



Nicole Storm

Born 1967, California

Practiced at Creative Growth since 1995

Nicole Storm has been working at Creative Growth for 30 years, and has recently expanded her practice to include immersive site-specific installations. Storm's latest exhibition at White Columns in New York was named one of the best Gallery Shows of 2021 by Roberta Smith in the New York Times.

For Storm, the process of creation is paramount to the final painting. Storm doesn't simply sit or stand while working – she walks the building, rides the elevator, and hides in corners, carrying her work around as she adds layers and detail to her paintings. This is a key component of her process, and its ambulatory nature functions as a way for her to gather and harvest visual information and work through her ideas. Although Storm is not performing for anyone, watching her work is akin to watching a contemporary performance piece – she hums, takes breaks to dance, engages others in conversation, and then suddenly decides to move her artwork and clipboard to another location. The peripatetic nature of her process is the work itself, and what we have are the remains. Storm favors vibrant hues and likes to incorporate many layers of washes under and over her 'notes'. She moves seamlessly between mark-making with paint markers to painting with a brush, working and reworking the surface until she feels it is finished. As a natural progression of her creative process, Storm has begun directing the installation of her work for gallery exhibitions. Hanging work from the lighting grid, layering her paintings on the wall, spreading on the horizontal and vertical planes, and weaving everything together by painting on and around the works, her installations become active environments that continually evolve and become her new studio.

Nicole Storm ha estado trabajando en Creative Growth durante 30 años y recientemente amplió su práctica para incluir instalaciones inmersivas específicas del sitio. La última exposición de Storm como White Columns en Nueva York fue nombrada una de las mejores Exposiciones de Galería de 2021 por Roberta Smith en el New York Times.

Para Storm, el proceso de creación es primordial para la pintura final. Storm no solo se sienta o se para mientras trabaja – camina por el edificio, toma el elevador y se esconde en las esquinas, cargando su trabajo mientras agrega capas y detalles a sus pinturas. Este es un componente clave de su proceso, y su naturaleza ambulatoria funciona como una forma de recopilar y recolectar información visual y trabajar con sus ideas. Aunque Storm no está actuando para nadie, ver su trabajo es similar a ver una obra de teatro contemporánea – tararea, toma descansos para bailar, entabla conversación con otros y luego, de repente, decide mover su obra de arte y portapapeles a otro lugar. El carácter peripatético de su proceso es la obra misma y lo que tenemos son los restos. Storm prefiere tonos vibrantes y le gusta incorporar muchas capas de lavados debajo y sobre sus "notas". Se mueve sin problemas entre hacer marcas con marcadores de pintura y pintar con un pincel, trabajando y volviendo a trabajar la superficie hasta que siente que está terminada. Como una progresión natural de su proceso creativo, Storm ha comenzado a dirigir la instalación de su trabajo para exposiciones en galerías. Colgando el trabajo de la rejilla de iluminación, superponiendo sus pinturas en la pared, extendiéndose en los planos horizontal y vertical, y entretejiendo todo junto pintando sobre y alrededor de las obras, sus instalaciones se convierten en entornos activos que evolucionan continuamente y se convierten en su nuevo estudio.



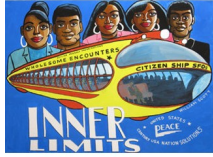
Dan Miller

Born 1961 in Castro Valley, California

Practiced at Creative Growth Art Center, 1992-present

Dan Miller's artwork comprises overlays of words and imagery that often build to the point of abstraction. Each work contains a written record of Miller's interest in objects found in the hardware stores and construction sites. In particular, light bulbs, electrical sockets, jackhammers, and soldering guns. With limited expressive language, Miller learned early to type and write words and numbers to communicate. Text became the primary influence on his artistic practice, transforming words and symbols into graphic elements, and employing an abstract visual language as a tool of inquiry and expression.

Miller has had solo exhibitions at White Columns, Andrew Edlin Gallery, and Ricco Maresca Gallery in New York, Galerie Christian Berst in Paris, and Diane Rosenstein Gallery in Los Angeles. His work was selected for the Venice Biennale in 2017, and has been included in exhibitions at the Museum of Modern Art; Smithsonian American Art Museum; Berkeley Art Museum; The Museum of Everything, London; Gavin Brown's enterprise, Rachel Uffner Gallery and Partners & Spade, New York; Gallery Paule Anglim, Jules Maeght and 836M, San Francisco; Nina Johnson Gallery, Miami; John Michael Kohler Arts Center, Sheboygan; Galerie Christian Berst and ABCD, Paris. Miller's work is included in the permanent collections of the Smithsonian American Art Museum, the Metropolitan Museum of Art, the Museum of Modern Art, Centre Pompidou, American Folk Art Museum, Berkeley Art Museum, Mad Musée, and the Collection de l'Art Brut, Lausanne. Miller's work is also included in the private collections of David Byrne, Cindy Sherman, Maurizio Cattelan, Martin and Rebecca Eisenberg, Thea Westreich and Ethan Wagner, Nicolas Rohatyn and Jeanne Greenberg Rohatyn, Andy and Kate Spade, among many others.



William Scott

Born 1964, San Francisco, California
Practiced at Creative Growth since 1992

A self-taught artist, William Scott's practice imagines alternative realities that stem from a fundamental belief in the potential for positive human transformation. While deeply rooted in personal history, Scott's paintings address wider questions of citizenship, community, and cultural memory. His portrait series of predominantly Black figures encompasses actors, musicians, politicians, and civil rights leaders, as well as self-portraits, family members, and women from the Baptist church he has attended since childhood.

Frequently describing himself as an architect, Scott reinvents the social topography of gentrified San Francisco, which emerges as the utopian 'Praise Frisco' in works that combine architectural design with civic responsibility. The proposals for new buildings, neighborhoods, and community centers describe his compelling desire for a more equitable society. While Scott's paintings are hopeful and sincere, they equally confront loss and contemplate ideas of renewal and rebirth. His long-standing 'Inner Limits' series takes the form of spaceships that are designed to resurrect the dead to start new lives and bring peace to the earth via 'Wholesome Encounters.'

Scott has had solo exhibitions at Malmö Konsthall, Sweden; Studio Voltaire, London; White Columns, New York; Ortuzar Projects, New York; and Palais de Tokyo, Paris. His work has been included in group exhibitions at the Hayward Gallery and the Museum of Everything, London; BAMPFA, Berkeley; White Columns, Gavin Brown's enterprise, and Ricco Maresca, New York; and Gallery Paule Anglim, Minnesota Street Project, and Rena Bransten Gallery, San Francisco. His work is included in the permanent collections of the Museum of Modern Art and The Studio Museum in Harlem, New York; LACMA, Los Angeles; Oakland Museum of California; and the San Francisco Museum of Modern Art.

"William Scott is among the most important artists working today. His profoundly empathetic paintings should be in the permanent collections of every contemporary art museum."

Matthew Higgs - Director/Chief Curator, White Columns

Un artista autodidacta, la práctica de William Scott imagina realidades alternas que se derivan de una creencia fundamental en el potencial de transformación humana positiva. Si bien están profundamente arraigadas en la historia personal, las pinturas de Scott abordan cuestiones más amplias de ciudadanía, comunidad y memoria cultural. Su serie de retratos de figuras predominantemente Negras abarca actores, músicos, políticos y líderes de derechos civiles, así como autorretratos, familiares y mujeres de la iglesia Bautista a la que ha asistido desde la infancia. Con frecuencia describiéndose a sí mismo como arquitecto, Scott reinventa la topografía social del aburguesado San Francisco, que emerge como el utópico "Alabado sea Frisco" en obras que combinan el diseño arquitectónico con la responsabilidad cívica. Las propuestas de nuevos edificios, vecindades y centros comunitarios describen su apremiante deseo de una sociedad más equitativa. Si bien las pinturas de Scott son esperanzadoras y sinceras, igualmente confrontan la pérdida y contemplan ideas de renovación y renacimiento. Su larga serie 'Límites Internos' toma la forma de naves espaciales que están diseñadas para resucitar a los muertos para comenzar nuevas vidas y traer paz a la tierra a través de 'Encuentros Sanos'.

Scott ha realizado exposiciones individuales en White Columns, Nueva York; Ortuzar Projects, Nueva York; y Palais de Tokyo, París. Su obra ha sido incluida en exposiciones colectivas en la Galería Hayward y el Museo de Todo de Londres; BAMPFA, Berkeley; White Columns, empresa de Gavin Brown, y Ricco Maresca, Nueva York; y Galería Paule Anglim, Proyecto Callejero Minnesota, y Galería Rena Bransten, San Francisco. Su obra está incluida en las colecciones permanentes del Museo de Arte Moderno y Museo El Estudio en Harlem, Nueva York; LACMA, Los Ángeles; Museo de Oakland de California; y el Museo de Arte Moderno de San Francisco. La próxima retrospectiva de Scott se inaugurará en el Estudio Voltaire en Londres en octubre de 2021 y viajará a Malmö Konsthall, Suecia en 2022.

"William Scott es uno de los artistas más importantes que trabajan en la actualidad. Sus pinturas

profundamente empáticas deberían estar en las colecciones permanentes de todos los museos de arte contemporáneo”.

Matthew Higgs - Director/Curador Jefe, Columnas Blancas