

Dickon Drury

Born in 1986 Salisbury, United Kingdom

Lives in London, United Kingdom

Dickon Drury's hyper-saturated, large-scale paintings render unpopulated interior landscapes packed with accessories of books, computers, kitchenware, opened food, and beverages, reminiscent of a person frantically preparing for an uncertain tomorrow. Unnatural light reflects and refracts from various surfaces and stark shadows create a dynamic interior setting. In his stacked and flattened paintings, the artist reveals a bounty of visual markers that speak to the possible inhabitant. Light casts from open microwaves, brightly lit screens on laptops, and vintage lava lamps highlight an eccentric scene that mimics the occupied mind—one that is active, awake and refuses to remain still. Attempting to make sense of the scene, the viewer ponders what these remnants say about the house guest. Drury's work speaks to the obsessive nature and anxieties of the day and a desire to control a world that feels chaotic. Through his oil paintings, he bends and skews the domestic space, reinforcing how the night's emptiness amplifies the restlessness of our minds and spaces.

Dickon Drury received a BFA in Fine Art Painting at Falmouth College of Art in Cornwall, UK, and in 2016, he received an MFA in Painting at The Slade School of Fine Art in London, UK. Recent solo exhibitions include: *If you see me, then weep*, Galleri Opdahl, Stavanger, Norway (2023); *Time Flies Like an Arrow, Fruit Flies Like a Banana*, Kendall Koppe, Glasgow (2021); *Dickon Drury, Condo London, Koppe Astner* at Carlos Ishikwa, London (2020); *To Be The Key*, Galleri Opdahl, Stavanger (2019); Art Review Asia Xian Chang section at Westbund, with Koppe Astner, Shanghai (2018); *Tennis Elbow*, The Journal Gallery, New York (2018); *Holed Up*, Galleri Opdahl, Stavanger (2018); *If The Sea Was Whiskey*, Frutta Gallery, Rome (2017); *The Who's Who of Whos*, Koppe Astner, Glasgow (2016); *Optics Don't Make Marks*, Spike Island Project Space, Bristol. Selected group exhibitions include: *Midnight Murmurs*, Shulamit Nazarian, Los Angeles (2022); *My Kid Could've Done That!*, The Edge, Bath (2021); *Generation Y*, Platform Foundation, London (2019); *A New Kitchen Sink*, Josh Lilley, London (2017).

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Daniel Gordon

b. 1980, Boston, MA; Raised in San Francisco, CA

Lives and works in Brooklyn, NY

Daniel Gordon is known for photography and sculpture that employ appropriation and reproduction in order to question the nature of the image-object relationship. Melding optical illusion, pastiche, mixed media, and a recalibration of analog processes, Gordon consciously reframes what it means to have a photographic practice.

Gordon's process begins with sourcing found imagery—such as of a vase or a plant—from the internet or by taking pictures with an iPhone. Gordon creates printouts of these images, which he then cuts and pastes onto a three-dimensional structure that mimics the form and scale of the same vase or plant, thereby reconstructing the depicted object in paper. The resulting objects, albeit seemingly improvised and crudely constructed, are meticulously fabricated. Gordon then arranges these stand-ins into various tableaux, which he photographs from a single, frontal vantage point.

Gordon's marriage of digital and analog processes results in chromatic, highly layered works that delight in both the obvious and the confounding elements of their creation. Seams and fault lines are left unhidden—a wry celebration of the artist's hand that also acts to emphasize the material nature of both subject and object. This pixelation and degradation of the hyperchromatic images creates a contemporary take on post-impressionist and fauvist painting of the 20th century.

For most of his practice, Gordon's paper cutout objects have served as fundamental, yet ephemeral, elements in every work. More recently, however, Gordon's objects have found life as sculptures in their own right. For example, the artist's first ever public sculpture, *Blue Poppies*, eternalizes one of his paper cutouts depicting a vase with flowers in a feat of painted stainless steel and aluminum, transforming quotidian materials into a permanent monument. As one walks around the sculpture, one sees that the armatures are exposed, a testament to not only Gordon's hallmark wit, but also the significant involvement of the artist's hand within his photography practice.

Gordon's oeuvre is a labyrinth built from formalist notions of color, form, line, and composition. His photographs are comprised of disparate images that have been collapsed and recontextualized; modernist and classical references are remixed to bombastic effect, with plants and vessels repeated within the images to create spatial architecture for his imagined scenes. Exploring the theoretical traditions established by John Berger and Marshall McLuhan, Gordon challenges the false mystification of art historical titans such as Picasso and Matisse, all while celebrating the visual experience. Bringing together memento mori, portraiture, and still life, Gordon deftly synthesizes the history of image making. "It's a fiction and a truth at the same time," says Gordon, whose early *Flying Pictures* series (2001–2004) created whimsical illusions of the artist in mid-flight.

Daniel Gordon holds a BA from Bard College and an MFA from Yale School of Art. Recent solo exhibitions include: *Free Transform*, Kasmin Gallery, New York, NY; *Night Pictures*, James Fuentes, New York (2020), *Hue and Saturate*, Houston Center for Photography (2019), *Blue Room*, James Fuentes, New York (2018), *Selective Color*, M+B, Los Angeles (2017), *New Canvas*, James Fuentes, New York (2017), *Hand, Select & Invert Layer*, Bolte Lang, Zürich (2016), Switzerland; *Shadows, Patterns, Pears*, Foam Museum, Amsterdam, NL (2014); and *Screen Selections and Still Lifes*, Wallspace, New York, NY (2014). He has participated in several museum group exhibitions, including Cut! Paper Play in Contemporary Photography, J. Paul Getty Museum, Los Angeles, CA (2018), Secondhand, Pier 24, San Francisco, CA (2016) Greater New York, MoMA P.S. 1, Queens, NY (2010) New Photography Series, Museum of Modern Art, New York, NY (2009).

He is the author of *Houseplants* (Aperture 2019), *Spaces, Faces, Tables and Legs* (OSP, 2018), *Intermissions* (OSP, 2017), *Still Life with Onions and Mackerel* (OSP, 2014), *Still Lifes, Portraits, and Parts* (Mörel, 2013), *Flowers and Shadows* (Onestar

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Press, 2011) and *Flying Pictures* (powerHouse Books, 2009). Gordon's work has also been highlighted in several international publications including: *The New York Times*, *The New Yorker*, *Art Review*, *Frieze*, *Architectural Digest*, *New York Magazine*, *W Magazine*, *Art in America*, *Modern Painters*, *PHOTONEWS*, *Dazed & Confused*, *Art in America*, and *Flash Art*. His work resides in the collections of the Museum of Modern Art, New York, The Guggenheim, New York, Pier 24, San Francisco, Foam Museum, Amsterdam, and the VandenBroek Foundation, Lisse, NL.

Annie Lapin

b. Washington D.C., 1978

Lives and works in Los Angeles

Annie Lapin's paintings reside in a world of multiplicities; digital histories and analog mark making come together to form trompe l'oeil spaces that abide neither to the rules of the virtual nor to the physical. Seemingly representational and highly rendered imagery such as forests or figures merge jarringly with the abstract. Pulling from an array of art historical and cultural references, Lapin uses a chimeric vocabulary to investigate how the image of a painting comes to be; a process that occurs simultaneously in the back of the mind through memory, and in the front of the mind through the experience of seeing. The result is a destabilizing and nonhierarchical viewing space – the disorientation of the viewer and the sensation of a shifting ground give testament to the artist's interest in perception and cognition through painting material.

Annie Lapin received her Master of Fine Arts from the University of California, Los Angeles in 2007, her Post-Baccalaureate Certificate from the School of the Art Institute of Chicago in 2004, and her Bachelor of Arts degree from Yale University in 2001. Select solo exhibitions include Shulamit Nazarian, Los Angeles, CA; Miles McEnery Gallery, New York, NY; Josh Lilley, London, England; Annarumma Gallery, Naples, Italy; Weatherspoon Art Museum, Greensboro, NC; Honor Fraser, Los Angeles, CA; Yautepec Gallery, Mexico City, Mexico; and Museum of Contemporary Art, Santa Barbara, CA. Group exhibitions include the USC Fisher Museum of Art, Los Angeles, CA; Bruce Museum, Greenwich, CT; Hilger Contemporary, Vienna, Austria; Museo di Capodimonte, Naples, Italy; Sargent's Daughters, New York, NY; LA Louver, Los Angeles, CA; and the Neuberger Museum of Art, Purchase, NY.

Lapin is the recipient of the Falk Visiting Artist Award at the Weatherspoon Art Museum in Greensboro, NC and she has been awarded residencies at Anderson Ranch Art Center, Snowmass Village, CO; Grand Arts, Kansas, MO; Burren College of Art, Ballyvaughn, Ireland; and Chautauqua Institute, New York, NY. Her work has been featured in *Art in America*, *Modern Painters*, *Los Angeles Times*, *Harper's Magazine*, *Art and Antiquities*, *Artnews*, *Hyperallergic*, *Artsy*, and *New American Paintings*.

Annie Lapin's work is included in the permanent collections of the High Museum of Art, Atlanta, GA; Los Angeles County Museum of Art, Los Angeles, CA; The Carolyn Campagna Kleefeld Contemporary Art Museum at California State University, Long Beach, CA; Nerman Museum of Contemporary Art, Overland Park, KS; Orange County Museum of Art, Newport Beach, CA; Rubell Family Collection, Miami, FL; Santa Barbara Museum, Santa Barbara, CA; Weatherspoon Art Museum, Greensboro, NC; and Zabudowicz Collection, London, England.

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Charles Snowden

b. 1989, San Diego, CA

Lives and works in Barcelona, Spain and Los Angeles, CA

Working with ceramics, sculptures, and videos, Charles Snowden uses symbolically loaded information to illustrate how culture constructs the body in relation to race, gender, sexuality, age, death, and nature. While remaining tethered to the sociocultural and sociopolitical through research, the work is often a forensic endeavor, not diagnostic, nor prognostic. Re-staged rituals recall historical imagery as a vehicle for understanding identity and its meaning. The artist imagines possibilities within the relationships between the human, non-human and by extension non-living world to cultivate experiences that feel regenerative and playful, yet melancholic.

Charles Snowden (b. 1989, San Diego, CA; Lives and works in Barcelona, Spain and Los Angeles, CA) holds an MFA from the University of California, Los Angeles and a BA from Humboldt State University. Snowden's solo exhibitions include Shulamit Nazarian, Los Angeles, CA; Hill Street Country Club, Oceanside, CA; and Blue Gate Gallery, Oceanside, CA. Group exhibitions include Shulamit Nazarian, Los Angeles, CA; Swivel Gallery, New York, NY; Guerrero Gallery, Los Angeles, CA; San Diego Art Institute, CA; Millard Sheets Art Center, Pomona, CA; and Oceanside Museum of Art, Oceanside, CA. His works are in the permanent collection of the San Diego Art Institute and have been featured in *Hyperallergic*. Snowden's work will be featured in the forthcoming exhibition *Wayfinding* at the Craft Contemporary Museum in Los Angeles, CA.

Wendy White

b. 1971, Deep Rive, CT

Lives and works in New York, NY

Wendy White is best known for large-scale works that challenge pictorial space by way of sculptural additions and interventions. Using iconic branding, gestural mark-making, and materials such as denim, White continuously revisits her ongoing series, taking visual cues from contemporary advertising and twentieth-century art history to address our current social and political landscape. Blurring the lines between painting and sculpture, the machine and the hand, and the intentional and haphazard, White reasserts and recontextualizes existing signs and symbols until she takes complete control of their meaning.

Confronting the boxed-in limitations of the traditional canvas, White flattens the hierarchy of imagery in her works through the amalgamation of photographs and logos that are quintessential to American popular cultures, such as iconic sports and automotive brands. The artist's insistence in creating something "new" is similar to modifying a car or altering a readymade, with seemingly endless formal variations, design adjustments, and performance upgrades. Through this recontextualizing of her signature artistic gestures, she furthers a core objective of her work: to push against the restrictions proposed by conventional painting to present a hybrid experience.

Wendy White received her MFA from Mason Gross School of the Arts at Rutgers University and her BFA from Savannah College of Art and Design. Institutional exhibitions include *Low Pressure* at Museum Goch, Germany; *The World's Game: Fútbol and Contemporary Art* at Pérez Art Museum, Miami (2018) and LACMA, Los Angeles (2014); *Full of Peril and Weirdness: Painting as a Universalism*, M Woods, Beijing (2015); *Globe as a Palette: Contemporary Art from the Taguchi Collection*, Hokkaido Obihiro Museum of Art (2019); *The Art Show: Art of the New Millenium in Taguchi Art Collection*, The Museum of Modern Art, Gunma, Japan (2016); *Taguchi Hiroshi Art Collection* at The Museum of Fine Arts, Gifu, Japan (2015); *American Idyll* at SCAD Museum of Art, Savannah, GA (2018); *EXPEDITION* at The Brattleboro Museum and Art Center (2021); and *So Athletic*, Kunstverein Rosa-Luxemburg-Platz, Berlin (2012).

Wendy White is the recipient of the Teiger Mentorship in the Arts at Cornell University (2019), a Painting Fellowship from the New York Foundation for the Arts (2012), and a George Segal Painting Grant (2008). Her work was featured in Phaidon's anthology *Vitamin P2: New Perspectives in Painting* (2011) and has been reviewed in *The New Yorker*, *The New York Times*, *Artforum*, *Art in America*, *New York Magazine*, *The Washington Post*, *The San Francisco Chronicle*, *Artnet*, *Time Out New York*, *Modern Painters*, *ArtNews* and *BOMB Magazine*, among others.

White's work is on permanent public display at the Kranzberg Arts Foundation, St. Louis and the Le Verger Sculpture Garden in Lacoste, France. In spring 2023, White will present *Harmonic Balance*, a permanent sculpture commission for the Chelsea Piers Fitness Center Prospect Heights in Brooklyn, NY. The artist's works are in the permanent collection of Detroit Institute of the Arts; The High Museum; RISD Art Museum; Museum Goch; The Abroms-Engel Institute for the Visual Arts in Birmingham; Kranzberg Art Foundation; Saks Fifth Avenue; Taguchi Art Collection; UK Art Museum; Mercedes-Benz Stadium; Savannah College of Art & Design; UBS Art Collection; Progressive Art Collection; Jimenéz-Colón Collection; The Shinola Hotel; Tulip Collection; Rocket Mortgage Field House; Detroit Pistons Practice Facility; Southern Poverty Law Center and ARCO Foundation.