

Art for Art's Sake

Selections from the Frederick R. Weisman Art Foundation

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Bios provided by Frederick R. Weisman Art Foundation



Jason Adkins

Soft Candied Vitamin, 2007

Mixed media, cage: 46-1/2 x 38-1/2 x 37 in.; pallet: 7-1/2 x 47 x 47 in.

Jason Adkins

American, born 1973

Los Angeles based artist Jason Adkins uses very different and seemingly opposing methods in his sculpture and painting. His highly gestural paintings are executed in heavy impasto, while his sculptural works take a minimalist approach, with grid-like forms and smooth, glossy surfaces. Both types of work share an interest in subtly evoking psychological states. Adkins's cage sculptures, such as ***Soft Candied Vitamin***, reference both minimalist sculpture and shipping crates. The wooden pallets suggest a slight sense of confinement or even claustrophobia in their scale, which is conveniently sized to fit a human adult. The glossy fluorescent coloring counters this slight unease, making them playful objects as well.



Tim Bavington
Singer, 2004
 Acrylic on canvas, 54 x 121-1/2 in.

Whirlpool, 2012
 Archival inkjet print, 36 x 36 in. image 45 x 44 in. paper

Tim Bavington

English, born 1966

English-born, Las Vegas-based artist Tim Bavington's works are informed by the relationship between art and music. The artist is concerned with how a collection of lines, shapes, and colors in a rhythmic relationship on a surface can create emotional resonance comparable to an arrangement of musical notes. Bavington translates the pure sound of recognizable songs into vibrant visual works. He uses a computer program that assigns a color to each melody, with the width of each vertical strip representing the duration of the note. Although fine-tuned in appearance, Bavington describes the process by which he paints as "more intuitive and improvisational."



Kelly Berg

Drift, 2010

Acrylic, graphite and ink on paper, 34 1/2 x 26 3/4 x 1 1/2 in. (framed)

Kelly Berg

American, born 1986

Los Angeles-based artist Kelly Berg creates intensely layered paintings that are formed through “a process of complex layering of shapes, pattern, and pictorial imagery.” This includes using a variety of painting techniques—including trompe l’oeil (“fool the eye”) and Renaissance egg tempera—and materials, such as acrylic paint, ink pens, and palette knives. ***Drift*** is the first of a series of works that she created with the intent of expanding the language of abstraction, using these methods to explore the range, interplay and nuances of color. As the artist states, “The paintings act as metaphors for excavation and invite the viewer in to uncover and explore the many kaleidoscopic layers that echo the many cultural influences that they’ve been drawn from.”



Kelsey Brookes
Meditation No 6., 2009
Acrylic, oil, and collage on canvas, 76 x 139 in.

Kelsey Brookes

American, born 1978

Kelsey Brookes's visually arresting compositions are the brainchild of a former microbiologist. It is because of his scientific background that Brookes seeks to visually interpret molecular structural diagrams that "mediate both native consciousnesses and psychedelic experience." Although Brookes's describes the hallucinogenic quality of his landscapes as being "an unrefined, some would say, unskilled mix," ***Meditation No. 6*** is perhaps more inspired by the fact that the artist photographs flowers on a daily basis. Brookes then extrapolates from those photographs the component colors which he mixes and uses on the canvas.



Fernanda Brunet
SPLOSHSH!, 2003
Acrylic on linen, 79 x 95 x 1 1/4 in.

Fernanda Brunet

Mexican, born 1964

Fernanda Brunet lives and works in Mexico City. The bold and colorful ***Sploshsh!*** belongs to her Bang! series of works, which depict explosions and outbursts of fluid and matter in a gestural manner inspired by Japanese illustration. Brunet transforms comic book black and white graphics into the language of abstract painting. Her paintings depict an expansive, fictive universe in chaos, yet her harmonious and friendly colors—pink, light green, silver—subdue violence in favor of an appealing decorative aesthetic.



Thomas Burke
Little Hots, 2003
Acrylic on metal, 36 x 96 in.

Thomas Burke

American, born 1978

Las Vegas artist Thomas Burke describes his vibrant paintings as a cross between “contemporary graphic design, digital technology, Op and Pop art, and hard-edged geometric abstraction.” Burke creates his paintings with acrylic paint using a spray gun and masking tape on very thin sheets of metal. The image thus adheres very closely to the support almost as a surface shine. Brightly colored grids of interlocking pieces seem to swell, bubble and ripple in a moving three-dimensional field. Inspired by Bridget Riley and Frank Stella’s *Protractor* series, he seeks to make color, design, and space equally involved in the viewing experience.



Tom Burr

Folding Screen, 2004

Plywood, wood molding, plexi-mirror, black anodized hardware, 70 7/8 x 70 7/8 x 2 3/8 in.

Tom Burr

American, born 1963

Tom Burr makes installations that place the viewer in abstract spaces that seem almost stage-like, or that reflect an image or space much like a mirror or photograph. Intervening in the way public spaces are structured, he examines the relation of inside and outside, private and public. His folding screen places an intimate domestic object in the gallery, making the viewer aware of their reflection while also enjoying an "art object." Polished to a mirror-like sheen, it is transparent and opaque, illuminating as well as hiding. Clearly relating to Minimalist art, they locate what he calls a "peculiar feeling of between-ness...where one feels beyond the space of display to others, and where one might entertain a secret."



Mark Chariker
It All Returns to Nothing, 2007
Acrylic on canvas, 96 x 125-1/2 x 1-1/2 in.

Mark Chariker

American, born 1984

Mark Chariker describes his work as “a monstrously decadent and self-indulgent journey into uncertainty.” He believes that our history speaks of duality and that the world is in a constant state of flux. Chariker uses fractured planes and interpenetrating curving shapes to convey dislocation and disorienting movement in the abstract. The dissonant colors and dramatically exaggerated perspective of *It **All Returns to Nothing*** also does much to heighten the feeling of helplessness and alienation, since viewers are witness to a chaos Chariker states “they seemingly have little influence on.”

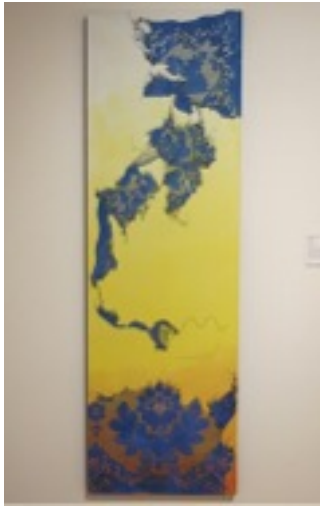


Sean Dawson
Untitled, 2002
Oil on canvas, 87-1/4 in. diameter.

Sean Dawson

English, born 1964

Sean Dawson's love of alternative music such as electronic and Black Metal is as much of an influence on his works as his education in painting and background in graphic design. His oil paintings are created through a timely process that uses not only paint, but also photography and projection. It is through this method that Dawson is able to achieve the finish that makes his canvases appear to be lustrous metal or glass surfaces. By virtue of the oil paints he uses and his method, the artist invites viewers to read his works more closely through the ever-changing play of light he achieves.



Mark Flood
Buzz, 2004
Acrylic on canvas, 76 x 139 in.

Mark Flood

American, born 1957

Mark Flood—a former punk-rocker—is perhaps most well known for his scathing and rebellious conceptual art. However, he also has a delicate hand and has explored the painterly qualities of lace since the late nineteen-nineties. To create the effect achieved in ***Buzz***, Flood soaked threadbare lace in highly saturated paint, and then applied the material directly to his canvas so as to peel it off and arrive at an impression. Flood believes that his series of lace paintings “are about using beauty as a way to bypass the art world’s control systems, and connecting directly with audiences through their guts rather than through courses in art appreciation.”



Mark Fox
Untitled (Trinity), 2008
Ink on paper with linen tape, 36 x 18 x 18 in.

Mark Fox

American, born 1963

Mark Fox is a New York artist perhaps best known for his mixed media constructions in which he cuts and connects numerous ink and watercolor drawings to create feather like mounds. Fox's works strive to celebrate the idea of simultaneity and chance in that he explores narratives "that emerge from his juxtaposition of painted or drawn elements with diverse subject matter." Informed by "a personal iconography that references utopian, apocalyptic, and mythological themes," ***Untitled (Trinity)*** alludes to the all-encompassing nature of the Christian Trinity—the Father, the Son, and the Holy Spirit—through simple yet powerful imagery that includes delicate radiating shapes that are growing and connected to one another despite being seemingly disparate.



Sid Garrison
March 19, 2007, 2007
Colored pencil on paper, 28 x 28 in.

Sid Garrison

American, born 1954.

An artist who works and lives in San Francisco, Sid Garrison consistently embraces and pushes the limitations of pencil and paper. His drawings are an unplanned collection of thousands of flowing lines, marks, overlays, burnishes, and smudges that gradually develop into inventive forms. By using one medium, Garrison is compelled to scrutinize his color, technique, and composition in a process that he describes as a kind of “call and response,” or “skirmish.” As with ***March 19, 2007***, the result is a composition comprised mostly of primary and secondary colors titled simply with a date of completion. This naming convention speaks of the freedom Garrison would like to achieve in his amorphous forms, as he believes art is an endeavor that begins with one mark leading to another until the work takes on its own unique identity and living character.



Dominique Gauthier
Contre-Raison, 2000
Acrylic & lacquer on canvas, 78 3/4 x 78 3/4 in.

Dominique Gauthier

French, born 1953

Since the 1980s, French artist Dominique Gauthier has exaggerated and displaced features such as organic lines and the spiral. His painting embodies an ever-changing dynamic in which connections between his older and newer works become "more hard-edged, more active" through an unfurling of space. To Gauthier, this development more adequately reflects the destabilization of mankind in a "world of events, choices, and elimination." This ideology is best reflected in the artist's own words: "There is a certain coarseness in this organic line...I appropriate it, I try to get rid of every vestige of representation, but at the same time I exaggerate its organic dimension. That's why it is propelled into a space that is allusive and not descriptive. It allows me to get beyond chronology and take advantage of numerous stories."



Doyle Gertjejansen
Mapping Pangaea, 2008
Acrylic on canvas 88 x 88 in. (2 panels)

Doyle Gertjejansen

American, born 1948

Doyle Gertjejansen visualizes his belief that pictorial language is unitary in scope and inclusive of both representational and abstract elements. The structure of ***Mapping Pangaea*** is reminiscent of the banded rock formations and incongruent landmasses of Pangaea, an ancient supercontinent that comprised all the continental crust of the earth. Gertjejansen believes these forms are a “real model,” since they are neither clean nor symmetrical, but rather arbitrary and deterministic. As the artist states, “Perhaps we’re only mapping our own vision...and not the real structures at all. Maybe our insistence on perpetually superimposing design...stems from the inherent limitations in our ability to actually grasp the complex dynamics of the various structures that surround us.”



Iva Gueorguieva
Clinamen, 2009
 Acrylic, oil, and collage on canvas 76 x 139 in.

Silhouettes and Sonars, 2002
 Acrylic on canvas, 75 x 70 in.

Iva Gueorguieva

Bulgarian, born 1974

Los Angeles-based artist Iva Gueorguieva crafts turbulent and visually complex paintings that start from what the artist has stated is "a specific visual proposition and evolves as a result of distinct processes." The imagery emerges through her artistic process, which encompasses political themes as well as personal thoughts and intuitions. Her studies in philosophy, in addition to art, lend a conceptual tone to her work, evidenced here by the title ***Clinamen***, the name the Ancient Roman poet and philosopher Lucretius gave to the unpredictable swerve of atoms. In modern usage it means an inclination or bias. Born in Bulgaria, her family immigrated to the United States a few years after the communist government collapsed, perhaps reflected in recurring themes in her work of "construction and collapse, pulse and arrest, violent energy and meditative exactitude."



Debra Hampton
Untitled, 2004
Gouache and ink on paper, 22 1/2 x 30 in.

Debra Hampton

American, born 1971

New York-based artist Debra Hampton has placed her artistic concerns around the disparate ideas of accidental and controlled mark-making. This untitled work from her Streamline series examines random intersections of forms generated by the force of gravity and air, which are then painstakingly outlined. No fixed representational meaning is intended by the artist, who feels that great discoveries are often made through "a pattern of accidents that might seem to reveal nothing and go nowhere." Hampton makes a statement about the nature of man and his or her environment through the natural flow of her medium. She takes the viewer on "a meditative and minimalist journey into the nuances, subtleties, and extremes of random intersections," where she explores "an immersive world... through patterns of chaos, chance, and order."



Christopher Haun

Elevated Light (Purple), 2003

Lightjet print, plexiglass, matte laminate on lifoclear, 48 x 60 in.

Christopher Haun

American, born 1971

Christopher Haun is a New York-based artist who explores light and color effects through photographic processes. ***Elevated Light (Purple)*** is from a series of works in which he made collages of paper and photographs, and then photographed the entire collage. The image is then laminated with sheets of transparent, colored plastic. The collage elements become ghostly and indistinct, transforming into an abstract geometric pattern. Haun's colorful works show a strong affinity with West Coast abstraction.



Niklas Holm
Untitled, 2005
Acrylic on canvas 78-3/4 x 67 in.

Niklas Holm

Swedish, born 1979

Swedish artist Niklas Holm uses the language of abstract painting to create works where meaning shifts as free associations are made. For Holm “there is nothing worse than a...painting that allows you to predict its every move.” His untitled paintings offer multiple readings that suggest landscapes, flowers and undersea creatures. Holm is influenced by the past as well as the present—from the flowing curvilinear forms of Art Nouveau that were based on floral motifs to 16th century art to science fiction or Disney films. Holm’s artistic process is spontaneous as well, he states, “many of my canvases bear the signs of a struggle...there is a direction here that could not be prescribed but which you can sense hovering behind the scenes.”



Drake LaBry
The Beginning, 2009
Acrylic on canvas, 48 x 48 in.

Drake LaBry

American, born 1985

Louisiana native Drake LaBry describes his painting as a depiction of the beginning stages of the ocean's formation. The artist has created a complex composition of colors and light as an imagined vision of the development of planet Earth. The surface texture of the composition has a sandy, underwater quality. The layers of green and richly saturated strokes of red remind the viewer of algae and coral, respectively. With a background in interior design, the artist finds inspiration in the decorative arts, such as textile design.



Giles Lyon
Phoenix, 2002
Acrylic on canvas, 66 x 138 in.

Giles Lyon

American, born 1967

To make his extremely dense and intricate paintings, Giles Lyon flings acrylic paint onto the canvas spread across the floor and then folds the wet canvas over to make biomorphic splotches. Next, using a thin brush, he compulsively outlines every drip and paint trail in exact detail. Pieces of stray junk and detritus from the environment—both inside and outside the studio—are incorporated into the almost relief-like surfaces. While referencing Pollock, Rauschenberg, Pop, and Surrealism, Lyon's explosive, biologically suggestive canvases also reflect his early interest in medical illustration, cell pathology and epidemiology. Through an improvised mapping of layered form and color Lyon's paintings coalesce into a singular identity of their own.



Joe Macca
J.M., 2008
Oil and acrylic on panel 45 x 45 in.

Joe Macca

American, born 1970

Oregon artist Joe Macca explores subtle color shifts in serene paintings that have been painstakingly crafted in as many as one hundred thin layers, repetitiously airbrushed and sanded. Using colors taken from modest objects from his everyday world, Macca created a system of chance to compose his works, ultimately disengaging the colors from their original representations. The artist takes between three and seven colors from found objects, such as birds, insects and weeds. He has stated "Within a single painting I intend to express the literal and the symbolic, the actual and the remembered." Color functions as his primary tool "meant to function as homage, other times as investigations into private memories."



Joel Morrison
Untitled (Pink), 2002
Fiberglass over mixed media on aluminum, 81 x 62 x 36 in.

Joel Morrison

American, born 1976

Joel Morrison's work has been described as a combination of sculpture, architecture and gestural painting. Working with industrial supplies such as vinyl, foam, tape, string and paint, Morrison assembles corporeal forms that bulge, stretch and seem to "morph" before our eyes. Reminiscent of the organic forms of Jean Arp, his bright pink untitled work conveys a concrete, figural presence. This lumpy, misshapen form is contrasted to an almost classically symmetrical pedestal. Morrison's continued interest in making the pedestal a part of the work is realized through this shiny, geometric base that competes with, as well as complements, the form it supports.



Andy Moses
Vortex 101, 2009
Acrylic on canvas, 20 x 20 in.

Andy Moses

American, born 1962

Andy Moses uses paints that chemically react with one another in order to investigate the qualities of light and water. In ***Vortex 101***, the artist utilizes a flat, square canvas rather than his typical large concave or convex rectangular supports. Growing up in Los Angeles, the artist spent time riding the waves in Malibu. In a swirling vortex of gray tones, he captures the aerial view seen from atop his surfboard. The intricate coloring of each section of the composition evokes a sense of movement. Interested in art history, particularly in the grandiose landscapes of Frederic Church and Albert Bierstadt, Moses aims to create the same feeling of envelopment. The artist alludes to the flowing quality of water, thus emphasizing his fascination with serene, organic bodies. As a departure from his larger canvases of horizontal striations of the ocean, ***Vortex 101*** draws the viewer's eye directly into the center of the elaborate whirl of the wave.

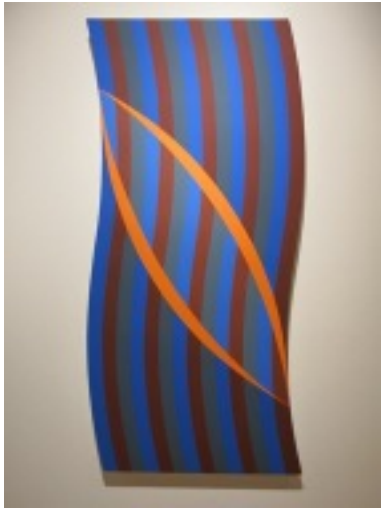


Stephanie Patton
Center Piece, 2011
vinyl, batting and muslin, 72 in. diam

Stephanie Patton

American, born 1969

Louisiana-based artist Stephanie Patton believes that humor is an indispensable tool when it comes to bringing attention to issues she believes are critical. In her words, "creating playful objects breaks down barriers and allows for the beginning of an open and genuine dialogue between my art, the audience, and myself." ***Center Piece*** is from the artist's exhibition titled *General Hospital*, which harkens to the popular soap opera. This allusion reflects Patton's shift toward "themes of healing, comfort, and self-preservation," and how best the relationship between humor and tragedy can be remedied. As such, ***Center Piece*** is a spiral of persevering energy that is the sterile white of an operating room.



John Pearson
Memory No. 1, 2012
Acrylic on canvas over wood panel, 48 x 22 x 2-1/4 in.

John Pearson

English, born 1940

John Pearson's series of "Color Rise" abstractions are of the Hard-Edge variety in that there are juxtaposed fields of contrasting, vibrant color and expansive forms confined within a rectangular canvas. However, Pearson's works are S-shaped, sinuously striped, and contain the outline of various geometric shapes that sit equidistant from the center of the vertically oriented canvas.

Memory No. 1 features bright orange brackets that drag diagonally across the entire surface, resulting in a choreographed physical engagement between complementary colors and the motion of the curved elements. The placement of these shapes as well as their composition give a new significance to the shape of the canvas and create a total, unified harmony in which color and structure, canvas plane and edges, are integrated.



Emilio Perez
Do the Monkey II, 2005
Acrylic and latex on canvas, 72 x 84 in.

Emilio Perez

American, born 1972

Emilio Perez's canvases are massive, energetic works that feature compositions replete with fragmented, tornado-like vortices that extol essential movement and activity through their biomorphic appearance. He creates these works by first painting wooden panels with black acrylic, next layering swathes of multi-colored latex paint, and then finally cutting these layers to achieve different visual effects. As with Roy Lichtenstein's Pop art, ***Do the Monkey II*** uses limited colors and hard edges similar to those found in tattoo art to set the contrast against stark blacks and whites and fantastic colors at the center. The composition indicates an ideological shift from Minimalist restraint to a contemplation of the spatial and psychological effects of an artist's work as well as its form.



Brian Porray

-(\DARKHORSE/-, 2012

Synthetic polymer, spray paint, paper on canvas (three parts), 96 x 216 in.

Brian Porray

American, born 1979

Brian Porray is a Las Vegas born artist whose large scale works resemble psychedelic landscapes filled with broken, radiant technological assemblages. **\DARKHORSE/** is a heavily collaged construction tied to the famous Luxor hotel. The black glass pyramidal structure has had a lasting impact on the artist: "I vaguely remember standing in the dirt staring up at the beam of light shooting out of the Luxor's peak...the light didn't dissolve the way a flashlight does--it was so much brighter. It felt solid, like I could climb up through it. I hadn't really looked at the light until that night, and I remember being terrified." Porray's "techno-futuristic" sprawls stem from his interests in scientific systems and altered states of consciousness. Accordingly, the triangle—a basic unit of organization—is central to his composition as are disorienting colors and patterns.



Holton Rower
Southern Boy Makes Good, 2012
Paint on plywood, 97 x 83 x 1-1/2 in.

Holton Rower

American, born 1962

Holton Rower's paintings are produced from a performance that entails pouring acrylic paint modified with iridescent materials over wood. The artist allows the paint to flow languorously over protrusions and around obstacles on the plywood surface, creating unique kaleidoscopic effects by way of gravity. The pulsating quality of ***Southern Boy Makes Good*** is attributable to the successive rounds of paint Rower uses to create bands of fantastic color comparable to the growth rings of a tree. Although his choices in color are deliberate and prearranged, Rower's performance celebrates the idea of simultaneity in modern and contemporary art in that his forms develop through forces outside of human control.



David Ryan
LHC, 2008
Acrylic and Flashe on Corafoam, 58 x 93 x 4 in.

David Ryan

American, born 1971

Artist David Ryan is interested in capturing the vibrant colors and slick lines of cars, electronics, and household appliances within his works of art. Using a shaped support, he explores the potential for motion and dynamism within his composition. Using acrylic paint, the artist heightens the tonalities of his color palette. Cutting through high-density board, he creates multi-layered abstractions, which look like vibrant celestial shapes floating on a gallery wall.

LHC is named for the Large Hadron Collider, the world's largest and highest energy particle accelerator, a device designed to explore some of the most fundamental aspects of physics. Through color, line, and shape, Ryan explores some of the principal formal qualities of art.



Randall Schmit
A Crank Toy Box, 1987
Oil on canvas, 78 x 78 in.

Randall Schmit

American, born 1955

Artist Randall Schmit is perhaps best known for creating works that feature high intensity palettes as well as intricate, squirming lines that speak of wild excitement and energy. A ***Crank Toy Box*** is a work that invites viewers into a visual roller coaster ride of meticulously orchestrated contrasts and dynamic relationships between forms. Schmit paints a chaotic realm in which space is not empty, but rather alive and inhabited by glowing forms embroiled in violent action. By creating a maze-like pictorial space with three-dimensional qualities, Schmit works toward a demonstration of the logic of illogic, as the artist focuses his energy on understanding art historical movements that held the irrational in high regard.



Mark Schubert

SB-3, 2007

Aluminum, foam, resin, fiberglass and paint, 43 x 55 x 64 in.

Mark Schubert

American, born 1977

An “intuitive painter and a more or less idea driven sculptor,” Mark Schubert reshapes found objects and refuse from the suburban household—such as canoes, wheelbarrows, car hoods, and lawn ornaments—into writhing polymorphous shapes veiled with paint. As is the case with **SB-3**, the combination of assemblage and slapdash painting intentionally “inverts the hierarchical relationship between sculpture and painting.” The result is an aggressively distorted arrangement of various materials that relate both figuration and abstraction.



Arthur Silverman
Green Tetra, 1997
Aluminum, 20 3/4 x 30 x 6 in

Arthur Silverman

American, born 1923

Arthur Silverman is known for creating streamlined, free-standing metal sculptures composed of geometric shapes interconnected in dynamic and abstract ways. With ***Green Tetra***, Silverman attempts to explore how simple solids and planes relate to physical space. He focuses specifically on the tetrahedron, which is a three-dimensional figure composed of four triangular faces. The artist states that this form is a unique and complex structure, since he is able to sculpt from it works that "can assume as many as eight different postures, appearing quite different with every change of axis." Silverman declares that "this universality is rare—most abstract sculpture almost always has a base that defines the sculpture, establishing a single orientation in space." Since tetrahedrons have fewer intermediating surfaces than other solids, Silverman is able to vary his theme constantly and without repetition.



Ali Smith
Half-Life, 2007
Oil on canvas, 84 x 130 in.

Ali Smith

American, born 1976

Saturated with intense color, ***Half-Life*** is a dynamic painting with an explosive quality. The work's kinetic forms, in addition to the juxtaposition of elegant line and areas of thick impasto paint, contribute to an overall sense of visual decadence that reflects the diversity of Smith's interests within the context of the imaginative and factual. According to Smith, "My recent series of paintings seek to translate ideas of my family history and ancestry, both real and imagined, into a painterly language that skirts the line between abstraction and figuration." To create these swelling pools of color, Smith draws her inspiration from images "that reference nonsensical machinery or imaginary, chaotic systems."



Kamol Tassananchalee
The Four Elements, No. 10, 2009
Acrylic on canvas, 36 x 36 in.

Kamol Tassananchalee

Thai, born 1944

A native of Bangkok, Thailand, Kamol Tassananchalee brings together the influences of the East with the culture of his adopted home of Los Angeles. He seeks to find a balance between the two hemispheres of the globe. In ***The Four Elements No. 10***, the artist has painted a series of brightly colored swirling lines inside of a thick dark loop. He believes that art and ideas are infinite, therefore feels comfortable incorporating common materials into his compositions. By mixing both paint and sand, he creates a rich texture for his universally themed composition. His artistic endeavor stems from his cosmological beliefs where the four elements of air, fire, earth, and water, are meant to reflect the most fundamental parts or powers of any person, place, or thing.



Jeremy Thomas
Iseki Yellow, 2007
Mild steel and powder coat, 29 x 34-1/2 x 23 in..

Jeremy Thomas

American, born 1973

Consumed in the process of creating, metal forger and artist Jeremy Thomas produces sculptures composed of flattened circles of plate steel. Thomas transforms these folded assemblages of metal into lively forms through a unique process that consists of heating steel to 3000 degrees Fahrenheit until it is pliable and injecting it with pressurized air. ***Iseki Yellow*** does not resemble cold and sterile industrial materials, but rather a unique and organic form conceived with contrast in mind. According to Thomas, "The use of color associated with heavy equipment (which tends to be viewed as a masculine point of pride)" creates a polarity when "placed on sensual forms." As such, the sculpture balances a textured, rusted surface with a smooth, synthetically colored one.



Feodor Voronov
Out of Nowhere, 2009
Acrylic, marker, and ballpoint pen on canvas, 38 x 29 in.

Feodor Voronov
Russian, born 1980

Feodor Voronov utilizes a diversity of writing implements in order to create an intricate system of lines and markings. Though the artist is attempting to embellish his mark-making, he is able to create a composition that feels organic. His approach is methodical yet he is also intrigued by the innate quality of Cy Twombly's expressionistic style. Voronov is concerned with the repetition of line, form, and language. In ***Out of Nowhere***, there is a tension between the notion of crafting a harmonious, planned out composition and creating a work that reflects contemplation and introspection. The artist is determined to connect the formal aesthetics of line with the intrinsic qualities of his artistic process.

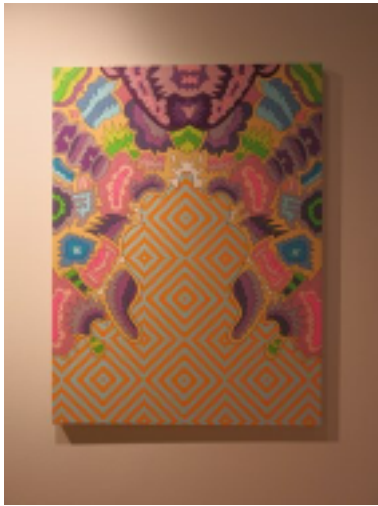


Chuck Webster
Now and Later, 2004
Oil on wood panel, 48 1/4 x 42 1/8 in.

Chuck Webster

American, born 1970

Brooklyn artist Chuck Webster is prolific in the production of drawings and paintings that reflect his highly personal vocabulary. Webster takes simple figural shapes and imbues them with bright, clear colors and smooth sanded surfaces, which bring his naive style of drawing smack into the technology age. ***Now and Later*** was part of his Hard Candy series. The forms loosely reference a twisted candy wrapper, yet the silhouette enclosing the form also calls to mind the shape of the human body. Webster's images hover between representation and abstraction, evoking an inner world, which "alludes to something beyond, something that he is reaching towards in his painting."



John Weston
Cream of the Crop, 2011
 Acrylic on canvas, 48 1/4 x 36 in.

Double Play, 2010
 Acrylic and ink on paper with enameled wood, 22 x 15 in. (paper size); 25-1/8 x 18-1/8 x 1-1/4 in. (framed)

John Weston

American, born 1978

From his series entitled "Pleasure Paintings," John Weston borrows heavily from psychedelic patterning to create abstract eroticized imagery. The artist names his paintings using double entendres. The lines forming his designs are meticulous and he uses bright colors that mimic the saturation of scenes from a comic book. Painted sections of flat white appear to flow into the crevices of various unusual shapes. There is a certain sexual ambiguity that vacillates between possible meanings in this dense composition. Though he is drawing upon the decorative arts as a source for inspiration, the multi-layered meanings and tongue-in-cheek references heighten the viewer's awareness of Weston's sense of humor. ***Cream of the Crop*** and ***Double Play*** is simultaneously making a sexual allusion and providing the viewer with a visually pleasing design, furthermore, the series theme of "Pleasure Painting" may be acting as a double entendre as well.



Lance Winn
What?, 2005
Gouache on vellum, 41 x 41 in. (49-1/2 x 49-1/2 in. framed)

Lance Winn

American, born 1970

Concerning his drawings, which focus on reproductive processes, Lance Winn states, "I start with a stable text (a word or phrase) or image, and I use it to become something else. The paintings are degenerative, so that, by the end, the starting point becomes irrelevant." In ***What?***, the word "FROM," whose internal structure most closely resembles the circular banding of different minerals, gives way to free flowing layers of green stripes. By "attempting to generate images in a biological manner...where the particle can attach to other particles forming larger organisms," the artist explores different cultural systems of meaning associated with the written word and language. This understanding propels Winn to create, since he believes "the language used to influence public meaning or opinion is closely intertwined with the language of image making."



Yek
Pill, 2003
Acrylic, latex, and enamel on canvas, 35 x 35 x 3 in.

Yek

Singaporean, born 1968

Yek has reinvigorated the Op art movement with 21st century flair. The meticulously modulated fluorescent colors in his shaped canvas paintings offer a shot of eye candy that soothes the soul. Painted on slightly concave square panels, the edges are emphasized not only by the curved shape, yet also by subtly colored looping lines that bleed off the surface. The effect operates as a sign for infinite space as it makes the viewer aware of the space beyond the painting's edge, or, possibly a futuristic flower whose intense color makes it burst beyond its capacity. In ***Pill***, the center of the painting, where orange meets pink, appears to recede creating a vortex the viewer may symbolically fall into, making the only medicine taken here a dose of sublime ecstasy.