

An abstract painting with a dense, intricate composition. The color palette is rich and varied, featuring deep reds, vibrant blues, earthy browns, and bright yellows. The brushwork is expressive and textured, with many fine, overlapping lines and strokes that create a sense of movement and depth. The overall effect is one of a complex, multi-layered visual experience.

THE ARMORY SHOW

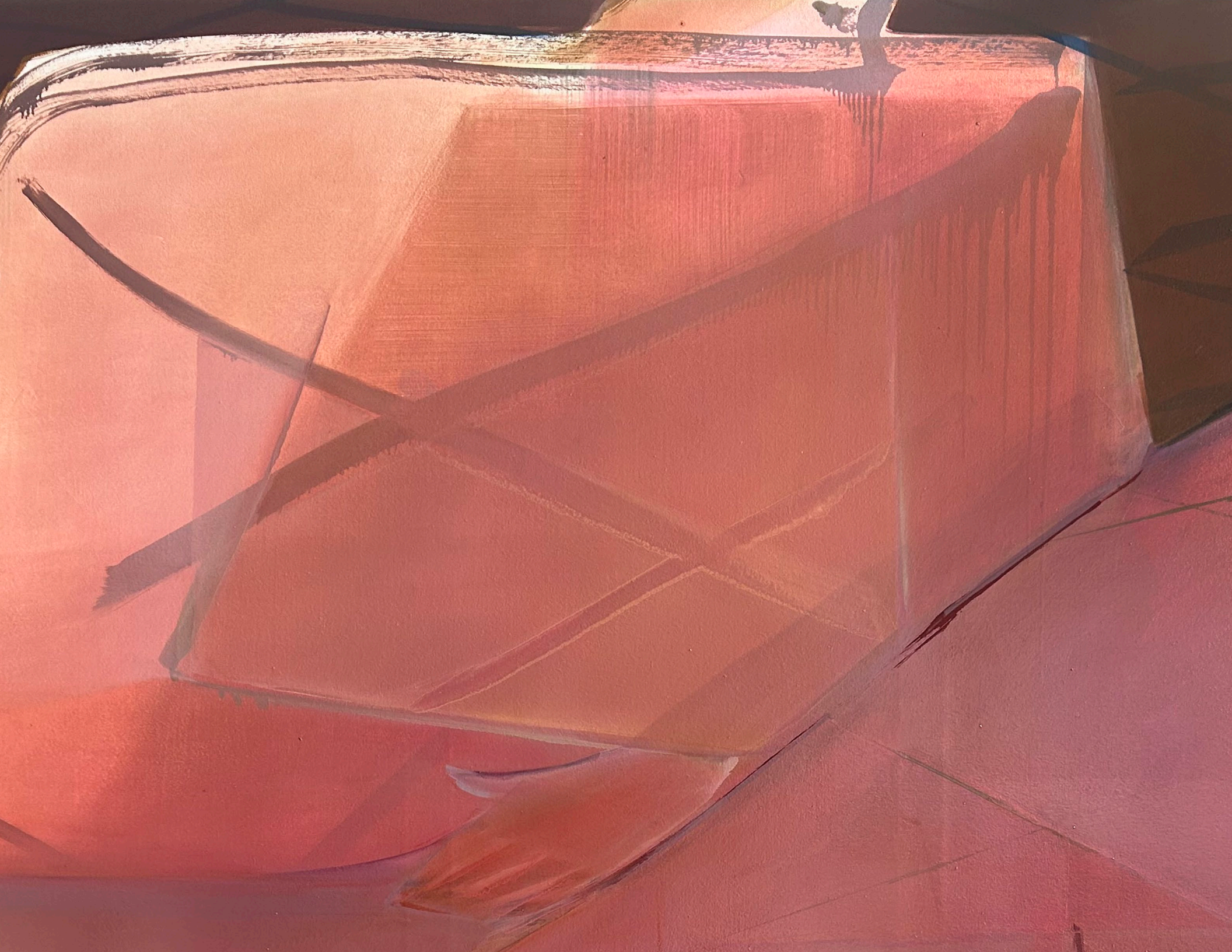
BOOTH 208

MICHAEL KOHN GALLERY









ARTISTS

ALICIA ADAMEROVICH

LITA ALBUQUERQUE

KATE BARBEE

WALLACE BERMAN

WILLIAM BRICKEL

JINBIN CHEN

BRUCE CONNER

HEIDI HAHN

NIR HOD

SHARON ELLIS

LI HEI DI

MARK INNERST

SIJI KRISHNAN

ROSA LOY

SOPHIA NARRETT

MARK RYDEN

CHIFFON THOMAS

SHIWEN WANG





SHIWEN WANG

Born 1995, China

Lives and works in London, UK

Shiwen Wang (born in 1995 Shanghai, China), lives and works in London, obtaining her MA in Painting from the Royal College of Art in 2021, a Bachelor of Fine Art from the School of the Art Institute of Chicago in 2019 and a Bachelor in Art and Technology from the Shanghai Institute of Visual Art in 2017. Concerned with the limits of representation, the liminal, and the escapist potency of ambience, Shiwen Wang shores themes of genesis and catastrophe, the meditative and the methodological, within her harmonious, insistently textural, and ambiguously formed paintings. Recent exhibitions include *Lichtung*, ADZ Gallery, Lisbon, Portugal and *Machines for Seeing With...*, Brunette Coleman, London, UK. In the fall of 2024, Wang will open her first solo exhibition at Michael Kohn Gallery in Los Angeles, CA.



Shiwen Wang, *Dark Fish*, 2024, oil on linen, 25 5/8 x 59 inches









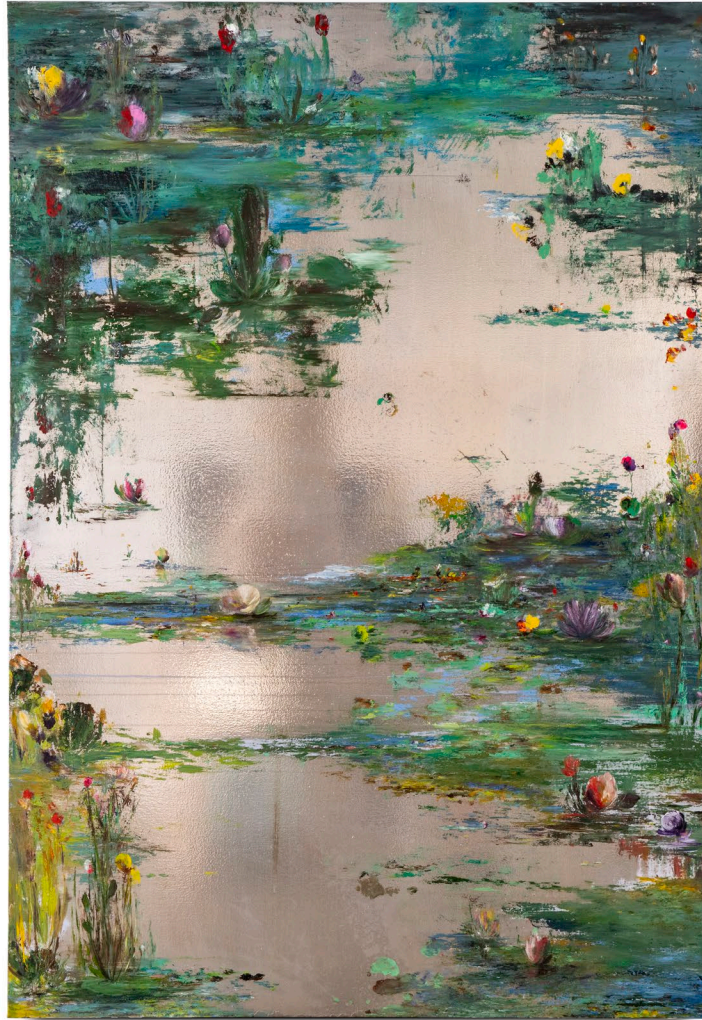
NIR HOD

Nir Hod began his career in video, works in sculpture, but is known for his high realism paintings. Hod studied at Jerusalem's Bezalel Academy and New York's Cooper Union School of Art. His work investigates old notions of hyper-seriousness and personal authenticity. Hod's realistic takes on rakish narcissism examine androgyny, identity, sexual confusion, and excess. As Richard Vine wrote in the catalogue for Hod's survey exhibition at the Tel Aviv Museum of Art, "From the beginning of his career, Nir Hod has opposed the ideology that labels sumptuousness an esthetic sin. His work openly substitutes the pleasure principle and a fluid multiplicity of selves for the old notions of high seriousness and personal authenticity."



Nir Hod, *100 Years is Not Enough*, 2024, oil paint, chrome and patina on canvas, 88 x 110 inches





Nir Hod, *100 Years is Not Enough*, 2024, oil pain under crhomed canvas, 90 x 63 inches.





LI HEI DI

Li Hei Di (b. 1997) was born in Shenyang, China and is currently based in London, UK. She received her MA in Painting from the Royal College of Art, and her BA(Hons) from Chelsea College of Arts, and the Maryland Institute College of Art. Li Hei Di's paintings capture desire, seduction, and flirtation in relation to sex, not solely the physical act but the ephemeral mating dance that occurs in its anticipation. Her work has been included in group exhibitions throughout the United States, United Kingdom, and China. Recent solo and group exhibitions include *Tits at Dawn*, LINSEED Projects, Shanghai, China (2022); *Uncanny Valley*, Gagosian, Hong Kong (2023); *Oscillating Womb*, Michael Kohn Gallery, Los Angeles, CA (2023) and *700 Nights of Winter*, Pippy Houldsworth Gallery, London, UK (2024).



Li Hei Di, *Of Mercy to Shelter and Shield*, 2024, oil on canvas, triptych, overall 55 1/8 x 139 3/4 inches







ALICIA ADAMEROVICH

Alicia Adamerovich's (b. 1989) works are representations of introspective journeys, couching emotion in the landscape of the subconscious. Often grounded in a sense of isolation, her paintings, drawings, and sculptural frames exist in a world that is at once achingly familiar and wholly alien. It is in this dichotomy of attraction and disdain, joy and pain, and expansion and compression where Adamerovich fashions moonlit feeling into terrains of apprehension and disquiet. At the same time, Adamerovich is acutely aware of her audience and invites them to take part in the creation. As Adamerovich states: "I don't wish for my frames to be vessels for the work, but instead to be extensions of the line... making connections with both the viewer's body and mind. Immersing oneself is bringing the experience closer to my own experience of creation."

Alicia Adamerovich was born in Latrobe, PA and is currently based in Brooklyn, NY. She received her Bachelor of Design from Pennsylvania State University in 2013. Adamerovich has been a recipient of several residencies including the *Del Vaz Projects Residency*, Los Angeles, CA; *Moly Sabata Artist Residency*, Albert Gleizes Foundation, Sablons, FR; and *Palazzo Monti Residency*, Brescia, IT. Her work has been included in exhibitions throughout France, Italy, Germany, Mexico, and Canada. Recent exhibitions include *Second Nature*, Del Vaz Projects, Los Angeles, CA (2021); *To be a giant and keep quiet about it*, Margot Samel, New York, NY (2022); *Ultra-gentle manipulation of delicate structures*, Projet Pangée, Montréal, QC (2022); *Au Delà*, Lafayette Anticipations, Paris, France (2023); *Me and My Shadow / My Shadow and i*, Europa, New York, NY (2023); and her solo exhibition *This is the time of the hour* at Michael Kohn Gallery, Los Angeles, CA (2023).



Alicia Adamerovich, *The Discernible Past*, 2024, oil on linen over panel, 60 x 72 inches







JINBIN CHEN

Jinbin Chen's (b. 1994) delicate color palettes create environments that house his male subjects in themes of vulnerability, fragility, honesty, and comfort. These spaces seek to uncover a language of intimacy that excludes the sexually explicit, and rather, paint his own vocabulary of desire: a vernacular that absorbs a viewer's gaze. In his portraiture, the masculine traverses a terrain of liminal gender dispositions that embrace the freedom of becoming sans societal boundaries of gender. In its essence, Chen's work depicts the encounter of bodies, those significant and seemingly insignificant, that have the potential to impact the trajectory of one's life. Bridging his practice to the personal, Chen excavates topics on gender temperament, sexuality, inbetweenness, the abject, identification and differentiation.

Jinbin Chen Tianyi was born in Guangdong, raised in Xiamen, China, and is currently based in Oslo, Norway. He received his MFA from the Oslo National Academy of the Arts in 2021 and his BFA from the Royal Academy of Art, The Hague, in 2019. Chen is a recipient of the *The Cultural Council Project Grant, Norway*; *BKV Project Grant, Norway*; and a recent nominee for the *Blixsprisen Award, Denmark*. Chen's work is included in the collections of the Dallas Museum of Art, Dallas, TX; Institute of Contemporary Art, Miami, FL and Denver Art Museum, Denver, CO, among others. Recent exhibitions include *Prophecies of the Post-Angel Era*, Kunstnerforbundet, Oslo, Norway (2023); *Swallow Mountain, Drain Sea*, Linseed Projects, Shanghai, China (2023); *Myth of the Cherry Tree*, Standard (Oslo), Oslo, Norway (2023), and his U.S. debut, solo exhibition, *Returnees*, at Michael Kohn Gallery, Los Angeles, CA (2022).



Jinbin Chen, *Dexiosis*, 2023, oil on canvas, 30 3/4 x 40 1/8 inches





Jinbin Chen, *The more silent, the more out of control*, 2024, oil on canvas, 47 1/4 x 29 1/2 inches



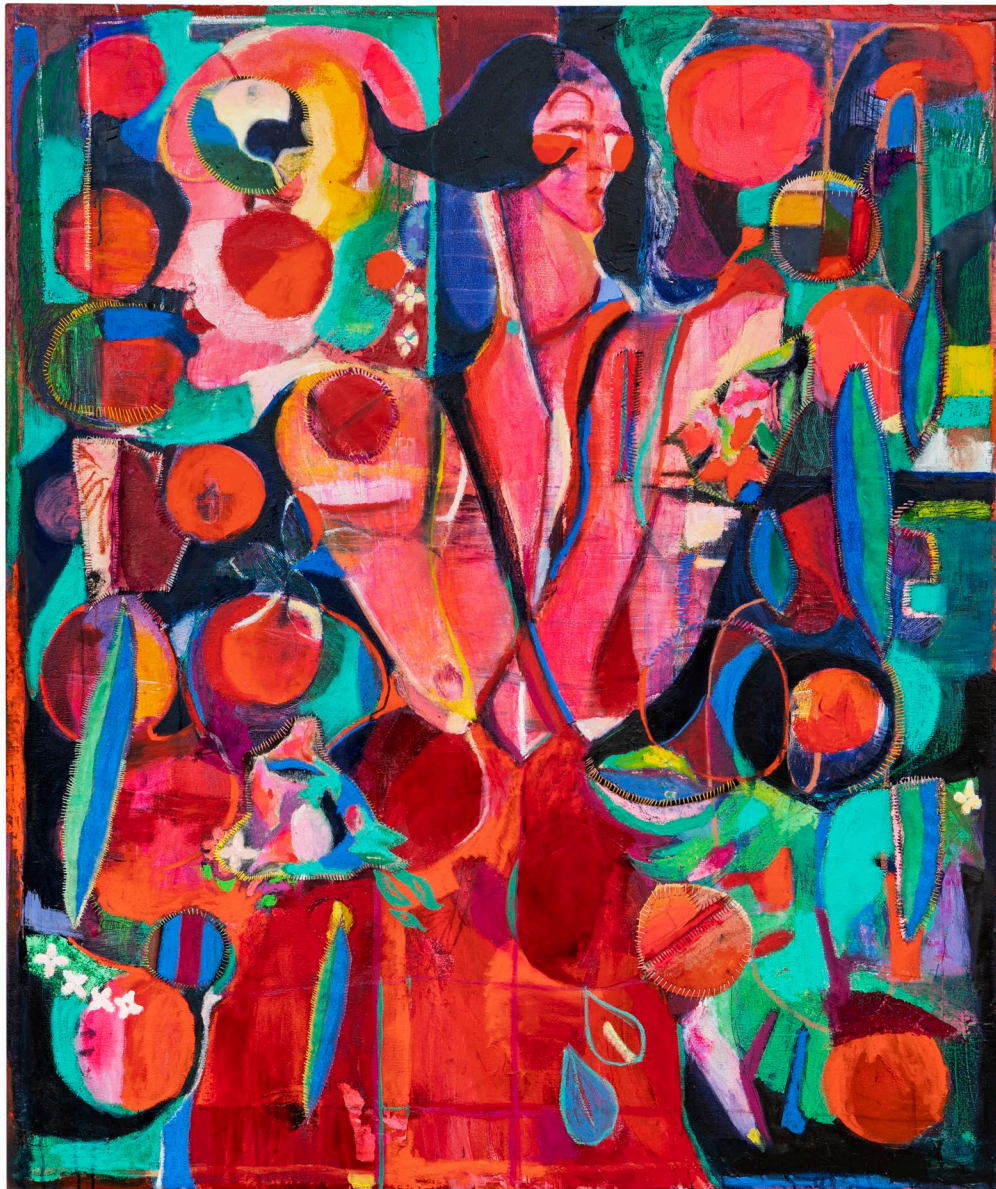


KATE BARBEE

Born 1994, Dallas, Texas

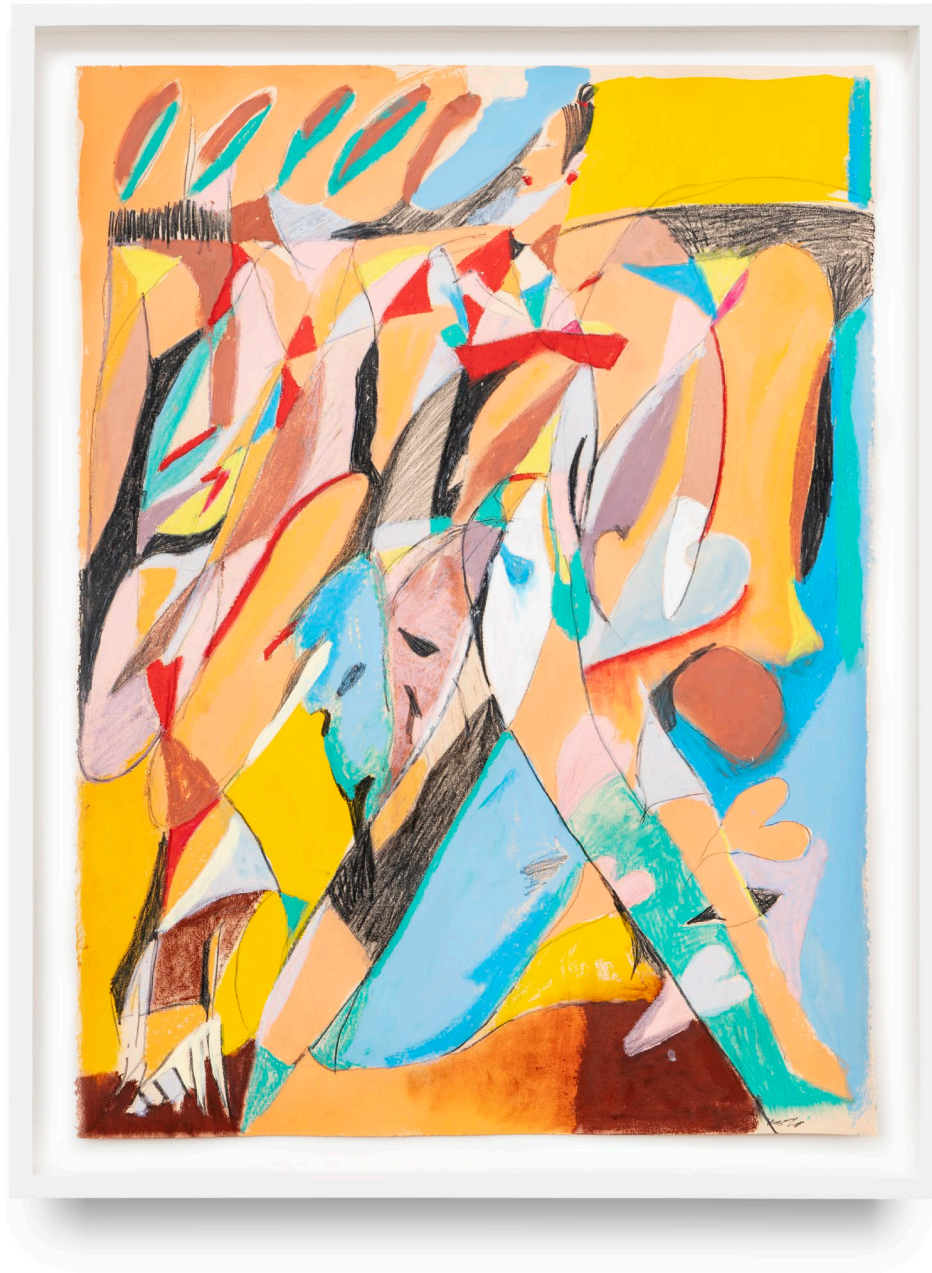
Lives and works in Brooklyn, NY

Born and raised in Dallas, TX, Kate Barbee received her BFA in Studio Art from the University of Texas at Austin, TX in 2017. Barbee's practice is an interdisciplinary one, ranging across hand-embroidered mixed media painting, collage, drawing, and sculpture. The inherent tension in her work is born from a flurried relationship to her body and her visceral power within it. Barbee's densely populated paintings pulse with an energetic sexuality. Her subjects push and pull through a fractured composition—intimately spaced and dynamically posed, creating an energy and rhythm which forces the eye on a nonlinear journey throughout the canvas. Barbee's figures reveal themselves slowly as they engage in activity, and emerge from the tactile, multi-hued, collaged, and textile-laden canvases which they populate. Her work harnesses an exceptional degree of emotional and sexual directness and figural distortion which abstracts the figures beyond recognition and distances them from the activities in which they are engaged. Every painting is a snapshot of the self, taken from an angle removed from the moment as if floating above or next to it— raw, naked, and dominant.

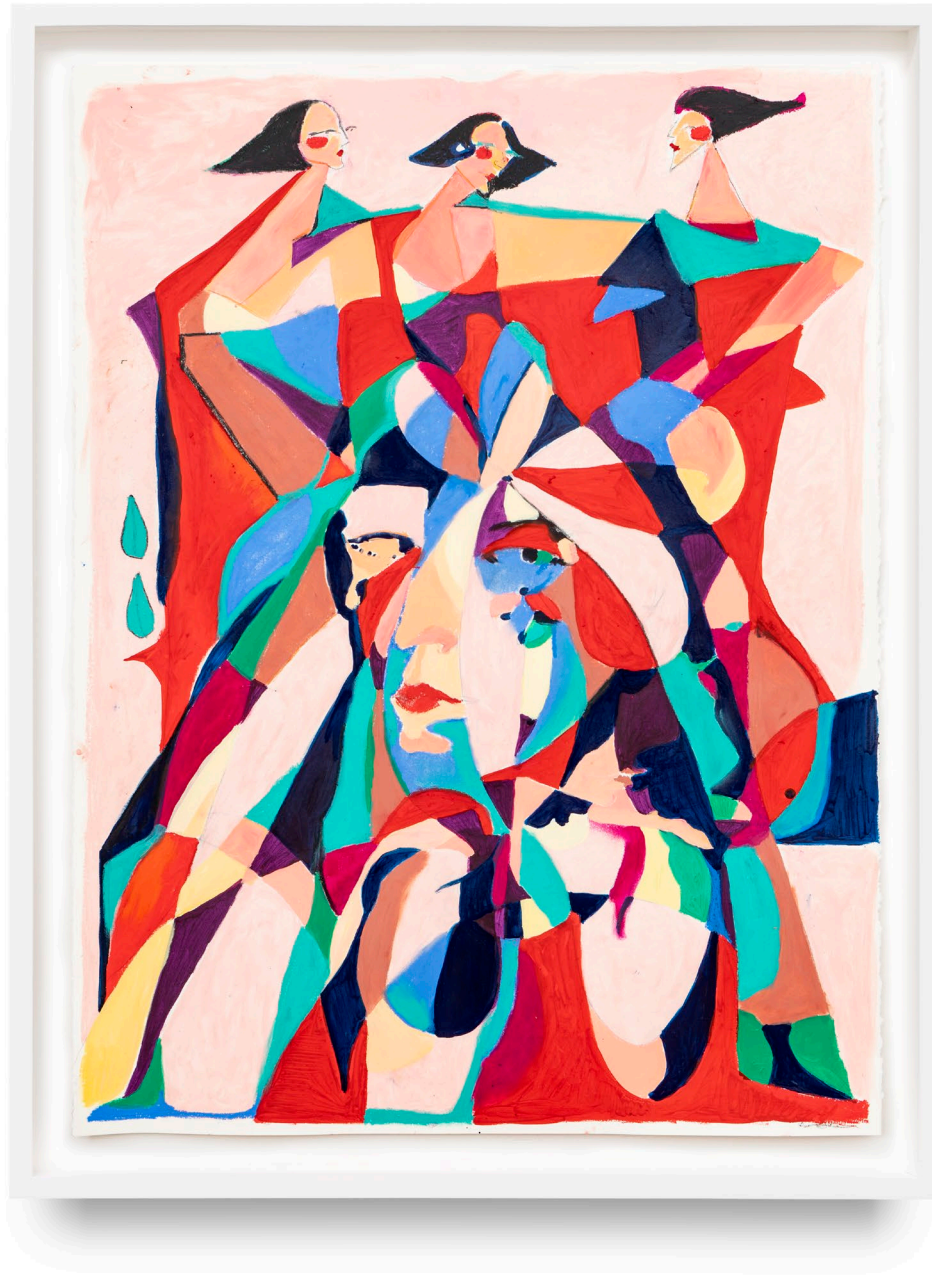


Kate Barbee, *A Night in Roma Norte*, 2024
Oil paint, stitched on fabric and painted scraps, embroidery thread, yarn and oil pastels on canvas, 60 x 50 inches





Kate Barbee, *Industrial*, 2024, oil pastels, acrylic paint, ink, and pencil on paper, 30 x 22 inches



Kate Barbee, *Mirroring*, 2024, oil pastels, acrylic paint, ink, and pencil on paper, 30 x 22 inches



SOPHIA NARRETT

Sophia Narrett weaves together spatially unfolding narratives that explore the freedom and restraints of femininity through her intricately embroidered canvases. Antithetical to the instantaneous and virtual experience of today, Narrett's process of embroidery is both slow and careful, and puts forth a form of self-expression that places human touch at the forefront of her art. While evocative of Hieronymus Bosch's densely illustrative worlds of the 16th Century, Narrett's work is simultaneously in dialogue with the feminist art movement of the 1970s. With its foundations in textile and craft, Narrett's work explores these canons and decorative history of her medium as it relates to her feminine psyche. Each work is a labor of personal narrative, where the search for sustained love can be seen as a search for the self. Narrett holds her BFA from Brown University and an MFA from the Rhode Island School of Design, and is the recent recipient of both the Galerie Emerging Artist Grant and the Pollack-Krasner Foundation Grant, as well as a finalist for the prestigious Burke Prize at the Museum of Arts and Design, New York, NY. Narrett is included in the permanent collections of the Museum of Fine Arts, Boston, MA; Art Institute of Chicago, Chicago, IL; Baltimore Museum of Art, Baltimore, MD; The Museum of Arts and Design, New York, NY; RISD Museum, Providence, RI; and Brown University, Providence, RI; among others.



Sophia Narrett, *Notes*, 2023, embroidery thread, fabric, aluminium and acrylic, 34 x 23 inches





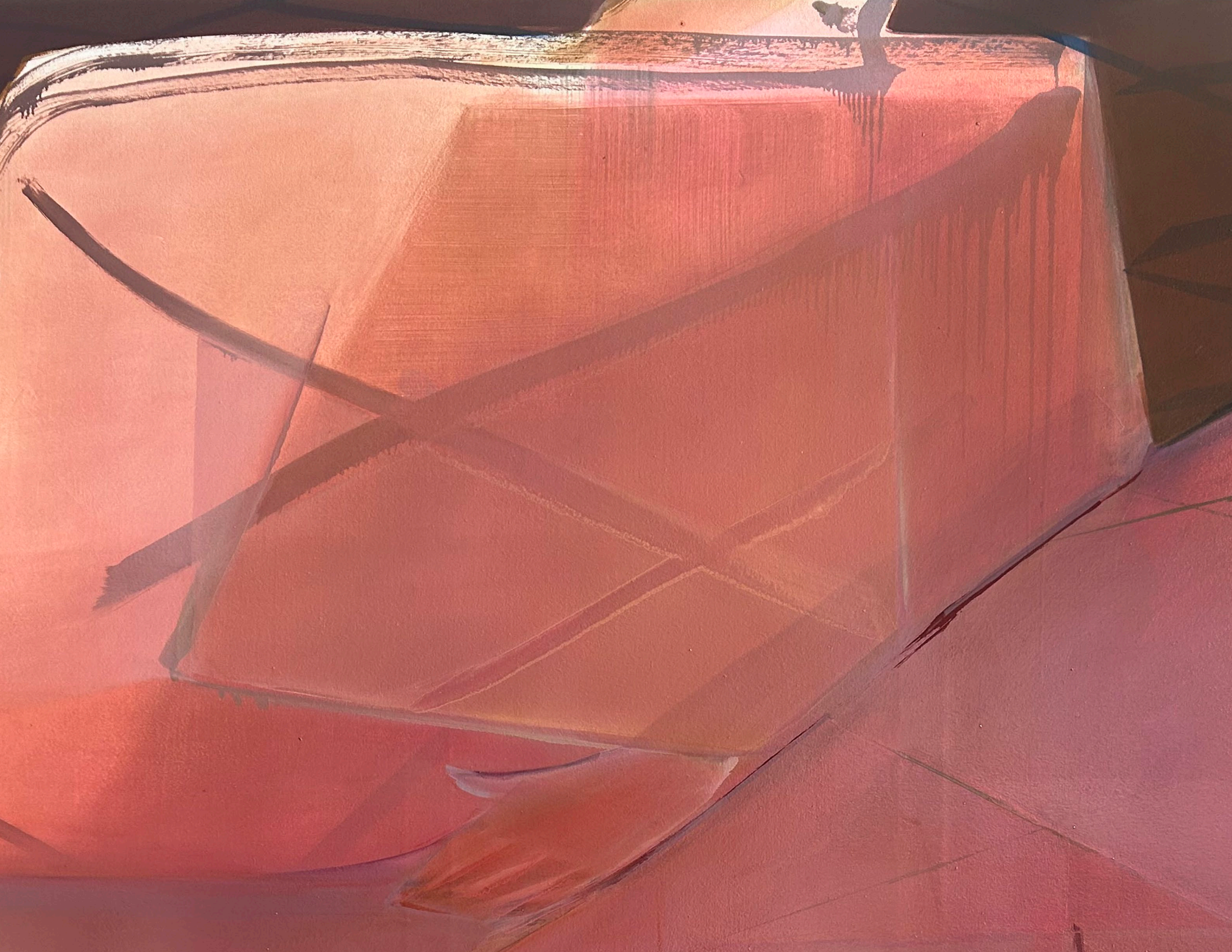
HEIDI HAHN

Heidi Hahn (b. 1982) creates introspective paintings that engage with the female body. Her sumptuously atmospheric and layered application of paint, in conversation with aesthetic traditions, draw the viewer into a psychological space that evokes our attachment to the female form and how that is processed through both a traditional and a contemporary reading. Gestural, fluid, and frequently spectral, Hahn's works reframe and re-contextualize her subjects, exploring the ambiguous and shifting boundaries between public and private selves.

Hahn received her MFA from Yale University in 2014, and recently was an acting Professor of Painting and Drawing at Alfred University, NY. She has been the recipient of several awards, residencies, and fellowships, including the *Jerome Foundation Grant*, *Skowhegan School of Painting and Sculpture Residency*, Madison, ME; and the *Fine Arts Work Center Residency*, Provincetown, MA, among others. Her work has been collected by the Moderna Museet, Stockholm, Sweden; Dallas Museum of Art, Dallas, TX; High Museum of Art, Atlanta, GA; New Orleans Museum of Art, New Orleans, LA; the Kadist Foundation, Paris, France. Hahn has been exhibited in numerous solo and group exhibitions throughout the world including the Nerman Museum of Contemporary Art, Kansas City, KS (2018); V1 Gallery, Copenhagen, Denmark (2018); Anton Kern Gallery, New York, NY (2018); and Premier Regard, Paris, France (2013). Recent exhibitions include *Soft Joy*, Michael Kohn Gallery, Los Angeles CA (2022); *Flex, Rot, and Sp(//)it*, Nathalie Karg Gallery, New York, NY (2022); *Unfair Horizon*, Fahrenheit Madrid, Spain (2023) and a forthcoming solo exhibition at Kadel Willborn, Düsseldorf, Germany (2023). Her work has been reviewed in numerous publications, including *The New York Times* and *Art in America*.



Heidi Hahn, *The Thing Beside A Thing #1*, 2024, oil on canvas, 86 x 70 inches







SIJI KRISHNAN

Siji Krishnan (b. 1983) was born in Kerala, India and is currently based in Kochi, India. She received her MFA from Sarojini Naidu School of Fine Arts, Hyderabad, and a BFA from Raja Ravi Varma College at the University of Kerala. In 2019, Krishnan was an artist in residence at Koganecho Art Center in Yokohama, Kanagawa, Japan. Krishnan's work is included in the collections of the National Gallery of Victoria, Melbourne, Australia; Dallas Museum of Art, Dallas, TX; Minneapolis Institute of Art, Minneapolis, MN; and the Kiran Nadar Museum of Art, New Delhi, India, among others. Most recently, Krishnan has exhibited work in the *National Gallery of Victoria Triennial*, the *Moscow Biennale of International Contemporary Art*, and the Kochi-Muziris Biennale, as well as solo exhibitions at Galerie Mirchandani + Steinruecke in Mumbai. In 2024, Krishnan will open her U.S. debut, solo exhibition at Michael Kohn Gallery in Los Angeles, CA.

For Krishnan, her work evokes the Perennial Upanishadic dictum, *vasudhaiva kutumbakam*, meaning "the world is one family." Her portraiture delves into the personalities of her subjects, allowing their essence to saturate the senses without exaggerating their outward features. Each subject, though rooted in the artist's familiar past, is concentrated in the present and prompts the viewer to listen attentively to their story. Through her enchanted imagery, Krishnan's large-scale works paint a web of life with the spirit of interconnectedness narrated through a visual language of figure and gesture.



Siji Krishnan, *To be or not to be*, 2023-24, watercolor on rice paper pasted on canvas, 18 1/8 x 18 1/8 inches





ROSA LOY

Rosa Loy's work comes out of a worldview influenced by her upbringing in Leipzig, in the former East Germany, cut off from the rest of postwar Germany by Communism and the Berlin Wall. Using casein, an ancient water-based paint derived from milk protein, Loy fills large canvases with mysterious and compelling all-female dream worlds. Brittle and thick, the casein imparts intensity to her paintings, which are both dark and lovely, abounding with references to fairytales, German and art history, Freudian eroticism, authoritarian rule, and death.



Rosa Loy, *Speicher*, 2024, casein on canvas, 59 1/4 x 51 1/4 inches





WILLIAM BRICKEL

William Brickel (b. 1994) lives and works in London, UK, receiving his MA from the Royal Drawing School, London, UK and a BA in Fine Art Photography from Camberwell College of Art, London UK. William Brickel's paintings are partly representations of himself, but are also standalone actors that perform and draw out an emotional distress and catharsis to which we are made witness. Brickel projects his face onto the visage of his subject matter. At once intimately personal and emotionally closed off, each figure is absorbed into the theatricality of their two-dimensional world, as the viewer is cognizant of their emotional intensity. For Brickel, these scenes are representations of his lived experience. Drawn from recalled memories and imagination, each canvas is a window into a state of emotional vulnerability. In depicting the body, Brickel relies on his sense of touch to portray the human form, rather than its accurate, realistic depiction. Drawing influence from the conceptual manifesto of the Intimists of the 19th and 20th centuries, Brickel makes a distinction in the relationship between the human body and its spirit as two mutually inclusive agents which may also exist independently. The destiny and purpose of the body is to serve as an expressive device for the soul.

William Brickel's work has been collected by numerous public institutions throughout the world including the Museum of Contemporary Art, San Diego, CA, and the Institute of Contemporary Art, Miami, FL; among others. Most recently, Brickel received his first museum solo exhibition at the San Luis Obispo Museum of Art, San Luis Obispo, CA.



William Brickel, *Five bar gate.*, 2024, oil on linen, 63 x 50 7/8 inches





William Brickel, *Looking up.*, 2024, oil on board, 7 x 5 inches



William Brickel, *Nightfall, seated. 2*, 2024, oil on board, 7 x 5 1/8 inches



William Brickel, *Three boys concentrating.*, 2024, oil on board, 7 x 5 1/8 inches



William Brickel, *A midsummer night's dream*, 2024, oil on linen, 15 3/4 x 11 3/4 inches



CHIFFON THOMAS

Born and raised in Chicago, IL, Chiffon Thomas received his MFA in Painting from Yale University in 2020 and his BFA from the Art Institute of Chicago in 2014. Thomas is the recent recipient of the Joan Mitchell Fellowship and the Fountainhead Residency. Recent exhibitions include *Made in L.A. 2023: Acts of Living*, Hammer Museum, Los Angeles, CA (2023); and his first solo museum exhibition *Chiffon Thomas: The Cavernous*, The Aldrich Contemporary Art Museum, Ridgefield, CT. His work is included in the permanent collections of the San Francisco Museum of Modern Art, CA; Hammer Museum, Los Angeles, CA; Studio Museum in Harlem, New York, NY; Museum of Contemporary Art, Chicago, IL; Institute of Contemporary Art, Miami, FL; Crocker Art Museum, Sacramento, CA; Pérez Art Museum, Miami, FL; Norton Museum, West Palm Beach, FL; Speed Museum of Art, Louisville, KY; Currier Museum of Art, Manchester, NH; and X Museum, Beijing, China; among others.

Chiffon Thomas's practice is an interdisciplinary one, ranging across hand embroidered mixed media painting, collage, drawing, and sculpture. Thomas' powerful figurative assemblages examine the difficulties faced by defining one's identity in contemporary society. Domestic scenes appear to shift in and out of focus, resulting in visceral collisions of abstraction and clarity that invite viewers to decode the fraught relations between memory and reality, visibility and understanding. Through contorted figures and fractured compositions that float seamlessly between historical and contemporary styles and references, Thomas portrays a form of self-expression that puts human touch at the forefront of his art.



Chiffon Thomas, *Untitled (CTS12098)*, 2024, bronze, stained glass and steel, 46 1/2 x 19 1/4 x 6 1/2 inches





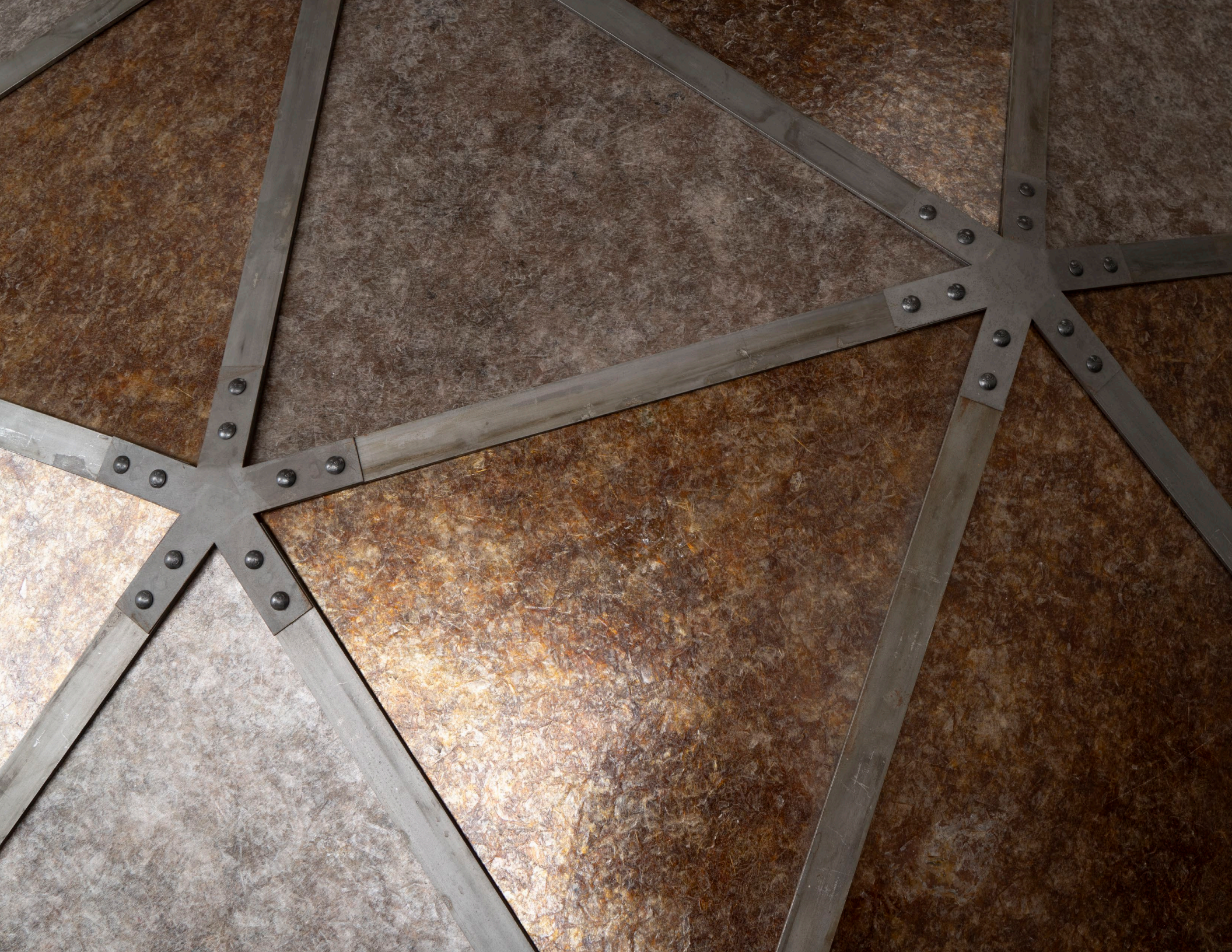
Chiffon Thomas, *Untitled (CTS12094)*, 2024, bronze, stained glass and steel, 19 1/4 x 12 x 5 inches





Chiffon Thomas, *Untitled (Dome, Figure I)*, 2023, Mica stone sheets, steel frame and fiberglass, 89 x 145 x 221 inches







LITA ALBUQUERQUE

Since the early 1970s, Lita Albuquerque (born 1946, Santa Monica, CA, raised in Carthage, Tunisia and Paris, France) has created an expansive body of work, ranging from sculpture, poetry, painting and multi-media performance to ambitious site-specific ephemeral projects in remote locations around the globe. Often associated with the Light and Space and Land Art movements, Albuquerque has developed a unique visual and conceptual vocabulary using the earth, color, the body, motion and time to illuminate identity as part of the universal.

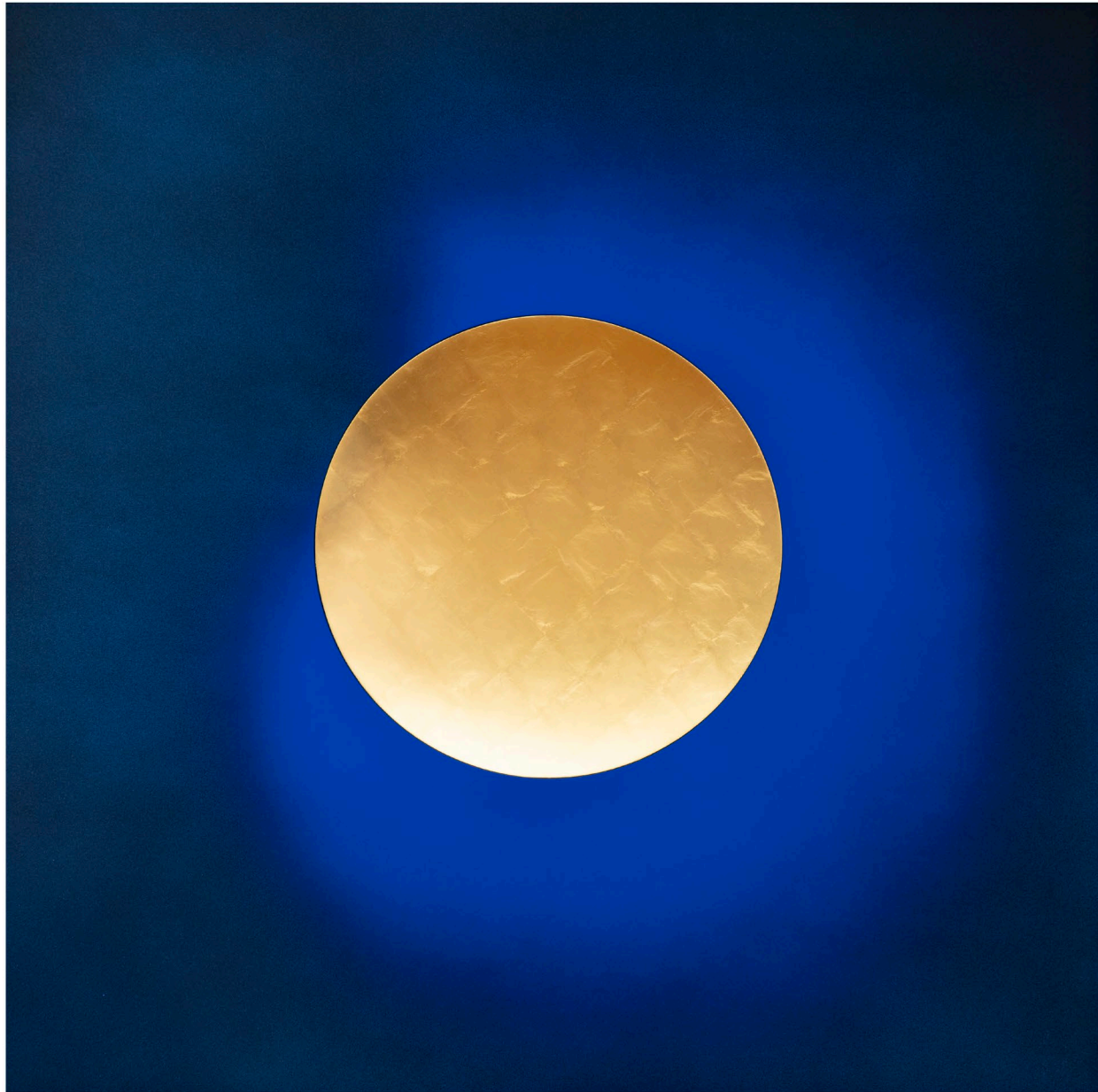
Recent major exhibitions include Lita Albuquerque: Early Works at Galerie La Patinoire Royale Bach, Brussels; Groundswell: Women of Land Art at Nasher Sculpture Center, Dallas; Lita Albuquerque: Liquid Light presented by bardoLA at 59th La Biennale di Venezia, Biennale Arte 2022; Light & Space at Copenhagen Contemporary, Denmark; Desert X AlUla 2020, Saudi Arabia; the 2018 Art Safiental Biennial, Switzerland; Desert X 2017; 20/20: Accelerando at USC Fisher Museum of Art; The Getty Museum's Pacific Standard Time Performance and Public Art Festival.

Her work is in the collections of the Metropolitan Museum of Art, the Getty Trust, the Whitney Museum of American Art, LACMA and MOCA, among others. A dedicated educator, Albuquerque has held many teaching appointments during her tenure, and was on the core faculty of the Graduate Art Program at Art Center College of Design for 35 years.

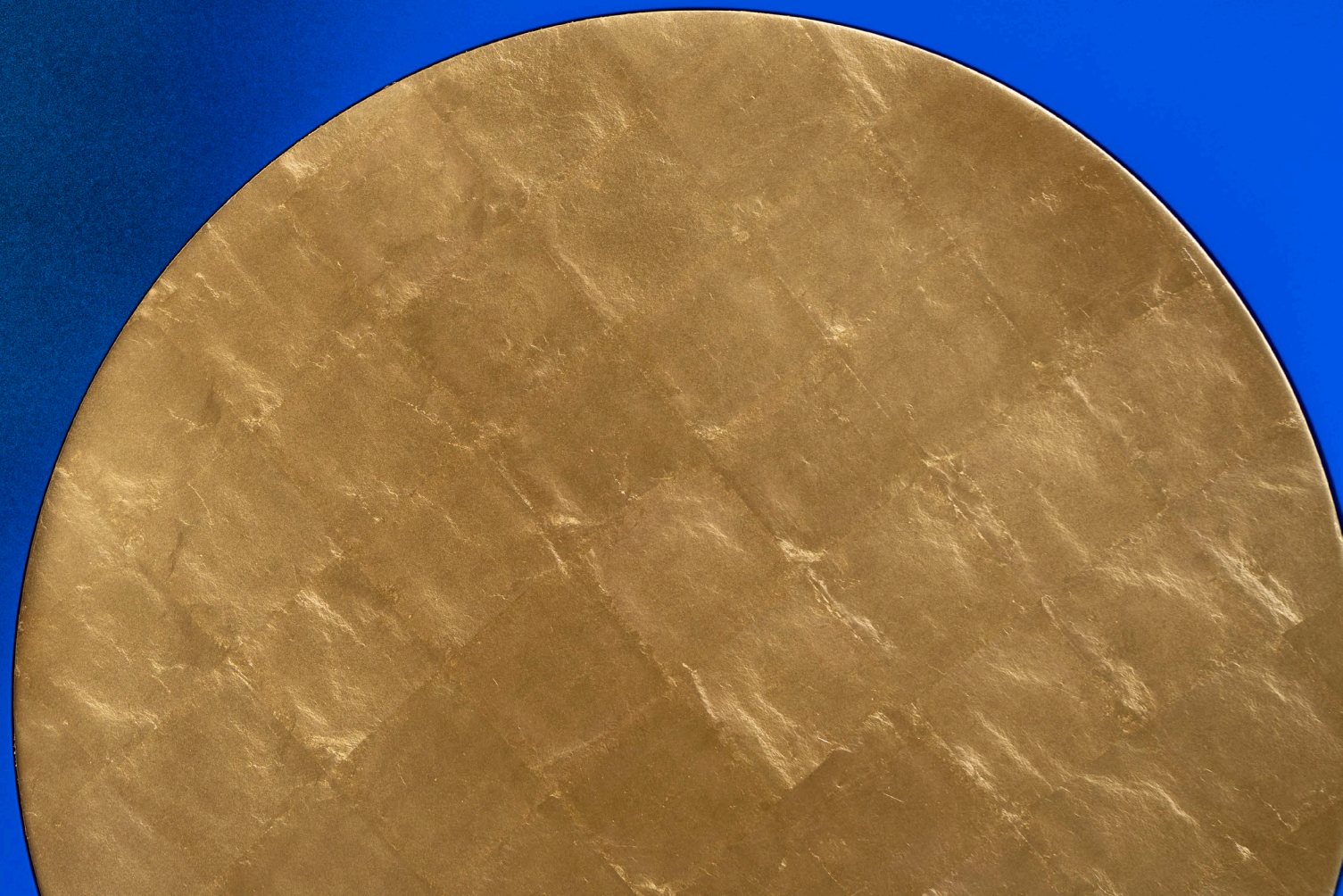


Lita Albuquerque, *Untitled*, 2024, white gold leaf on resin and pigment on panel, 72 x 72 inches





Lita Albuquerque, *Untitled*, 2024, 24kt gold leaf on resin and pigment on panel, 60 x 60 inches





SHARON ELLIS

Sharon Ellis (b. 1955) creates kaleidoscopic abstractions of the natural environment. Bridging the gap between 19th century Romantic painting and psychedelic art of the 1960's, Ellis identifies as a contemporary landscape painter. Stars and atmospheric phenomena are made active as shimmering agents that create a circuit of energy running throughout the entire picture plane. Ellis takes us on a trip through a hallucinatory landscape and illustrative network of flora and fauna.

Ellis received her M.F.A. from Mills College in 1984, and her B.A. from University of California, Irvine. Her work is included in the collections of the Los Angeles County Museum of Art; San Francisco Museum of Modern Art; Long Beach Museum of Art, Long Beach, CA; Laguna Art Museum, Laguna Beach, CA; Walker Art Center, Minneapolis, MN; and Nora Eccles Harrison Museum of Art, Logan, UT. Ellis' work has been exhibited in numerous solo and group exhibitions throughout the world including: Christopher Grimes Gallery, Santa Monica, CA (2018); MASS MoCA, North Adams, MA (2016); the El Segundo Museum of Art; El Segundo, CA (2015); Greenberg Van Doren Gallery, New York, NY (2011); The Hammer Museum, Los Angeles, CA (2007); and the Abbemuseum, Eindhoven, the Netherlands (2000). Her work has also been reviewed by numerous publications, including The New York Times, The Los Angeles Times, and Art Review.



Sharon Ellis, *Morning Stars*, 2024, alkyd on panel, 30 x 24 inches





MARK INNERST

Born in York, Pennsylvania, 1957

Lives and works in Philadelphia, PA and Cape May, NJ

Throughout his career, Mark Innerst has transformed the urban landscape, investing it with his unique kind of deeply resonant beauty, complexity and luminosity. Cities like New York and Philadelphia appear alternately majestic, immense, and serene, as streetscapes morph into a series of skyward-shooting lines or stacked, layered blocks of color. Vanishing points slip off-center, displaced by buildings that curve overhead or sweep downward to street level, where human activity is reduced to blurs of light and movement.

Innerst's work has been exhibited widely in the United States and abroad, including shows at the Nelson-Atkins Museum of Art, Kansas City; Contemporary Arts Museum, Houston; and Museum of Contemporary Art, Chicago. His work is in numerous public collections including the Museum of Modern Art, NY, Metropolitan Museum of Art, NY, Solomon R. Guggenheim Museum, NY, Brooklyn Museum, NY, Albright Knox Museum, Buffalo, NY, and Indianapolis Museum of Art, IN among others. Innerst lives and works in Philadelphia and Cape May.



Mark Innerst, *Beach life*, 2024, acrylic on canvas, 24 x 24 inches





Mark Innerst, *Sparrows*, 2024, oil on canvas, 30 x 30 inches





MARK RYDEN

Blending themes of pop culture with techniques reminiscent of the old masters, Mark Ryden has devised a singular style that blurs traditional boundaries. His work first garnered attention in the 1990s as he ushered in a new genre of painting, “Pop Surrealism,” which developed the scope and spirit of the 20th century surrealism by embellishing its vocabulary with contemporary cultural references.

Ryden’s work exquisitely renders a universe replete with fantastical characters amid enchanted landscapes that embody the artist’s meticulously realized signature blend of archetype, kitsch, and narrative mysticism. Ryden’s modern mythologies inseparably interweave twin senses of comfort and menace. “Most of my work engages with the relationship between the physical world and the spiritual world,” he has said. His are scenes that exist in the ambiguous space between these two realms, in which nostalgia—and by extension memory, even death—are ever-present.

This time-honored, artistic craftsmanship elevates heavily sentimentalized elements of American tradition and antiquity, collected as though for a cabinet of wonders. The labor-intensive canvases deftly rework centuries of art history, combining the grandeur of Spanish and Italian religious painting with the decorative richness of Old Master compositions and the lush textures of French Neoclassicism. His ornately carved frames and meticulously glazed surfaces lend the paintings a baroque exuberance that adds gravity to their enigmatic themes.



Mark Ryden, *Girl Eaten by a Tree No. 57*, 2006, oil on canvas, 12 3/4 x 19 3/4 inches, framed 16 x 23 inches





BRUCE CONNER

Born 1933, McPherson, Kansas

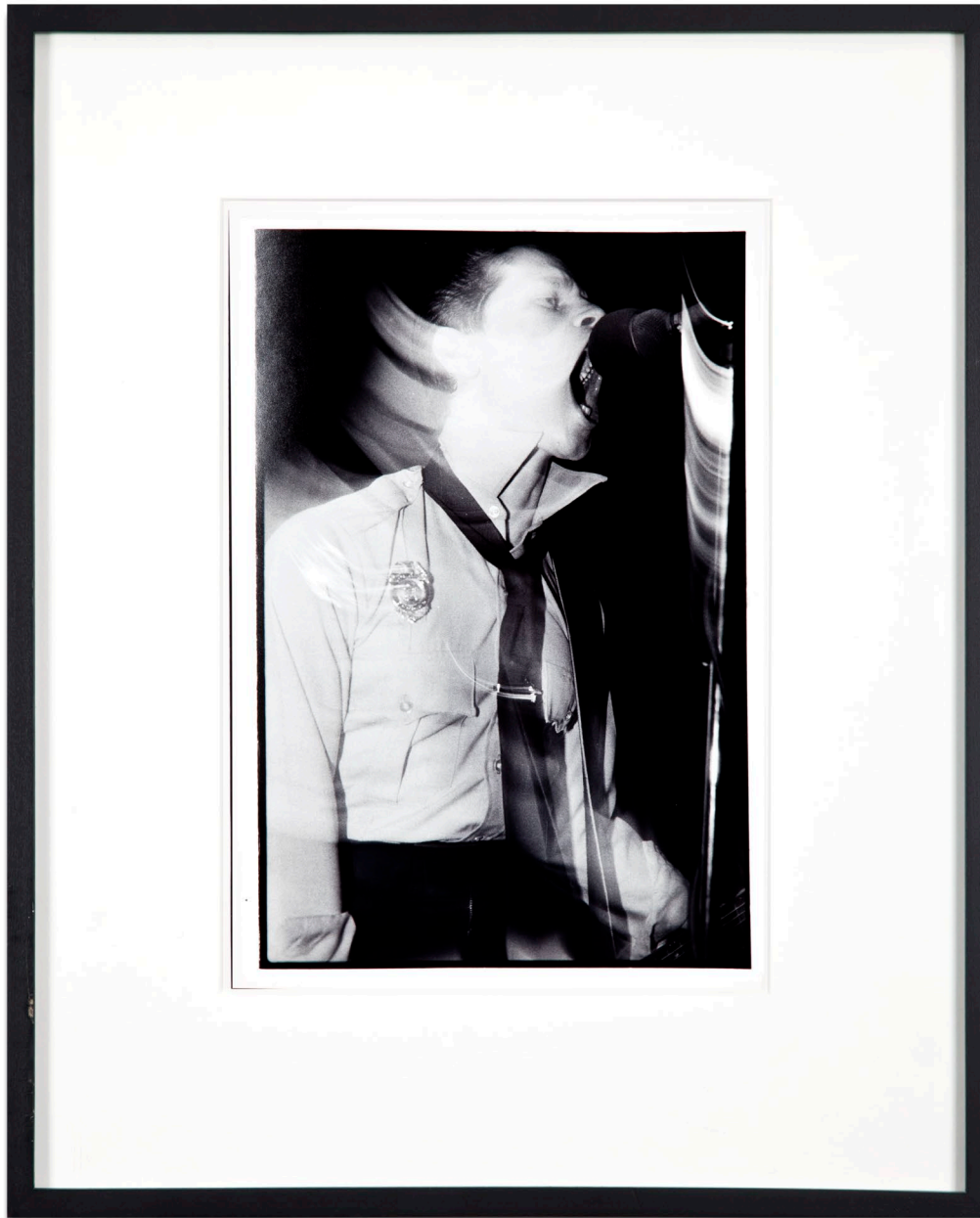
Died 2008, San Francisco, California

Born in 1933, internationally recognized American artist, Bruce Conner is best known for his assemblages, surrealist sculptures, avant-garde short films and detailed paintings and drawings. Conner's innovative film works, often utilizing montaged shots from pre-existing footage and incorporation of pop music for soundtracks, have inspired generations of filmmakers and considered to be precursors to the music video genre. He was a central figure in the San Francisco Beat scene of the 1950s and remained an active proponent of the counter-cultural movement, at large through his death in San Francisco in 2008.

The San Francisco Museum of Modern Art (SFMOMA), MoMA, New York and the Museo Nacional Centro de Arte Reina Sofia, Madrid recently exhibited a major retrospective of work by Bruce Conner. The retrospective is co-curated by SFMOMA's Rudolf Frieling, Curator of Media Arts and Gary Garrels, Senior Curator of Painting and Sculpture in collaboration with MoMA's Stuart Comer, Chief Curator of Media and Performance and Laura Hoptman, Curator of Painting and Sculpture. While offering a comprehensive selection of works spanning his career, this retrospective underscore; the parallels between Conner's work as an artist and as a filmmaker.



Bruce Conner, *DE DETROIT: UXA*, 7/10/1978, MABUHAY GARDENS, printed 1985
Gelatin silver print, 11 x 14 inches, edition of 3



Bruce Conner, *FRANKIE FIX: CRIME*, 1/21/1978, printed 1985
Gelatin silver print, 14 x 11 inches, edition of 3



Bruce Conner, *WILL SHATTERS BASS GUITAR THROWN DOWN: NEGATIVE TREND*, 1/23/1978, printed 1985
Gelatin silver print, 14 x 11 inches, edition of 3



WALLACE BERMAN

Wallace Berman was an American artist - a self-taught modernist, hipster, and poet-mystic, who worked at a time of extraordinary socio-political and cultural change. Born shortly before the Great Depression, he came of age in the aftermath of World War II, when the horrors of global warfare, the Holocaust, and atomic bombings lingered vividly in people's hearts and minds. Far from the traditional centers of art and culture, Berman matured as an artist in Los Angeles, on the creative frontier of the American West. His was a reality bifurcated by the clash of an old world and a new, in which lifestyles born of war and deprivation coexisted with unparalleled prosperity, economic growth, and technological innovation. In the 1950s and '60s, Berman witnessed the rise of the enthusiastic consumerism and militarized bureaucracies of Cold War America, soon to be challenged by the countercultural revolutions of the civil rights, antiwar, and women's rights movements. He died before the global information age had fully formed, his prolific career cut short by a drunk driver on the eve of his fiftieth birthday in 1976. In the half-century of his all too-short life, America - and, indeed, the world - transformed dramatically, rushing to the brink of a new technological era that few could have envisioned or anticipated.



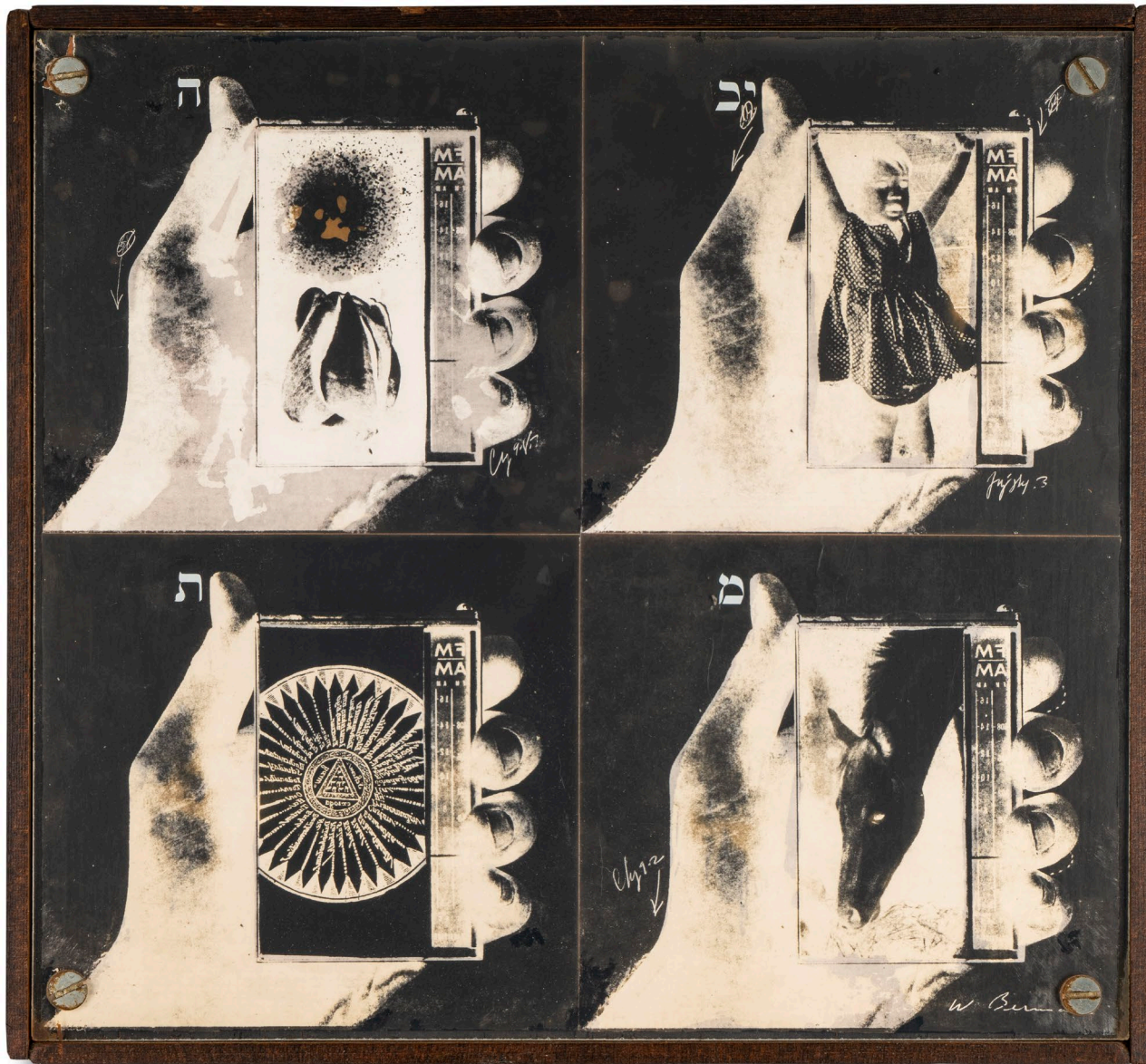
Wallace Berman, *Untitled #102*, c. 1964-76, single negative verifax collage, 6 x 6 1/2 inches, 12 1/2 x 12 1/2 framed



Wallace Berman, *Untitled #107*, c. 1964-76, single negative verifax collage, 6 x 6 1/2 inches, 12 1/2 x 12 1/2 framed



Wallace Berman, *Untitled (A1-Wolf)*, c. 1964-76, 4-part positive verifax collage, 13 x 14 inches



Wallace Berman, *Untitled*, c. 1964-76, 4-part negative verifax collage, 13 x 14 inches



Wallace Berman, *Untitled*, 1974-76, verifax and paint on board in artist's frame, 8 1/2 x 11 1/2 inches