes of innocence lost, sexuality, and trauma. Naive, yet depraved, my figures exist, often alone, in imaginary spaces. I call them Thirsties. Within this psychological desolation, the Thirsties transverse one's deepest desires from the middle of the night to broad daylight. I attempt to show the audience what it is like to have lived in a world where childhood was taken away too soon and perversion was unwillingly experienced.

Tintamusik





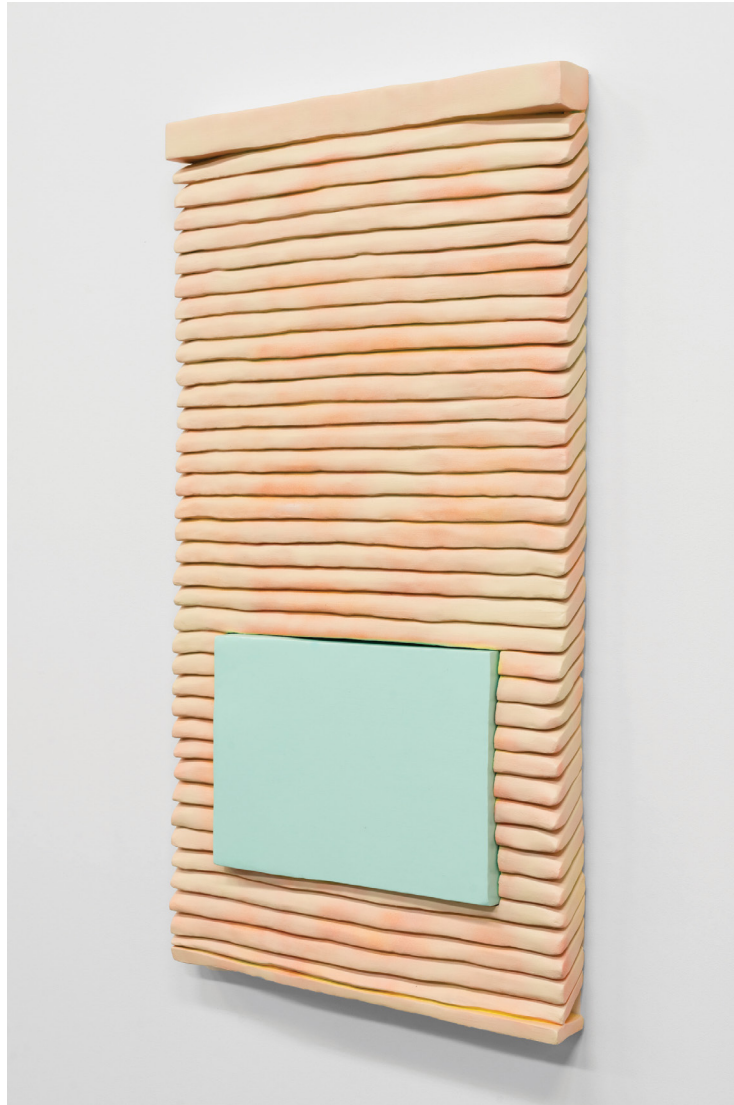
Michael Villarreal

Untitled | spray paint, joint compound, primer, and insulation foam on canvas, 12 x 10 x 4 inches



Michael Villarreal

Start of Something Different | spray paint, joint compound, primer, and insulation foam on canvas, 13 x 10 x 3.5 inches



Michael Villarreal

Conflict 1 | spray paint, joint compound, primer, and insulation foam on panel, 38 x 20 x 3.75 inches

Michael Villarreal

Dale, TX

michaelvillarreal12@gmail.com / www.michaelvillarrealart.com / [@lilgoopy](https://twitter.com/lilgoopy)

b. 1987 Austin, TX

Education

- 2017 MFA, University of Nebraska–Lincoln, Lincoln, NE
- 2013 BFA, Texas State University, San Marcos, TX

Residency

- 2017 Kimmel Harding Nelson Center Residency, Nebraska City, NE

Solo Exhibitions

- 2019 *Folly*, Rall Gallery, Doane University, Crete, NE
- 2018 *A Little Birdie Told Me*, Kimmel Harding Nelson Arts Center for the Arts, Nebraska City, NE
Facade, Project Project, Omaha, NE

Group Exhibitions

- 2019 *Studio Champloo*, International Quilt Museum, Lincoln, NE
After Light, Undercurrent, Brooklyn, NY
National Juried Exhibit 2019, The Delaplaine Arts Center, Frederick, MD
- 2018 *Run Riot*, Plug Projects, Kansas City, MO
Real Shapes, DATELINE, Denver, CO
- 2017 *Sideways Glance*, Elder Gallery, Nebraska Wesleyan University, Lincoln, NE
Bridge Work: New Art from the Midwest, Arts + Literature Laboratory, Madison, WI

Publications

- 2018 *Art Maze Magazine*, #9
- 2017 *Friend of the Artist*, #3
- 2016 *New American Paintings*, #126

Window blinds were always present, whether it was in my childhood home or in an apartment. The blinds were mangled—the slats crossed each other in unnatural ways, the lift cord was tangled or malfunctioning, or the tilt wand was missing. I take the idea of mangled window blinds to create works that reference painting. I start with a frame, canvas, or wood panel as an armature. In the history of art, the canvas is treated as a window to create an illusion of space. However, my blinds cover the canvas, but conversely gain emphasis by entering our space. The physical work takes on the characteristics of brushstrokes through the movement of the slats. The blinds, having a malleable or ever-changing shape, imply the possibility of gesture or even acquire anthropomorphic qualities. The blinds become a distorted version of reality.

Villarreal





Lana Waldrep-Appl

Small Wall 7 | oil on linen, 11 x 14 inches



Lana Waldrep-Appl

Small Wall 14 | oil on linen, 11 x 14 inches



Lana Waldrep-Appl

Inlet | oil on linen, 30 x 24 inches

Lana Waldrep-Appl

San Marcos, TX

lanarenew@gmail.com / www.lanawaldrep.com / [@lanawaldrepapplstudio](https://www.instagram.com/lanawaldrepapplstudio)

b. 1985 Fort Worth, TX

Education

- 2010 MFA, Virginia Commonwealth University, Richmond, VA
- 2007 BFA, University of Texas at Austin, Austin, TX

Residencies

- 2011 Kimmel Harding Nelson Center for the Arts, Nebraska City, NE
- 2008 Vermont Studio Center, Johnson City, VT

Professional Experience

- 2010- Lecturer, Texas State University, San Marcos, TX
- 2014-15 Lecturer, University of Texas at Austin, Austin, TX

Solo Exhibitions

- 2019 *Surface/Space*, Shockoe Art Space, Richmond, VA
- 2018 *Some Personal Space*, Mantle Artspace, San Antonio, TX
- 2010 Page Bond Gallery, Richmond, VA

Group Exhibitions

- 2018 *Vignette Art Fair*, The Women's Museum, Dallas, TX
Are You Doing Your Part/In Your Life?, ICOSA Collective, Austin, TX
- 2017 *Milk*, ICOSA Collective, Austin, TX
- 2015 *Pool Party*, Anya Tish Gallery, Houston, TX

Award

- 2009 Virginia Museum of Fine Arts Fellowship

Publication

- 2017 *Peripheral Vision*, #7

I often joke that I make art for introverts. I am not entirely joking. I make paintings of the anonymous spaces that I so love—simple corners of not-so-important buildings, the niche that a water fountain occupies, a small piece of a generic dentist's office. In an anonymous space, I can be anonymous. I can be invisible. I can turn totally inward. I can take a breath. I can refocus my mind. I emphasize the geometry of these spaces, because the orderliness of geometric forms is a great vehicle for decluttering the mind. My paintings are filled with chromatic grays of many hues, varied pastels, and near-whites. The subtle shifts of color are not so immediately obvious. This allows the paintings to unfold with time and space. These paintings require that viewers be both physically and mentally present with the work. They both seek and create silence.

Waldrep-Appl









Ann Wood

Rams under a Midnight Sky | poured plastic, embroidery, stickers, scrapbook paper, artificial turf, and pushpins, dimensions variable



Ann Wood

The Kill (with Cluster) | 2D: poured plastic, embroidery, puffy paint on wallpaper on canvas
3D: poured foam, pushpins, fake flowers, on altered foam taxidermy forms, dimensions variable



Ann Wood

How I Hope to Die: With My Mouth Shut Tight | pom-poms, stickers, fake flowers, scrapbook paper, pushpins, and poured plastic on wallpaper, dimensions variable

Ann Wood

Galveston, TX
214.760.9230 (Kirk Hopper Fine Art)
woodannc@gmail.com / www.annwoodartist.com / @woodannc

b. 1973 Sacramento, CA

Education

- 1999 MFA, University of Texas at San Antonio, San Antonio, TX
- 1996 BFA, California State University, Chico, CA

Residency

- 2006 Art A.S.P.I.R.E. Residency, Fuller Craft Museum, Brockton, MA

Solo Exhibitions

- 2018 *Quick and Quiet*, Big Medium, Austin, TX
- Deathbeds*, Kirk Hopper Fine Art, Dallas, TX
- 2016 *Curtain Call*, Art Museum of Southeast Texas, Beaumont, TX
- 2012 *Violent Deights*, Women and Their Work, Austin, TX
- 2011 *Garnish*, Galveston Arts Center, Galveston, TX

Group Exhibitions

- 2018 *Peak Shift*, SITE Gallery Houston at Sawyer Yards, Houston, TX
- 2015 *Plant People*, Galveston Artist Residency, Galveston, TX
- 2014 *Crossing the Line*, Centro Cultural Border, Mexico City, Mexico
- Mirrored and Obscured: Contemporary Texas Self-Portraits*, Art Museum of Southeast Texas, Beaumont, TX
- 2001 *Piece Work: Fiber and Multiples*, Dallas Center for Contemporary Art, Dallas, TX

Awards

- 2019 The Otis and Velma Davis Dozier Travel Grant, Dallas Museum of Art
- 2002 The Arch and Anne Giles Kimbrough Fund, Dallas Museum of Art

Collection

Davidow Collection, University of Texas at Dallas

Represented by

Kirk Hopper Fine Art, Dallas, TX

In my large-scale paintings, sculptures, and installations I explore ideas of decadence, the grotesque, attraction/repulsion, and different aspects of nature. I use kitschy craft-store items like sequins, pom-poms, fake flowers, puffy paint, and scrapbook paper cutouts to make pieces that reference male-dominated art history (mostly the Baroque and Rococo periods) in a feminine way. In the past I have thought a lot about death as an abstract idea, as in "huh, someday, I will die and decay and that's that." Running with this vague fascination (fear?), I have tended to make works related to death, decay, and endpoints in a somewhat disconnected way. Then, in the summer of 2016, my parents died within six weeks of each other. I sat with both of them as they passed. It was not peaceful like I expected from watching movies and reading books—it was messy and heart-wrenching and very, very concrete. This experience has continued to shape what I have been making recently and forced me to confront death in a more personal way.

Wood





Amy Beth Wright

Undahdasea | glow-in-the-dark puff paint over chiffon, tulle, with ethylene-vinyl acetate and found holographic paper, 5 x 7 inches



Amy Beth Wright

Full Bloom | ethylene-vinyl acetate, pigment, and acrylic gel medium on linen over wood panel, 5 x 8.25 inches



Amy Beth Wright

Late SpRinGeeY | pigment, acrylic gel medium, colored pencil, hand-dyed silk, cotton, and terry cloth, ethylene-vinyl acetate with found holographic plastic, silver leaf, silver and gold holographic foil, dried dandelion, and roses on linen over wood panel, 50 x 72 inches

Amy Beth Wright

Houston, TX

heloamybethwright@gmail.com / www.amybethwright.com / [@amymyamyamyamy](https://www.instagram.com/amymyamyamyamy)

b. 1982 Little Rock, AR

Education

- 2014 MFA, University of Houston, Houston, TX
- 2005 BFA, Savannah College of Art & Design, Savannah, GA

Residencies

- 2008 The Cooper Union, New York, NY
- 2007 Painting's Edge, Idyllwild, CA

Professional Experience

- 2015- Adjunct Professor of Art, Houston Community College, Houston, TX

Solo Exhibitions

- 2019 *sssssummahh*, Main Street Projects, Houston, TX
- 2018 *SpRinGeeY*, Regional Arts Center, Texarkana, TX

Group Exhibitions

- 2017 *The Big Show*, Lawndale Art Center, Houston, TX
- 2014 *Chautauqua 57th Annual Exhibition*, Chautauqua Institution, Chautauqua, NY
- 2007 *Painting's Edge*, Riverside Art Museum, Riverside, CA

Award

- 2019 Wendy Wagner Foundation for Funding Creativity Grant

Publications

- 2019 "Meet Amy Beth Wright," *Voyage Houston*, October 31
- 2018 "Spring Vibes at Arts Center," *Texarkana Gazette*, March 30
- "Glasstire Top 5," *Glasstire*, May 3
- 2008 *Discovering Drawing Textbook*, 2nded., Davis Publications

Collection

The University of Texas MD Cancer Center, Houston

I think of my ongoing *Calendear* series as blankets, growing like flora, hugging the surface and extending from the ground—an attempt to record visual connections between people and plants. I deliberately highlight nature's intertwining act of weaving with textile applications historically associated with women's handwork by appropriating my former great-grandmother's crocheted afghans as a foundation for abstracting a web of personal observations, compulsively chronicled every season with woven paint. Creating new compositions using her grids resembling aerial views of plotted land and gardens, I improvisationally insert specific forms, colors, textures, and spaces from memories. How these physical formal elements in daily life, with their constantly evolving iconography, affect subconscious thoughts and actions is questioned. I see my work as a simultaneous calendar for the future and visual diary of the past, pushing the limits of painting, encouraging meditation through pattern investigation, and empowering creative thinking.

Wright



Editor's Selections



The following section is presented in alphabetical order.
Biographical information has been edited.
Prices for available work may be found on p194.



Jason Brooks

Far from Here | oil on canvas, 24 x 20 inches



Jason Brooks

Moon Trail | oil on canvas, 30 x 24 inches



Jason Brooks

In a Distant Land | oil on canvas, 64 x 48 inches

Jason Brooks

Austin, TX

jbrookspaintbrush@gmail.com / www.jasonbrooksstudio.com / [@jasonbrooks_studio](https://www.instagram.com/jasonbrooks_studio)

b. 1972 Terre Haute, IN

Professional Experience

1992- Tattoo artist

Solo Exhibitions

2018 *Jason Brooks: New Paintings*, Paris in a Bite, Austin, TX

2011 *Jason Brooks*, Dallas Contemporary, Dallas, TX

Group Exhibition

2014 *Winter Group Exhibition*, Art Space, Austin, TX

Publications and Media

2018 *Viceland: Tattoo Age*, Season 2 Ep. 8

2016 "Tattooing's Guide to Symbolism," Neversleep Publishing

2011 "Tattoo Artist Jason Brooks," QMFilms, for the Dallas Contemporary

"Living Art Walked Through Dallas Contemporary,"
Dallas Observer

2009 "Jason Brooks," *Tattoo Artist Magazine*, #16

2008 "Art of Ink" (Part 2) PBS, Docubloggers
Bella, Revenant Publishing

2007 *Revisited*, Revenant Publishing

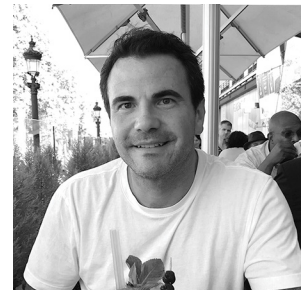
2006 *Tattoo Design Book #02*, Fugimi Publishing Company

2004 *The Wooden Folder*, Tattoo Life

2003 *The Sketchbook*, Hotei Publishing

My paintings are a collage of my life experiences. Not necessarily filmic stills, but a dissection of emotions. Extracted from complex emotions and experiences, simple, non-grandiose images appear. Most of my paintings do not have a set narrative, leaving it up to the viewer to navigate their own path through the work. As an artist, I'm always looking for an opportunity to create. A juxtaposition of imagination, recent experiences, and distant memories re-emerge and reveal themselves in a new way. During this excavation process, fields of color and an active paint surface make their entry, bringing a sense of urgency into the paintings. Recently, a favorite subject of mine is the gorilla. I like to put them into exaggerated scenarios that are sometimes human. They dominate the picture plane with their monolithic body mass, once again against fields of color and an active surface.

Brooks





Elizabeth Camilletti

and tigers, | mixed media, 60 x 72 inches



Elizabeth Camilletti

Lions, | mixed media, 84 x 72 inches



Elizabeth Camilletti

I can't blame the dogs who stare out windows for looking past their own reflection. | mixed media, 41 x 54 inches

Elizabeth Camilletti

San Antonio, TX

elizabeth.camilletti@gmail.com / www.elizabethcamillettiart.com / [@camilletti_art_istprofile](https://www.instagram.com/camilletti_art_istprofile)

b. 1993 Roanoke, VA

Education

- 2019 MFA, University of Texas at San Antonio, San Antonio, TX
2014 BA, University of Mary Washington, Fredericksburg, VA

Residencies

- 2020 Chateau d'Orquevaux, International Artist Residency,
Orquevaux, France
Artist Residency, Deli Grocery, New York, NY

Group Exhibitions

- 2019 *The San Antonio Art League & Museum's Annual Collegiate
Exhibition*, San Antonio Art League, San Antonio, TX
Red Dot Group Show, Blue Star Contemporary,
San Antonio, TX
CAM Show, Cody Library, San Antonio, TX
Work, Practice, Play, Clamp Light Gallery, San Antonio, TX

Publication

- 2019 *New American Paintings*, #141

In my imagination I anthropomorphize the universe in order to begin a dialogue on the subject of illusion and reality. Though I believe authority is arbitrarily assigned I still find that referencing feminist, queer, and deconstructive theory gives my human ego a boost when I must engage with the universe. I work with metaphor and the juxtaposition of materials to portray the imaginary in our everyday. I engage with the history of painting as a window, because the viewer accepts what they are seeing and can be persuaded to understand that they view their reality through the lens of the suspension of disbelief.

Camilletti







Elizabeth Camiletti | Lions (detail)



Peter Everett

Azoth | oil on canvas, 88 x 66 inches



Peter Everett

Blue Fence | oil on canvas, 88 x 66 inches



Peter Everett

Spirit Wall (1982) | oil on canvas, 67 x 60 inches

Peter Everett

Spanish Fork, UT

peterheverett@gmail.com / www.peter-everett.com / [@peterheverett](https://twitter.com/peterheverett)

b. 1969 Provo, UT

Education

2000 MFA, Pratt Institute, Brooklyn, NY

Residencies

2014 Full Fellowship, Vermont Studio Center, Johnson, VT

Solo Exhibitions

2018 *Dark Attractor*, Granary Art Center, Ephraim, UT

2016 *Transmutation*, CUAC, Salt Lake City, UT

2013 *Peter Everett: Recent Work*, Torrance Art Museum, Torrance, CA

2012 *Utopia/Dystopia*, Urban Institute for Contemporary Art, Grand Rapids, MI

2011 *Utopia*, Utah Museum of Fine Arts, University of Utah, Salt Lake City, UT; Utah Museum of Contemporary Art, Salt Lake City, UT, Brigham Young University Museum of Art, Provo, UT

Group Exhibitions

2019 *Abstraction Is Just a Word, But I Use It*, Utah Museum of Contemporary Art, Salt Lake City, UT

2017 *A Dark Wood*, Art House Productions, Jersey City, NJ and Noyes Museum of Art, Hammonton, NJ

2016 *Between Two Points*, (SCENE) MetroSpace, Michigan State University, East Lansing, MI

2014 *MFA Alumni Exhibition*, Pratt Institute, Brooklyn, NY; Honey Ramka Gallery, Brooklyn, NY

2013 *ArtPrize*, Urban Institute for Contemporary Art, Grand Rapids, MI

2012 *Secret Decoder Ring*, HPGRP Gallery, New York, NY

Publications

2018 "Peter Everett and the Zen of Donkey Kong," *15 Bytes*, March 10

2013 "ArtPrize and its Discontents," *Hyperallergic*, October 7
"Dystopia prevails in UICA exhibition," *Rapidian*, January 15

My work is an exploration of painting's ability to build forms, characters, and narratives that loop and grow in a non-linear way. These narratives often exist between the apocalyptic and the magical and frequently locate themselves in the quiet immediately before or after something has happened. I am interested in forms and entities that have an immediate visual power, physicality, and a sense of urgency that grows from a place just out of sight. Visual phenomena I experience in transitional periods, between sleep and consciousness or in a meditative state, are often used as sources. These liminal spaces and the forms they generate have an energy that feels familiar and strange, like echoes from a parallel reality. Marks and time build and accumulate in the work, which favors a physicality and directness of engagement. Patterns, forms, and structures mutate and grow, taking on new identities and interacting with each other. The work is additive in nature and leans toward complexity and a hyper-stimulated visual experience.

Everett





Gao Hang

Being A | acrylic on canvas, 20 x 24 inches



Gao Hang

View A | acrylic on canvas, 24 x 30 inches



Gao Hang

Shark 12 | acrylic and oil on canvas, 36 x 36 inches

Gao Hang

Houston, TX

gaohangart@gmail.com / www.gao-hang.com / [@nealgaoart](https://www.instagram.com/nealgaoart)

b. 1991 Baoding, China

Education

- 2018 MFA, University of Houston, Houston, TX
- 2013 BFA, Capital Normal University, Beijing, China

Solo Exhibitions

- 2019 *Surface or Skin*, Anya Tish Gallery, Houston, TX
- 2018 *Good Times, Bad Times*, Art League Houston, Houston, TX
30 Fluorescent Bears, Project Gallery, Houston, TX
- 2017 *Two Sharks*, Secondbedroom Gallery, Los Angeles, CA

Group Exhibitions

- 2019 *The Illusion and Reality*, Ning Gallery, New York, NY
What We Eat and Wear, Czong Institute for Contemporary Art, Gimpo-si, South Korea
Small Works 2019, Five Point Gallery, Torrington, CT
Celebration of the 40th Anniversary of the Diplomatic Relations between China and U.S. Exhibition, American Chinese Culture Exchange Association, Houston, TX
- 2018 *Survival Condo*, Evergold Project Gallery, San Francisco, CA
Color 2018, Czong Institute for Contemporary Art, Gimpo-si, South Korea
55th Annual Juried Competition, Masur Museum of Art, Monroe, LA
Fifth Annual Regional Juried Exhibition, Artspace 111, Fort Worth, TX
- 2017 *Unspeakingly human or unimaginably bestial?*, Anya Tish Gallery, Houston, TX

Collections

Czong Institute for Contemporary Art
Chinese Quintessence Arts Museum
Art Museum of Capital Normal University

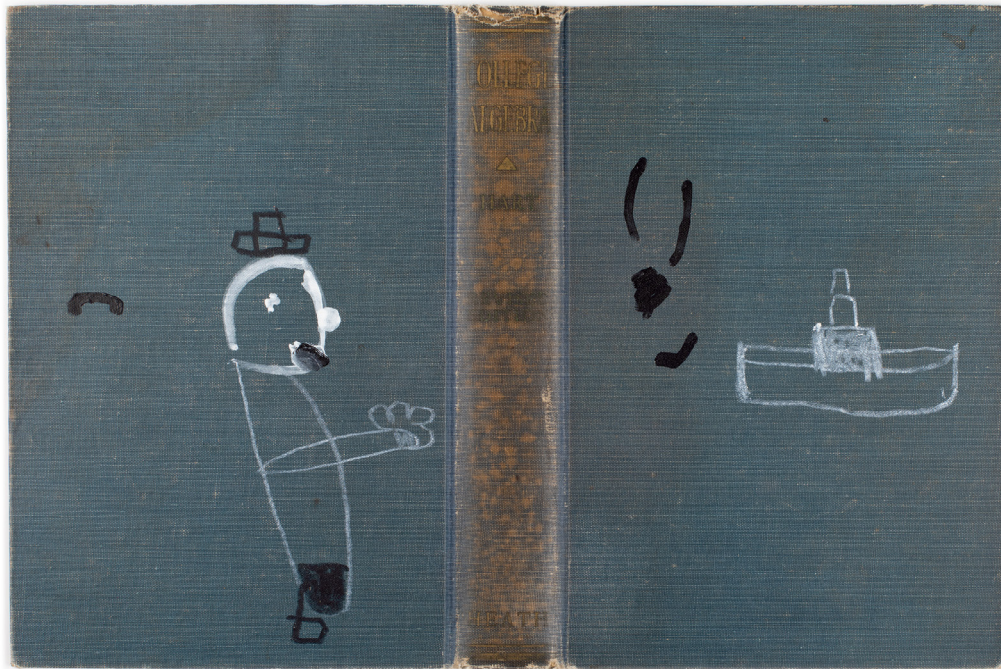
Represented by

Anya Tish Gallery, Houston, TX
The Secondbedroom Gallery, San Francisco, CA

My works deal with time and space in the twenty-first-century scenario, while mirroring the concerns of twentieth-century artists (Rauschenberg, Malevich, Chagall, and Mondrian)—their curiosity and their studies of the universe, music, and religion before the technology explosion (or so-called Third Technological Revolution). Given the greatly increased freedom of access to knowledge, merchandise, and technology, I more fear than celebrate them. My expectation of paintings or making paintings can no longer be satisfied by symbolic definitions, coordinate systems, or deconstruction toward a universal truth. I prefer to see the truth's reflections on human individuals. I am always interested in making paintings that are subject to the current social order while leaking evidence of human existence, rawness, or in other words, the human "imperfections" defined by the criteria of this Third Technological Revolution. In the meantime, I enjoy the imperfections' byproducts, such as double takes, absurdity, or humor—truly powerful qualities in any type of conversation.

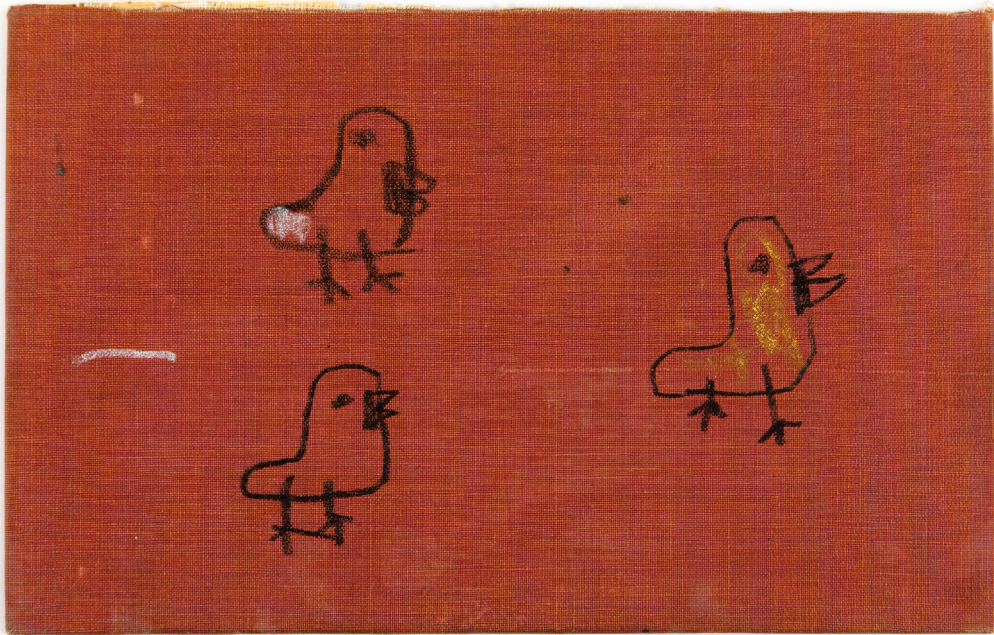
Hang





W. Tucker

he go trippin' | ink, oil, charcoal, and resin stick on book cover, 12 x 8 inches



W. Tucker
some kind of bird | charcoal, resin stick on book cover, 5.5 x 8.5 inches



W. Tucker

man & chicken | graphite and ink on paper, 10 x 7.5 inches

W. Tucker

Austin, TX

214.939.0064 (Conduit Gallery)

tucker@wtucker-art.com / www.wtucker-art.com

b. 1959 Goldsboro, NC

Education

1982 BA, New York University, New York, NY

Solo Exhibitions

2019 Tayloe Piggott Gallery, Jackson, WY

2018 *I am this big / I am this small*, Conduit Gallery, Dallas, TX

2017 *all that matters is the getting back up*, Koelsch Haus, Houston, TX

2016 *the captain asked for a show of hands*, grayDuck Gallery, Austin, TX

a quiet moment, Koelsch Haus, Houston, TX

2015 *box, boxing, boxed*, Conduit Gallery, Dallas, TX

Group Exhibitions

2018 *Photo/Montage 12 x 12*, grayDuck Gallery, Austin, TX

ears of Buddha, Koelsch Haus, Houston, TX

2017 *Sculp-chur*, Dimension Gallery, Austin, TX

Cowboy, Feast Gallery, Fayetteville, AR

2015 *Way Kool*, Koelsch Haus, Houston, TX

Awards

2012 Austin Critics Table Awards: Work of Art and Artist of the Year, Texas State University Galleries

Represented by

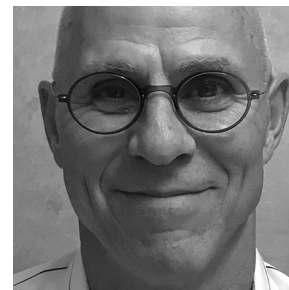
Conduit Gallery, Dallas, TX

Koelsch Haus, Houston, TX

Tayloe Piggott Gallery, Jackson, WY

My work begins unplanned. Line drawings, scribbles, and painted strokes are made with various mediums including oil, lumber crayon, resin stick, charcoal, graphite, and ink. I work mostly on old materials—book covers, repurposed paper, tabletops, wood blocks. My installations have expanded to wall drawings, books, and standing boxes. The drawings/markings are created with my non-dominant hand. The use of my left hand allows me to draw in an unpracticed manner, with less fixed intention and control. I have realized that in the finished work I see aspects of our human condition—vulnerability, frailty, kindness, anger, frustration, humor, curiosity, and relationship. As well, I see glimpses of stories, moments, dilemmas that may represent how we approach or walk through life.

Tucker



Pricing



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

Stella Lj Alesi

p16 \$4,200 p17 \$4,200 p18 \$4,200

Eric M. Anderson

p20 NFS p21 \$1,300 p22 \$1,500

Rebekah Andrade

p24 \$2,700 p25 \$3,600 p26 \$3,600

Davis Arney

p28 POR p29 POR p30 NFS

Kristin Bauer

p34 \$23,200 p35 \$4,500 p36 \$1,850

Michael Frank Blair

p38 POR p39 POR p40 POR

Hollie Brown

p42 NFS p43 NFS p44 NFS

Catherine Colangelo

p46 \$2,400 p47 \$1,100 p48 \$5,000

Michael Cook

p52 \$2,600 p53 \$2,600 p54 \$24,000

David A. Dreyer

p56 NFS p57 \$11,000 p58 NFS

Laura Feld

p60 \$800 p61 \$600 p62 \$600

Bill Frazier

p64 \$1,000 p65 \$1,500 p66 \$1,000

Santiago Escobedo Garcia

p68 \$1,500 p69 \$1,500 p70 NFS

Daniel M. Granitto

p72 \$3,500 p73 \$500 p74 \$2,500

Brittany Ham

p78 NFS p79 NFS p80 NFS

Kirk Hayes

p82 NFS p83 NFS p84 NFS

Angela Hoener

p88 \$2,300 p89 \$2,300 p90 \$2,300

Gabe Langholtz

p92 \$2,500 p93 \$2,500 p94 \$3,000

Bonny Leibowitz

p96 \$8,500 p97 \$2,800 p98 NFS

Hannah Leighton

p100 POR p101 POR p102 POR

Gabriel Martinez

p106 POR p107 POR p108 POR

Kate Mulholland

p110 \$1,700 p111 \$1,700 p112 \$1,700

Christy Nelson

p114 \$2,200 p115 NFS p116 \$3,500

Jeremiah Palecek

p118 \$5,000 p119 \$5,200 p120 \$4,200

Jeff Parrott

p124 POR p125 POR p126 POR

Austin Pratt

p128 NFS p129 \$450 p130 \$3,500

David Rateigh

p132 \$650 p133 \$650 p134 \$200

Jon Revett

p136 \$12,000 p137 \$1,300 p138 \$13,000

Suzy Savoy

p140 \$925 p141 \$950 p142 NFS

Brandon Thompson

p144 \$6,000 p145 NFS p146 10,000

Narong Tintamusik

p148 \$800 p149 \$800 p150 \$800

Michael Villarreal

p152 NFS p153 \$800 p154 \$2,500

Lana Waldrep-Appel

p156 \$400 p157 \$400 p158 \$2,500

Ann Wood

p162 POR p163 POR p164 POR

Amy Beth Wright

p166 \$500 p167 \$500 p168 \$6,000

Jason Brooks

p172 POR p173 POR p174 \$4,200

Elizabeth Camilletti

p176 \$3,000 p177 \$3,000 p178 \$1,500

Peter Everett

p182 \$8,000 p183 \$8,000 p184 \$5,000

Gao Hang

p186 NFS p187 NFS p188 NFS

W. Tucker

p190 \$600 p191 \$500 p192 \$500



New
American
Paintings

\$20