

The
SAVAGE
COLLECTION





ANA ACEVES
ANTHONY BAAB
ADAM BATEMAN
TYLER BEARD
JOHN BELL
PAUL VINCENT BERNARD
REBECCA CAMPBELL
AMELIA CARLEY
ANDRES CARRANZA
TODD CHILTON
MATTHEW CHOBERKA
EVA DAVIDOVA
JONATHAN FRIOUX
CLARE GRILL
STEFAN HAGEN
FARRAR HOOD
LEVI JACKSON
AMY JORGENSEN
ALI KAEINI

MICHAEL JOHN KELLY
LEO KRIKORIAN
LAZAROS
CHRISTOPHER LYNN
DAVID MAISEL
SCOTT MALBAURN
JACKIE MEIER
JENNY MORGAN
MOLLY MORIN
ELIZABETH NEEL
FRAN O'NEIL
MARIAH ROBERTSON
BRION NUDA ROSCH
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ELEANOR THORPE
ELIZABETH TREMANTE
BENJAMIN WEIMEYER

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ANA ACEVES

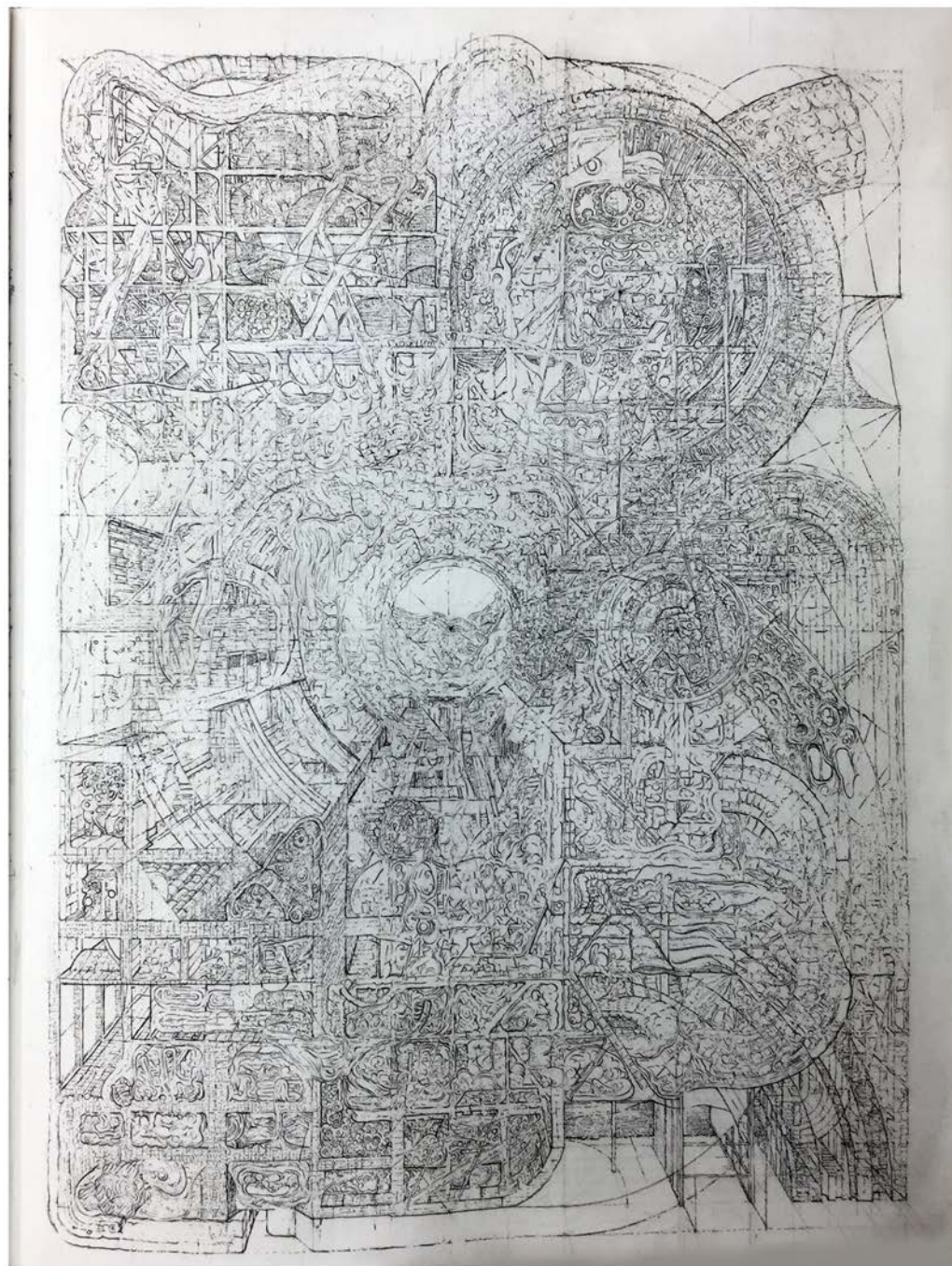
Aceves uses found photography from nature magazines and books and her own pictures as source material, then uses embroidery to intervene in the image with a hand-sewn mark that introduces the human hand into the pictorial rendering of the photograph. This process conflates the photo as image versus photo as object binary by literally penetrating the picture plane. The embroidery is a traditionally female craft that is also important to Aceves's indigenous Mexican ancestry.

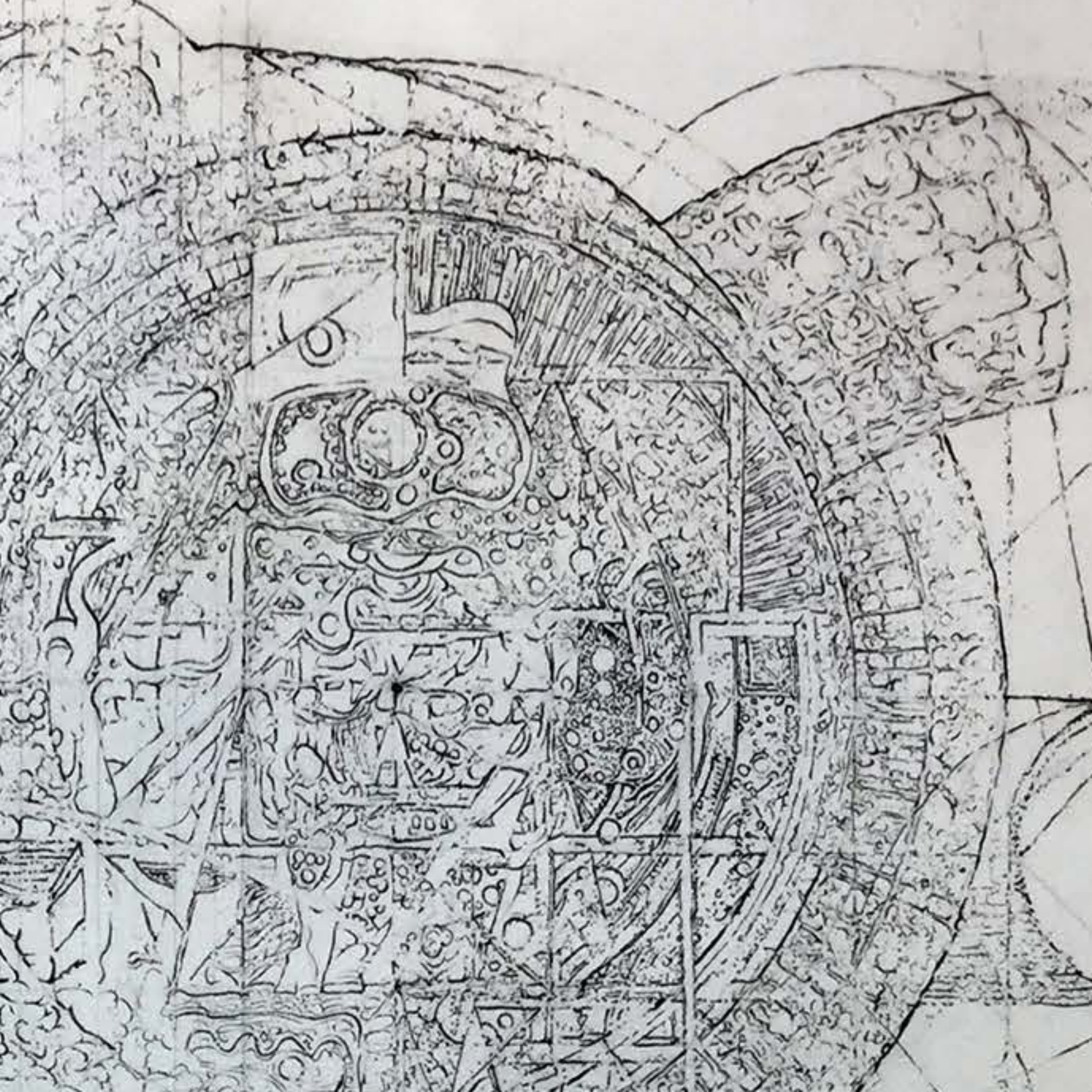




ANTHONY BAAB

Baab's sketchbook drawings are obsessive, meditative projects that take on a life of their own. Through long, repetitive hours, the artist enters a meditative zone where his hand guides his brain. The result are unconscious compositions that feel otherworldly or ancient, like relief prints from ancient tablets or heiroglyphs.

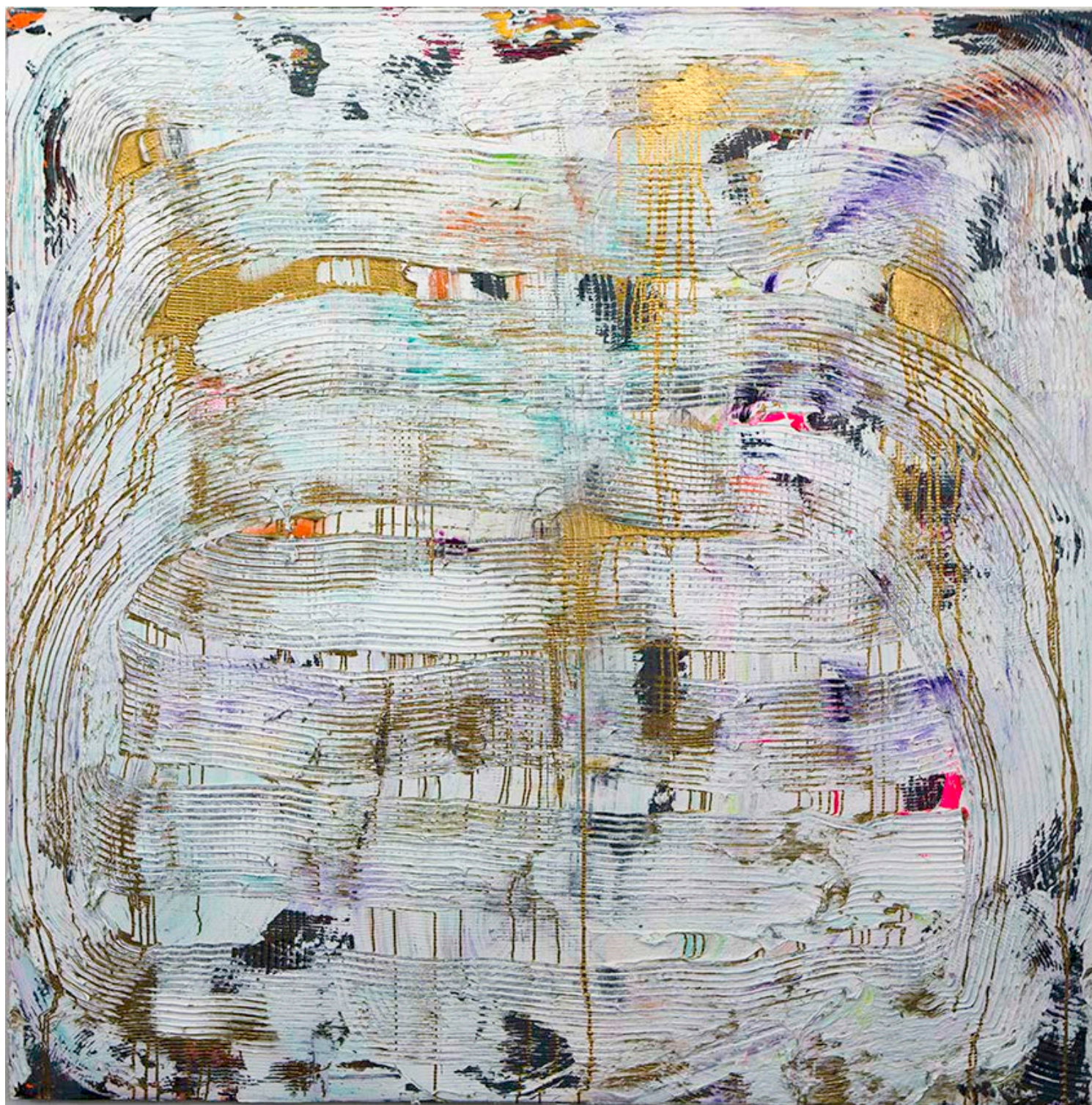






ADAM BATEMAN (1974)

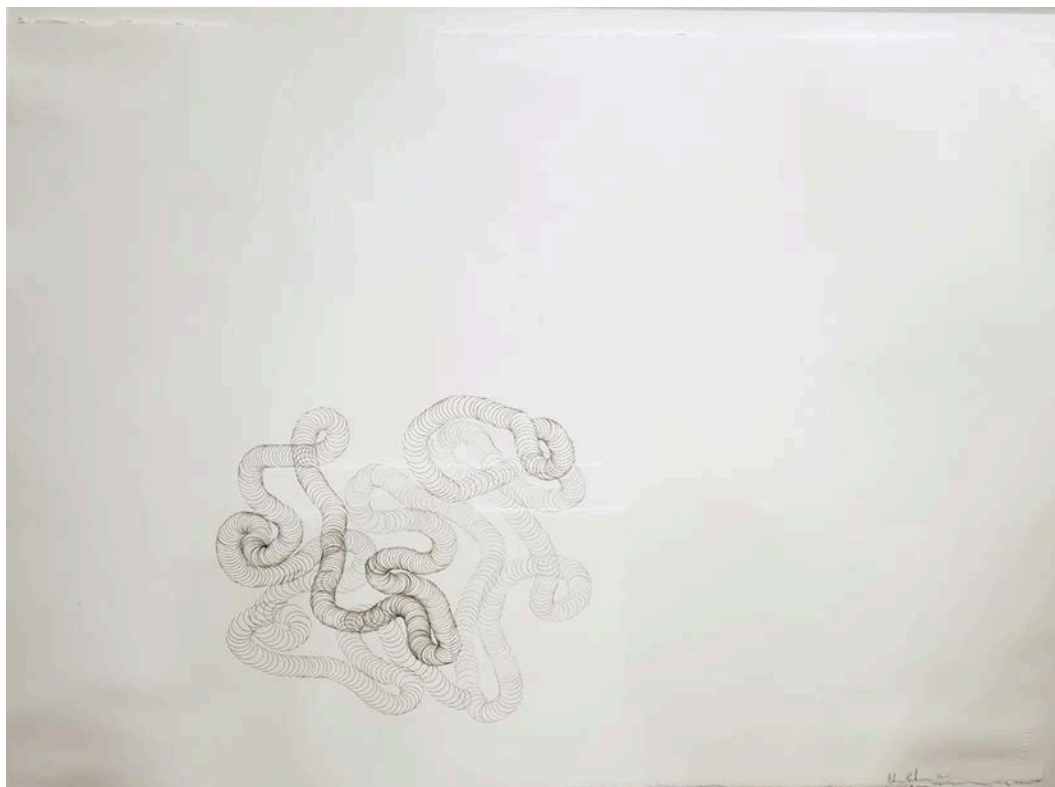
Bateman, a Joan Mitchell Fellow, explores Americans' relationship to landscape and the idea of the sublime, also borrowing from a language of abstraction. His "Fields" paintings are process-based artworks that reference the marks a farmer makes throughout the year on his field, adding and subtracting and tilling. He makes sculptures using industrial irrigation equipment. Modern in form, they are made of the very things used to transform the Western landscape to make it Pastoral, more like the New England landscapes of the first American landscape paintings. His photos replace the architecture of irrigation dams with modernist color fields.









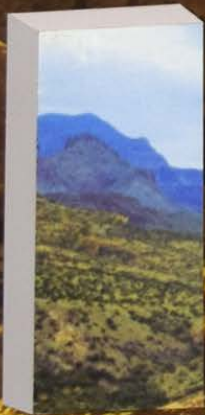




TYLER BEARD

Beard's broad practice includes painting, sculpture, and photography, but central to his practice has been using found landscape photography and combining it with sculptural forms, drawing attention to the relationship between photo-object and photo-image. It also borrows from a language of abstraction to insert a non-natural or constructed presence in combination with wilderness, in the case of these works, he does so through collage of found imagery.





JOHN BELL

Bell's practice is a look at his personal relationship to social media and the artistic struggle — especially in the context of Pop Art and Warhol's 15 minutes of fame quote. In the case of this diptic, Bell used a silkscreen process — normally used for replicating precise imagery — but in this case allowing the pigments to flow freely, outside of the constraints of the photographic source material he traditionally uses.



PAUL VINCENT BERNARD

Bernard's intaglio prints are achieved by making marks on metal plates and applying ink by hand to transfer the image to paper. His images reference nature and abstract shapes.



The rapid descent

7/17

Paul and Susan

REBECCA CAMPBELL

Campbell's practice is rooted in personal storytelling and exceptional painting skill. Through her painting, often portraits, she tells complex narratives about her family history, her life as an adolescent coming of age, and about fear about the apocalypse — her stories, being personal, are told by a female narrator and often feature women. Her models tend to be friends and family she has strong relationships with.

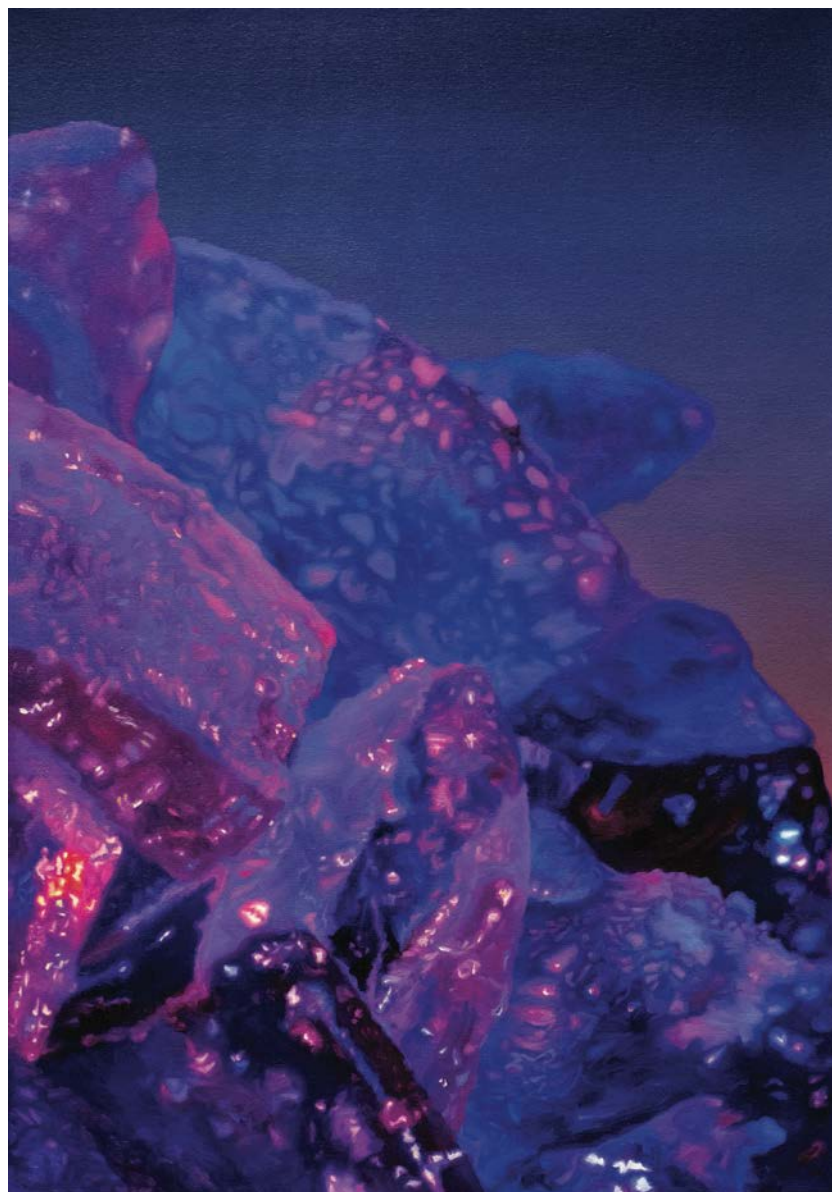






AMELIA CARLEY

Carley's paintings are macro-images of bits of glass or crystals and minerals found on the beach or in nature painted at a large scale to appear to be mountains and valleys captured at sunset.





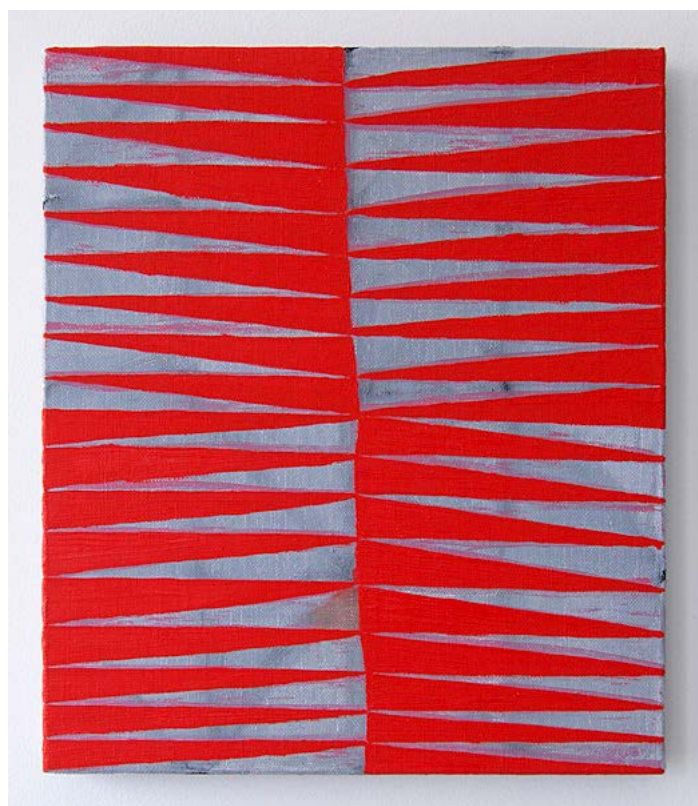
ANDRES CARRANZA

Carranza's large-scale paintings are rooted in a language of abstraction and heavily reference mid-century New York painting. He draws his references from the landscape, especially the sea. His paintings can be seen as the light reflected off of waves. The paintings can read as a small rippled area of water the size of the canvass, or can contain a whole seacape as if seen from the window of an airplane, the scale becomes ambiguous.



TODD CHILTON

Chilton has a practice of masterful use of color that intentionally re-introduces the gestural hand of the artist into hard-edge abstraction, representing a collision or reconciliation in a painters-only debate that lasted half a century in American art history.





MATTHEW CHOBERKA

Choberka's "Proposition Papers" are visual puzzles he gives himself to solve. They begin with spontaneous marks that he then tries to deal with visually, trying to resolve them. He proposes visual solutions for the problems he sets for himself.



EVA DAVIDOVA

Davidova's work is a complex investigation into architectural spaces in the form of performance, film, and virtual space. Her own body is used for scale and counterpoint to the architectural and virtual spaces that become dream-like, a sensation she amplifies with the use of post-production techniques.

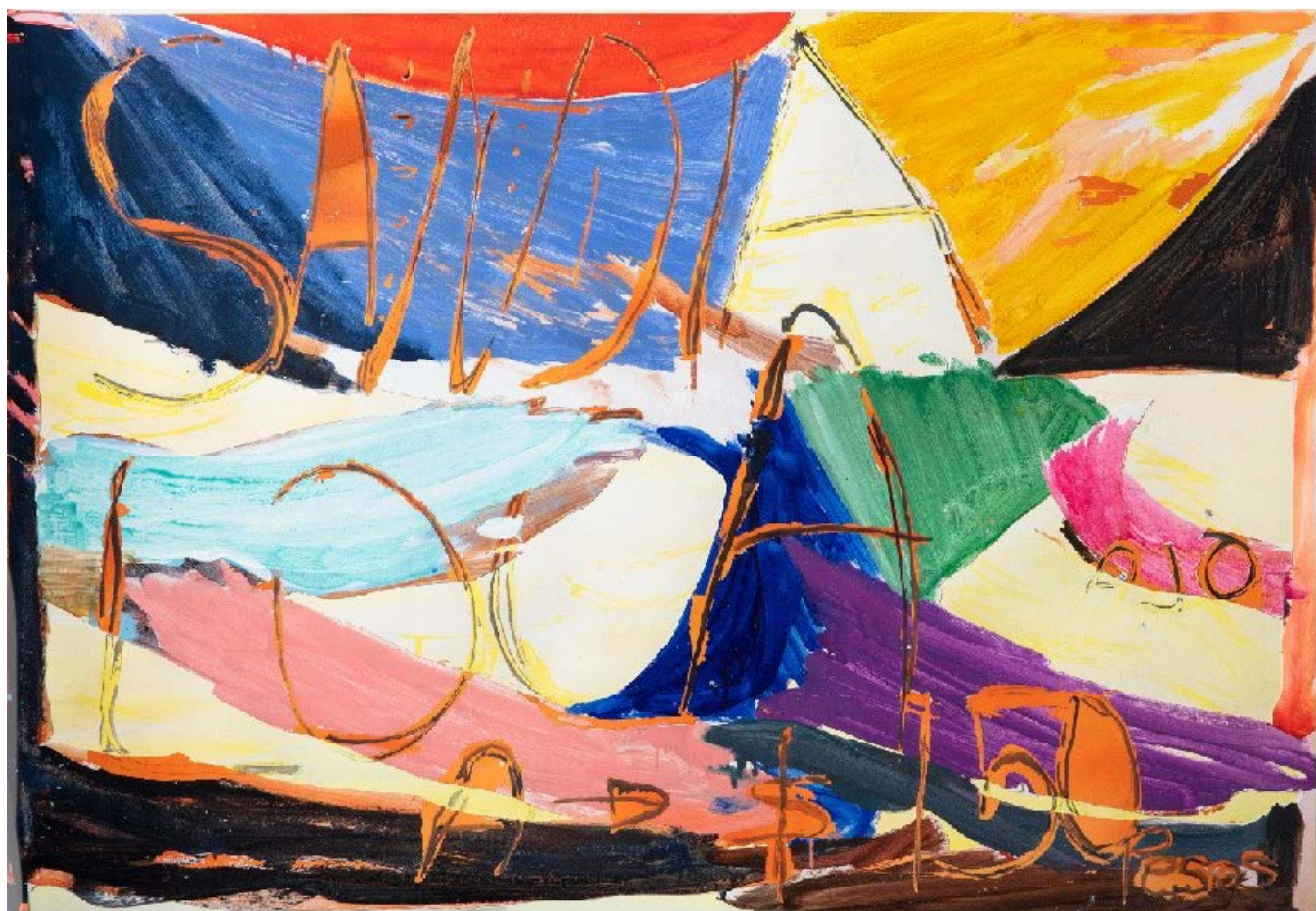




JONATHAN FRIOUX

Frioux collaborates with a Mexican street vendor named Armando Castro Hernandez to produce this series of paintings/collages. Frioux recognized a fluidity of mark-making in the signage used to sell cocos frios. Frioux commissions signs by Hernandez and then cuts them up, collages them, and paints on them to create paintings. In his other work, he references an art historical term of 'the grid' — an invisible framework abstract painters imagine to give structure to their paintings. Frioux paints the grid, warped, into the painting, integrating it into the composition as subject matter.





CLARE GRILL

Grill's work borrows from antique embroidery samplers as a point of reference for developing complex, abstract works that are a meditation on the tension between flatness and depth, composition, a rejection of 'the grid,' the edge of the canvass, and on color.

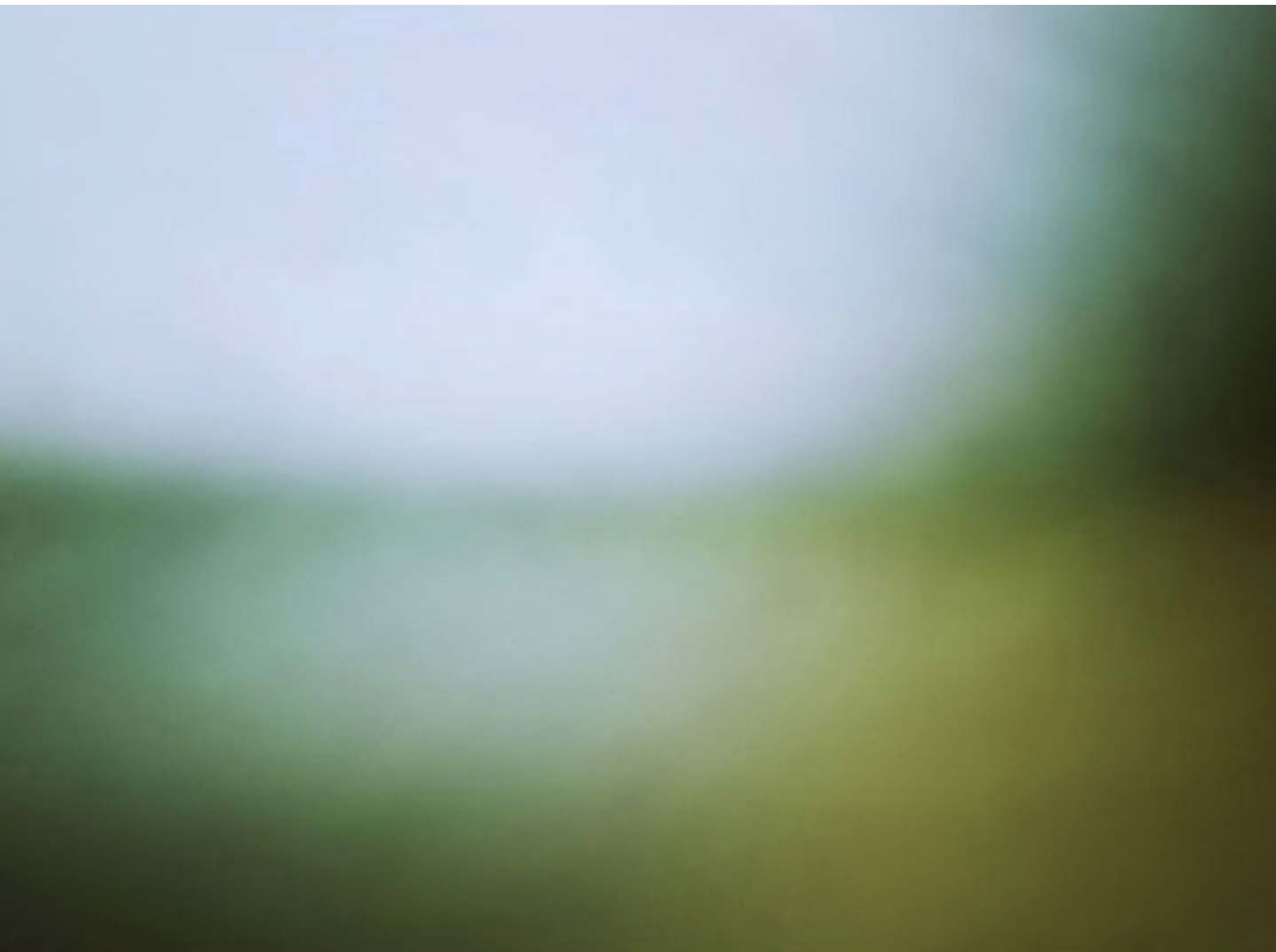


STEFAN HAGEN

Hagen uses long exposures to explore ideas about landscape. In this series, he left the aperture open while he held the camera and walked all the way around Walden Pond on the anniversary of the day Thoreau left the pond after writing his book *Walden*. With the aperture open, Hagen circumnavigated the pond each hour of the day to capture the changing light.

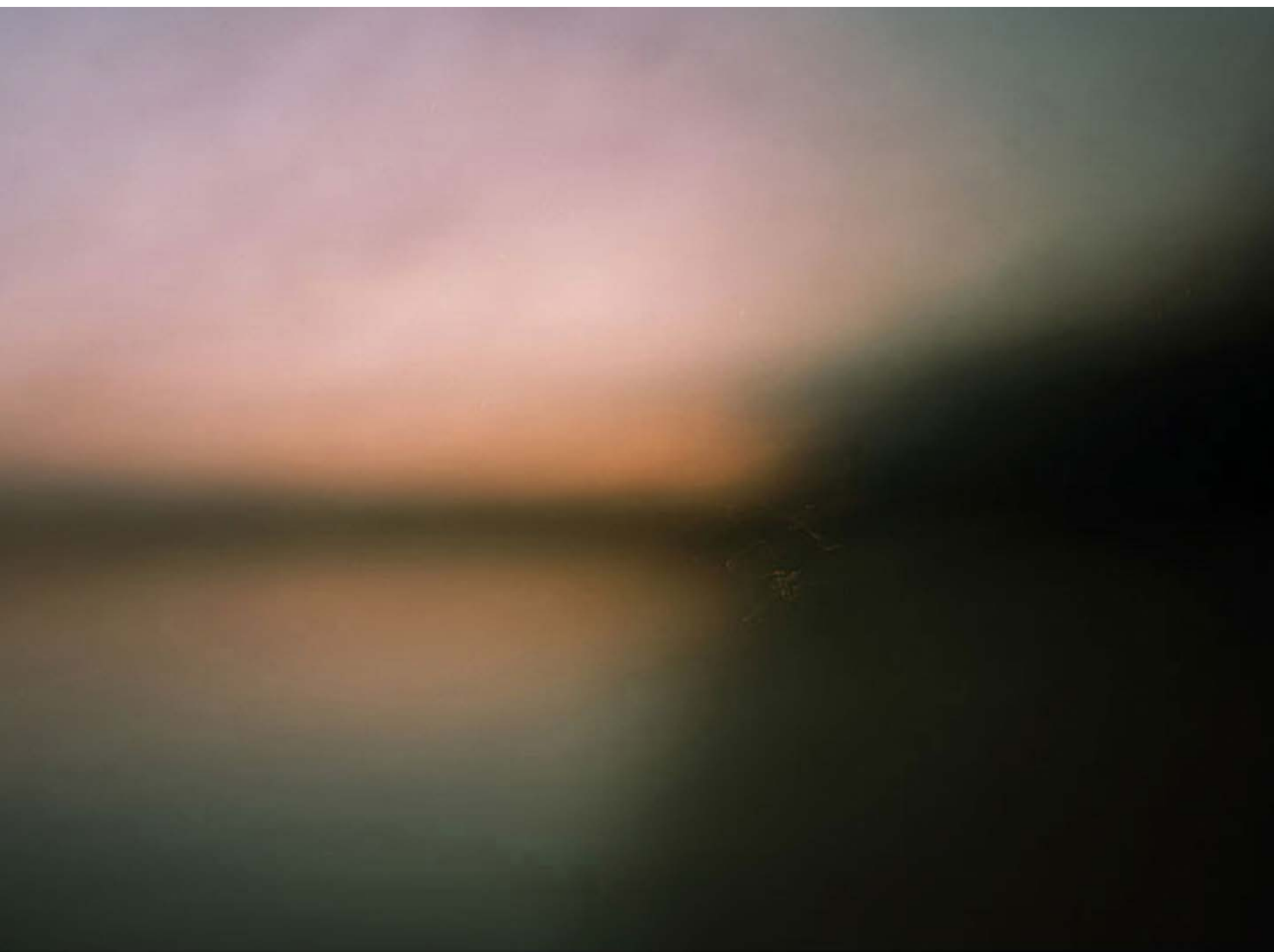












FARRAR HOOD

Very much in the tradition of the old masters, Hood uses the human figure, architecture, and furniture to create complex compositions. Her paintings appear to tell a story, but they are really highly formal exercises in color and composition using a very high level of skill at rendering her subject matter.





LEVI JACKSON

Jackson makes performative or sculptural interventions in the landscape and then documents them as a way to explore a human presence in wilderness and also to explore the compositional features of geology.





AMY JORGENSEN

In 'The Body Archive,' Jorgensen places photographic emulsion directly on her skin then commits an illegal act, large or small. The resulting images are documents of her criminal actions made by the light filtering through her clothes in real time. These documents exist in the context of forensic photography and expose the power of photography to abstract the subject matter in a way that brings into question the possibility of a photograph as an accurate document of an event.



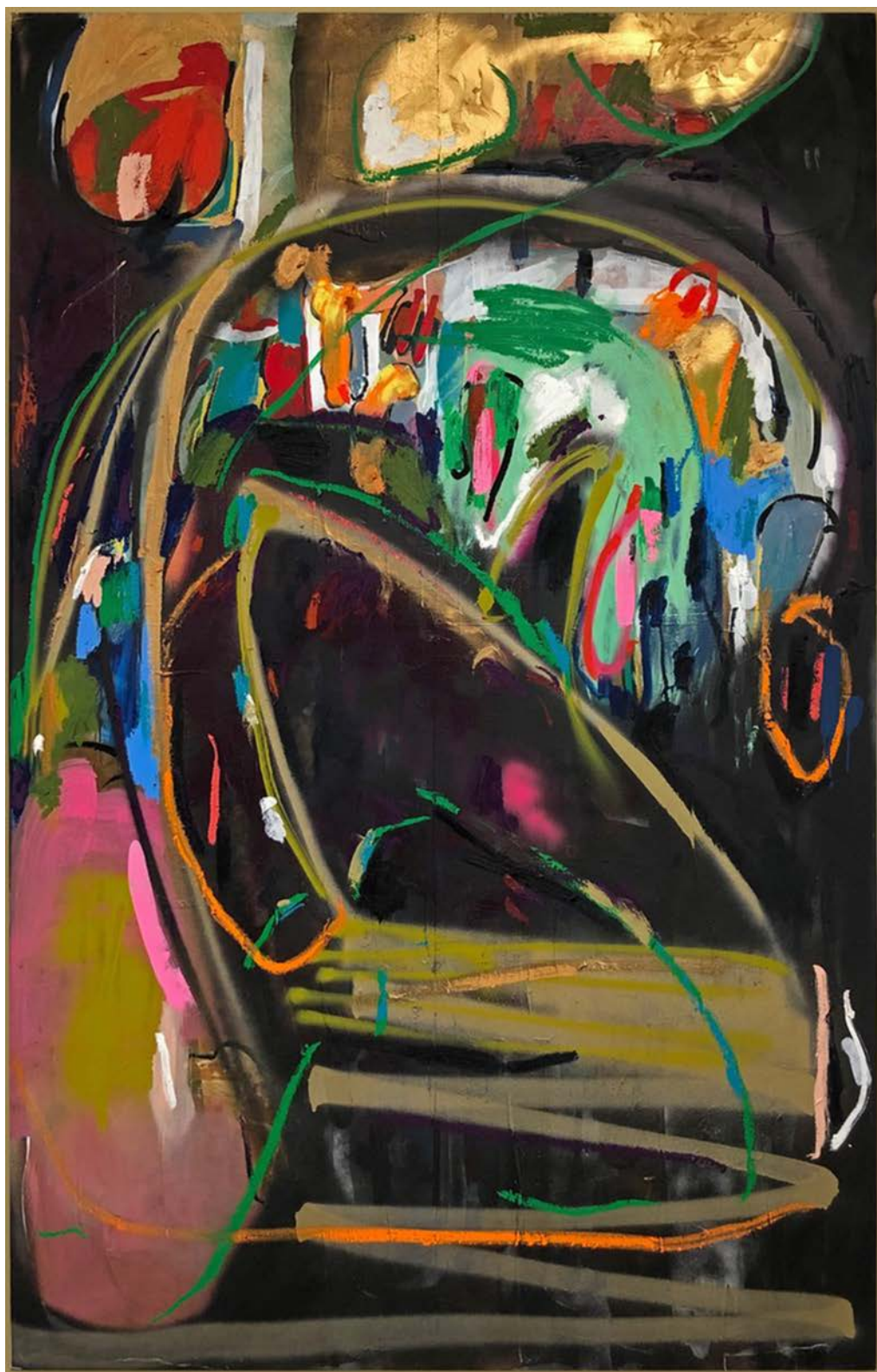
ALI KAEINI

Kaeini borrows from traditional Persian processes and imagery as a way to make sense of his own past and identity, while exploring the intersection of Western art history with the oldest tradition of art history — that of Iran.



MICHAEL JOHN KELLY

Kelly develops his imagery through digital collage. He abstracts images and combines them with other images on the computer, then prints them out, cuts them up, and rearranges them to create his compositions. In many cases, elements of collage with digitally produced imagery are intermingled with the analog paintings where he uses oil sticks, spray paint, acrylic paint, and oil paint.



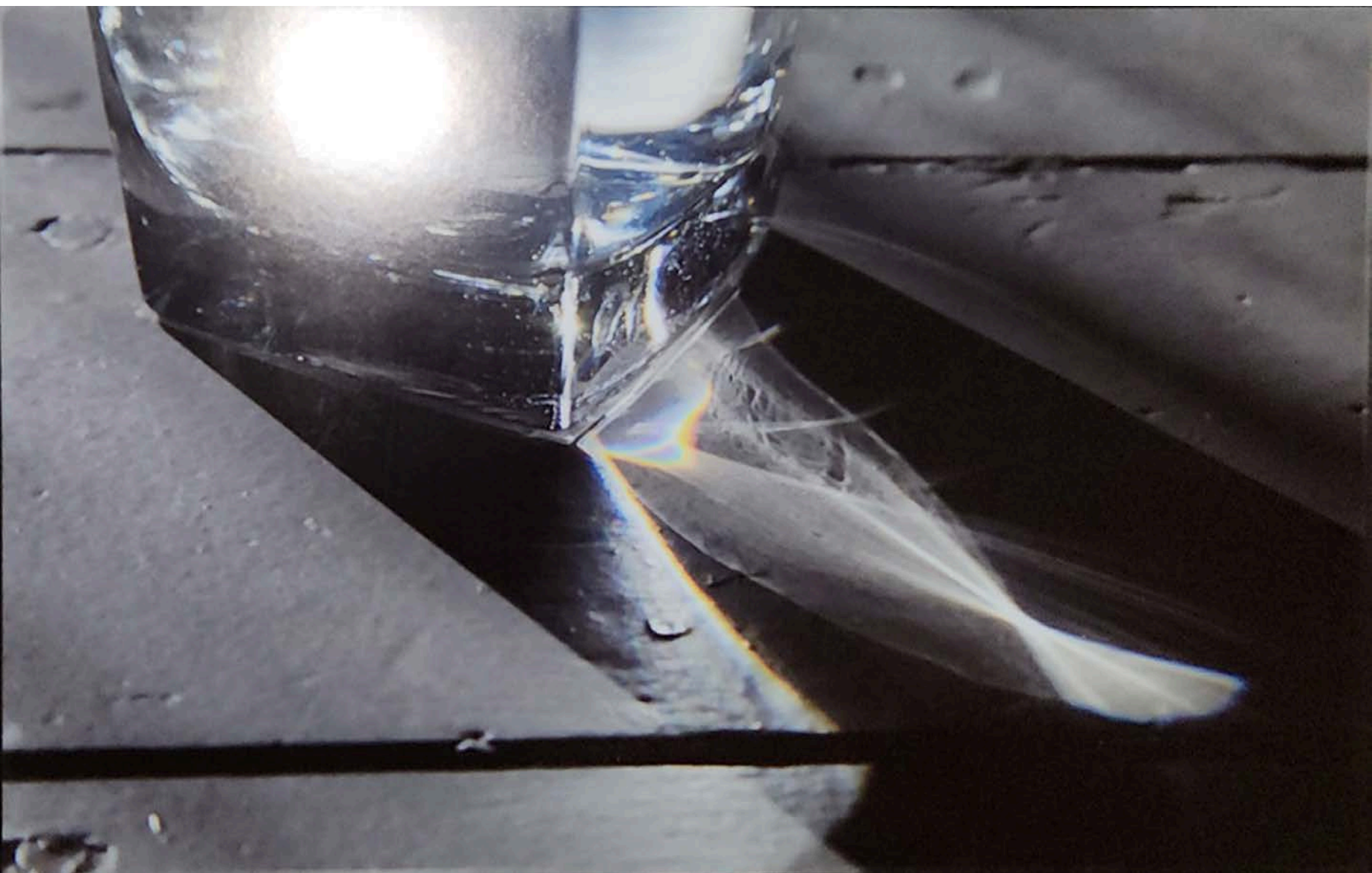
LEO KRIKORIAN

Krikorian attended Black Mountain College and is a foundational contributor to hard-edge abstraction. He was also a fundamental part of the Beat Generation in San Francisco.



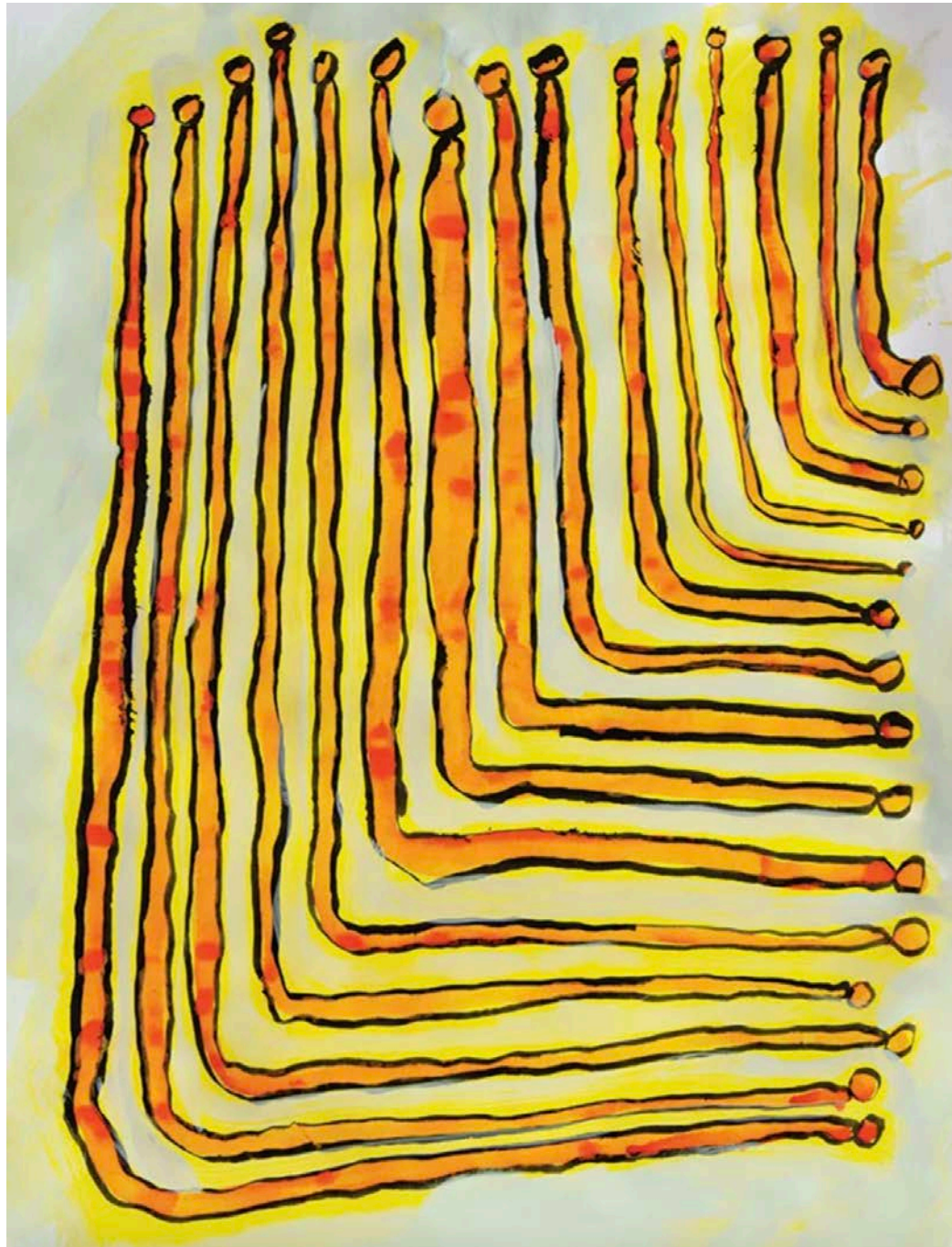
LAZAROS

Lazaros (aka L; aka Jason Metcalf) uses photography, performance, sculpture, and painting to explore the idea of imbuing an object with mystical power. From the earliest moments in art history, artists and priests were culturally interchangeable and the objects they created had cultural, spiritual, and mystical power. L examines the ways cultural objects and even naturally occurring phenomena are assigned cultural meaning.



CHRISTOPHER LYNN

Lynn draws on nature and urban planning to create imagery that represents the artist hand in a post-hard edge tradition. He draws from subway maps and spiderwebs, for example.







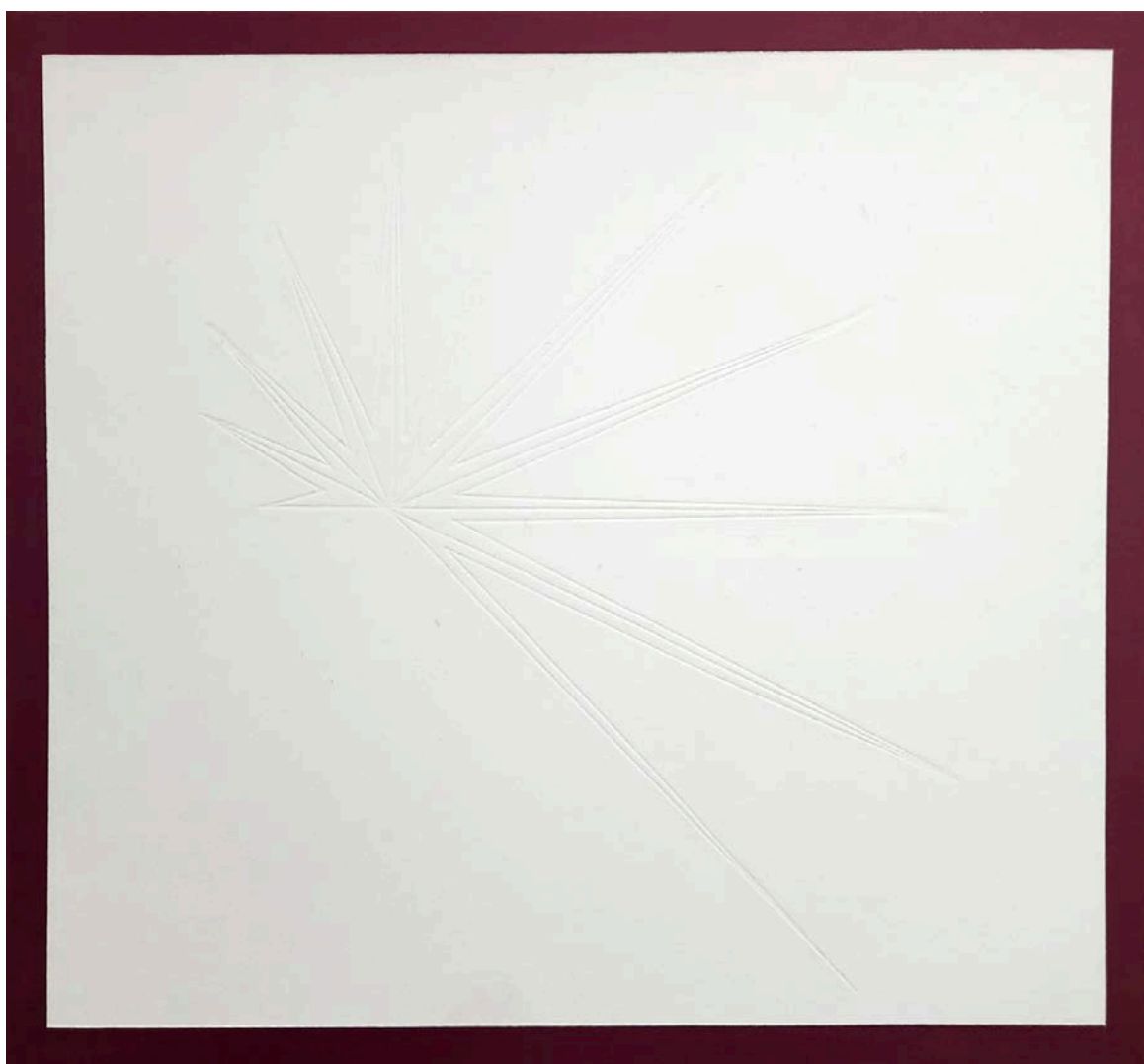
DAVID MAISEL

Maisel is among the most well-known living photographers. He is famous for his photographs of industrial landscapes like open-pit mines and settling ponds and using the power of the camera to elevate the subject matter to something of beauty.



SCOTT MALBAURN

Malbourn makes his own paints from pigments and oils to achieve his paintings completely devoid of evidence of the artist's hand. Using masking techniques, specialized brushes, and fine sand paper, he slowly builds up dozens of layers of paint to create embossings and subtle color patterns.





JACKIE MEIER

Meier is a colorist. She uses hard edge abstraction to create specific barriers between colors to influence the way the viewer sees a given color in the context of it's neighbors.

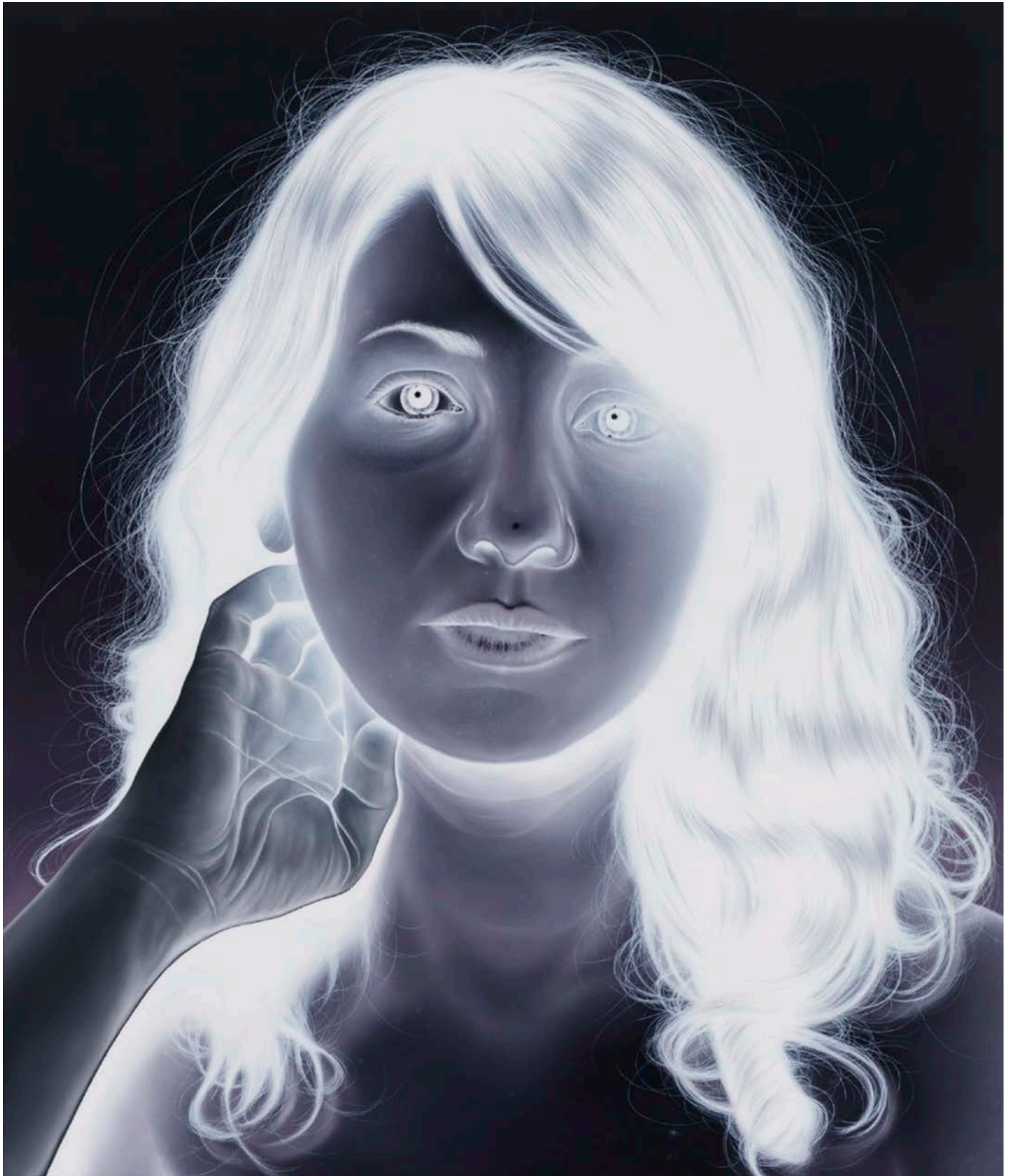






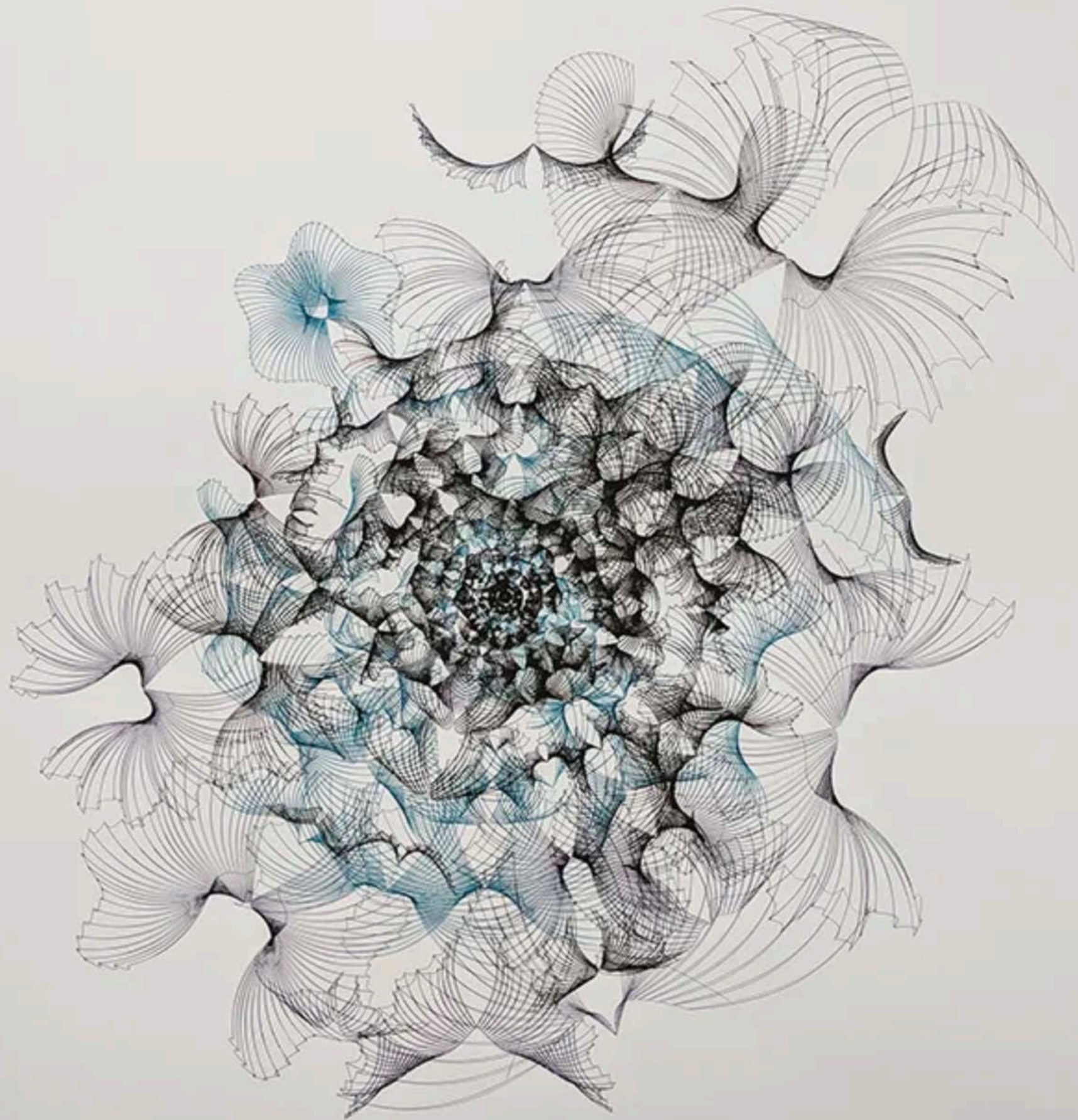
JENNY MORGAN

Morgan is an in-demand artist that has been featured in *Juxtapose* and other important culture magazines and featured as a young painter to watch. She renders paintings with photographic qualities, often blending the subject image with layers of transparencies or color to make otherworldly looking portraits, generally of friends.



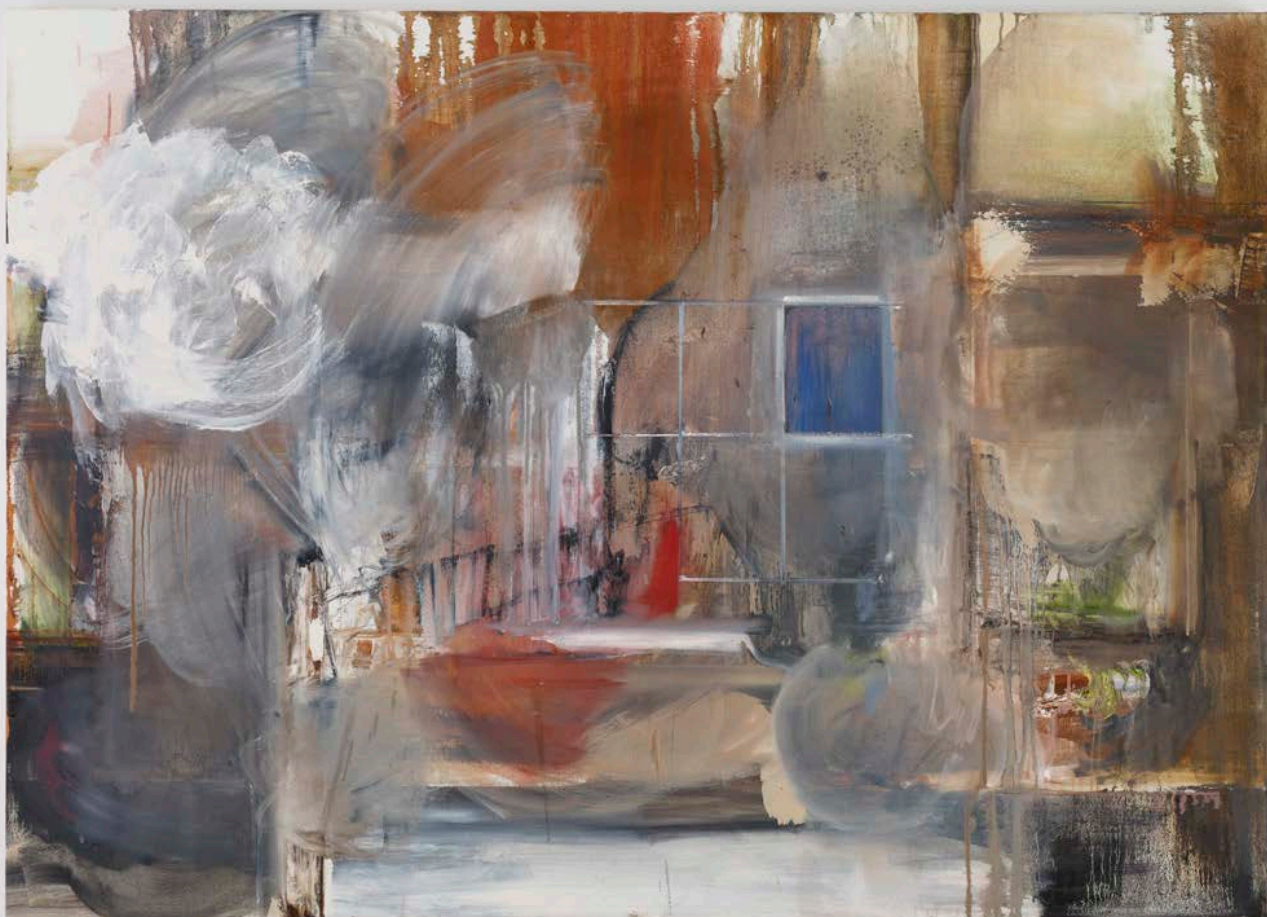
MOLLY MORIN

Morin uses digitally derived imagery that references ambiguous, organic forms that could reference butterfly wings, flower petals, or eyelashes. The forms are arranged in abstract and geometric patterns.



ELIZABETH NEEL

Neel is a highly successful abstract painter, granddaughter of Alice Neel, one of the most important historical American artists. She externalizes physical and psychological experience through paint. Formally, she creates a tension between flatness and depth with her use of transparent and opaque layering to create lyrical and poetic compositions with her sensitive color palette.





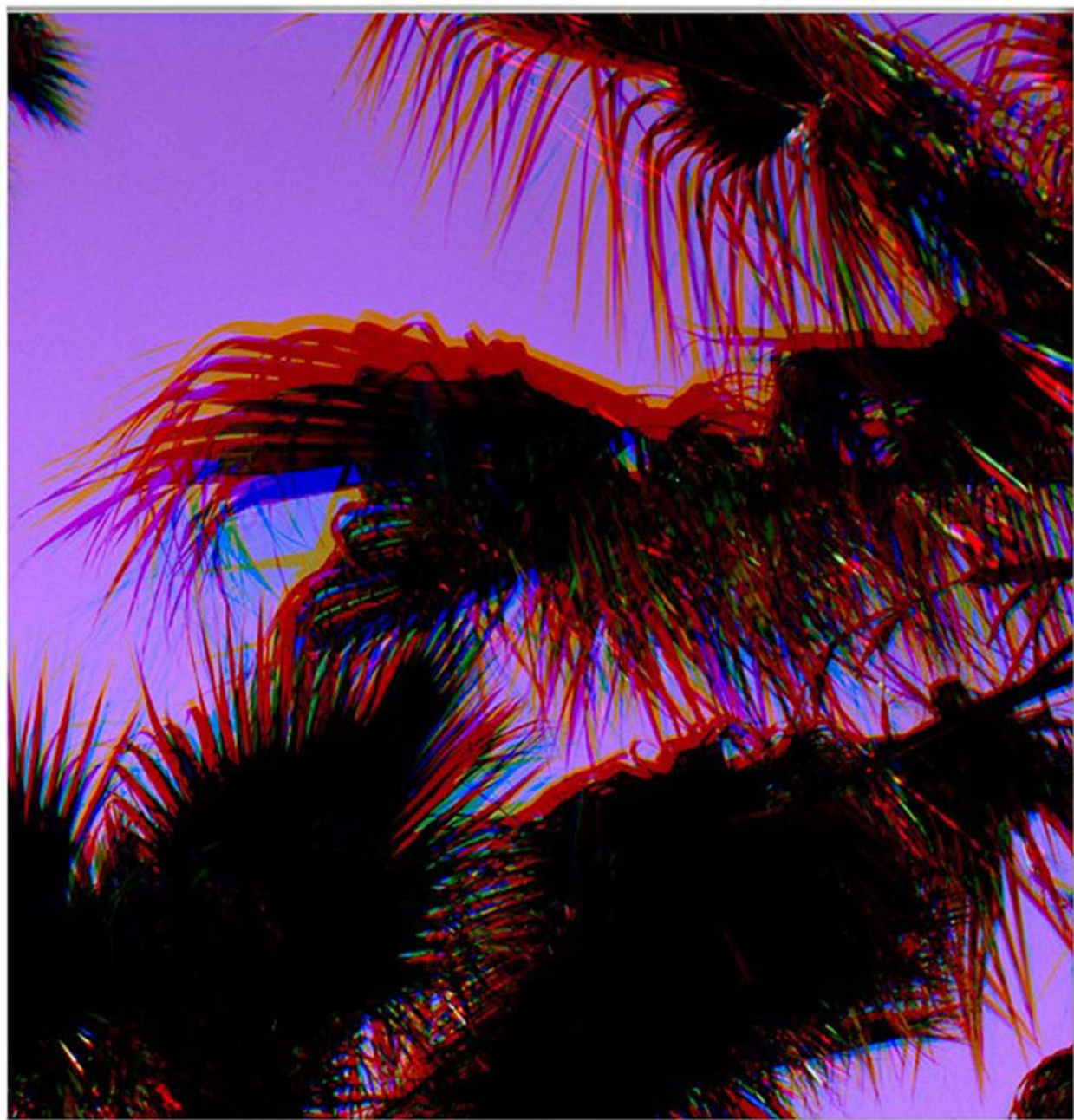
FRAN O'NEIL

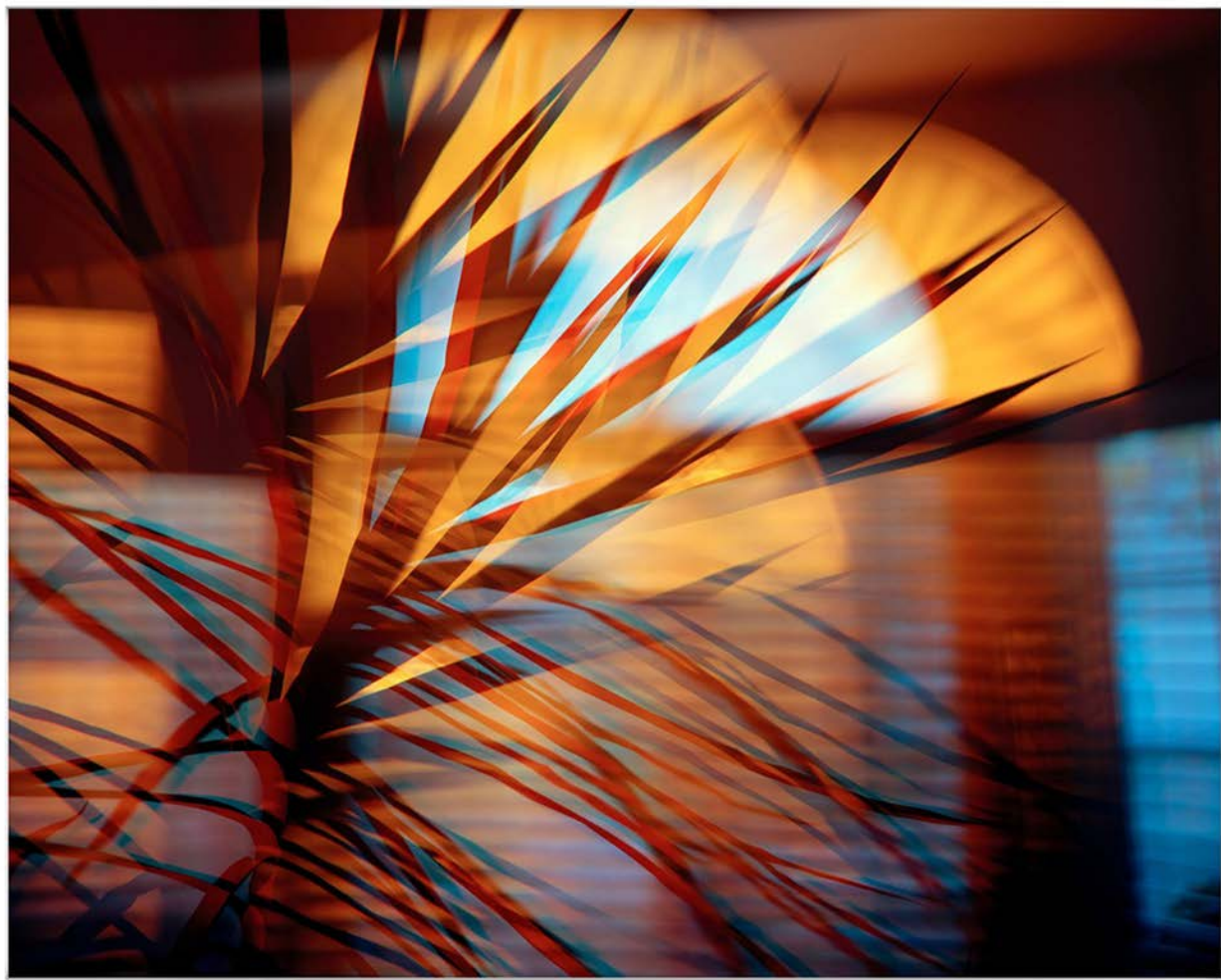
O'Neil uses her entire hand, arm, or body to make the sweeping gestural marks on her large-scale canvases. This action references Pollack's approach to mark-making, but makes it more performative and playful. Although abstract, the paintings become a record of the artist's body, and are therefore also self-portraits.

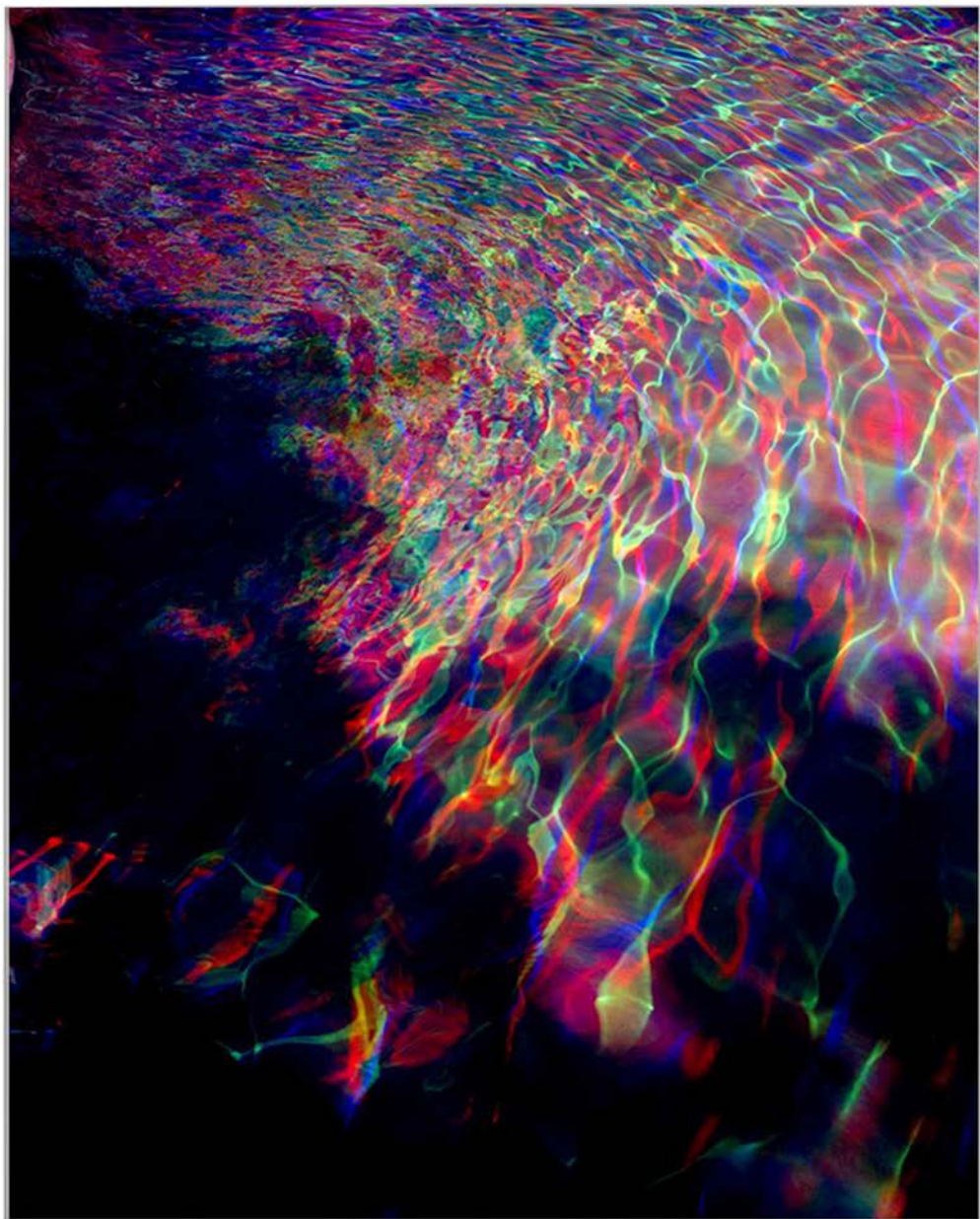


MARIAH ROBERTSON

Robertson is widely acclaimed and has exhibited her work in spaces like MoMA, and PS1 Museum. She investigates how photography can be like painting, using obsolete materials to create artworks in her darkroom that are photographs—chemicals altered and exposed by light—yet without the use of a camera. In an age of digital photography improved by algorithms, Robertson uses purely analog processes.



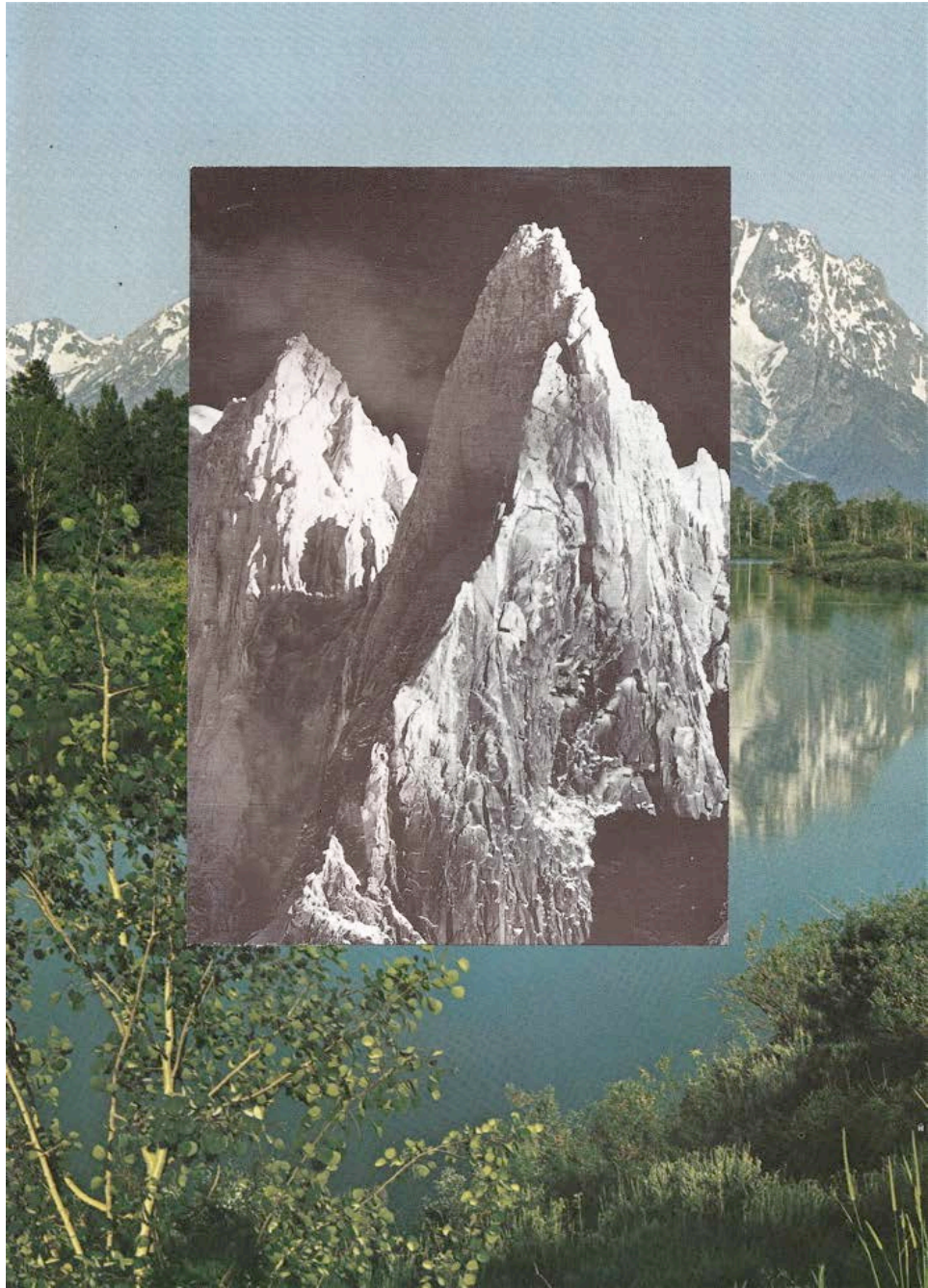


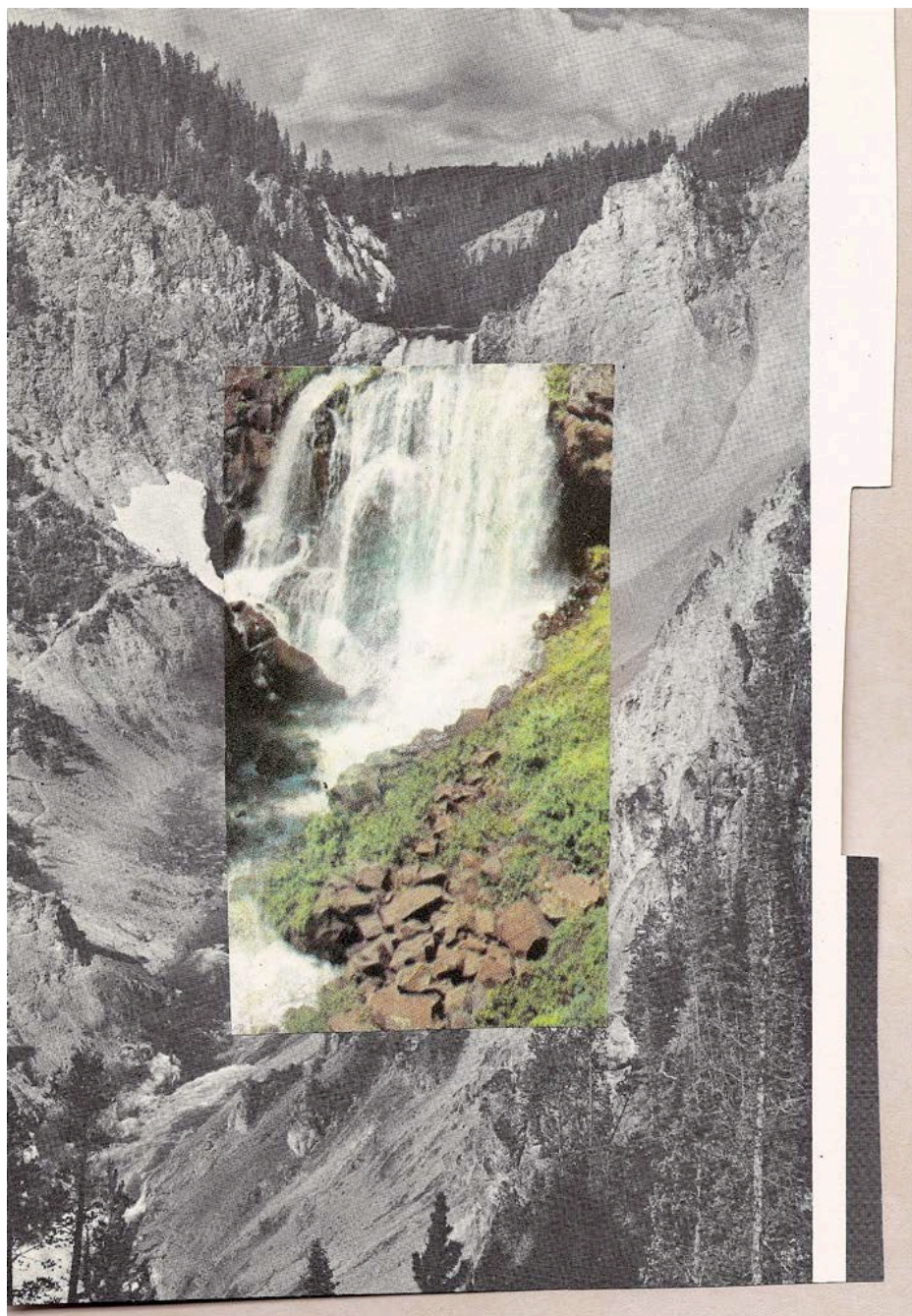


BRION NUDA ROSCH

Nuda Rosch has exhibited in SFMoMA as well as other important West Coast venues. His collages with found photography explore ideas about landscape photography and painting and our relationship to national parks and landscape generally.





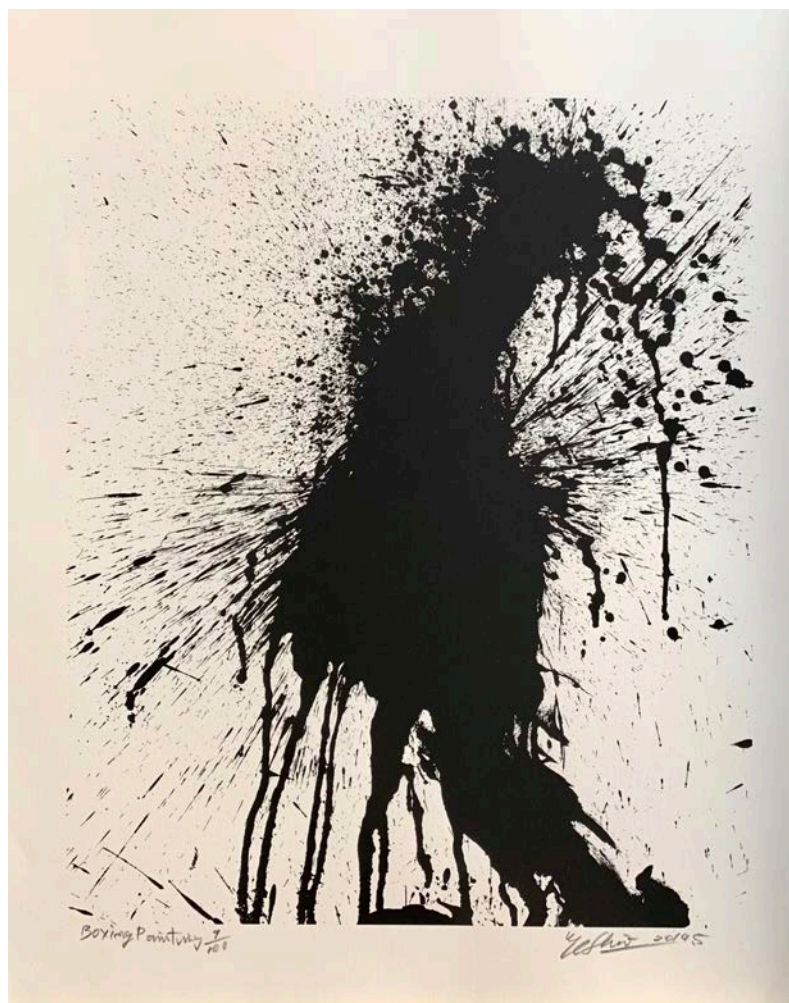




USHIO SHINOHARA

Shinohara is part of the Japanese Gutai movement—a group that includes Yoko Ono and Yayoi Kusama. He was influenced as a child by the intentional introduction of aspects of American culture to Japan following WWII. Gutai involved traditional Japanese performance, including the symbolic breaking through of the paper walls of Japanese architecture, and embraced the American culture he encountered. His art features chopper-style motorcycles, rock and roll imagery, and he is best known for his boxing paintings. Pollock's Action Paintings were the forefront of American art at the time and Shinohara was a fan of American boxing. He covered boxing gloves with paint, and made his own action paintings by punching the canvas. He is featured in an Oscar nominated documentary called Cutie and the Boxer. He has exhibited his work in places like Tate Modern and the Metropolitan Museum of Art.





JOHN SPROUL

Sproul's paintings are etherial and ambiguous in both implied narrative and in their style. He uses heavily textured paint to create an effect of cracking and decay. His figures seem lost in a fog, searching for one another, interacting in mysterious ways.





ELEANOR THORP

Thorp makes large-scale, highly-detailed renderings of rock faces, sometimes macro in nature, and sometimes to scale. The images she chooses contain features that read like the faces of humans or animals or contain references to bodies. She renders her images using pastels—ordinarily considered low-quality or kitsch artmaking materials, but through her skill and the scale of them, she elevates them to be meaningful and beautiful.

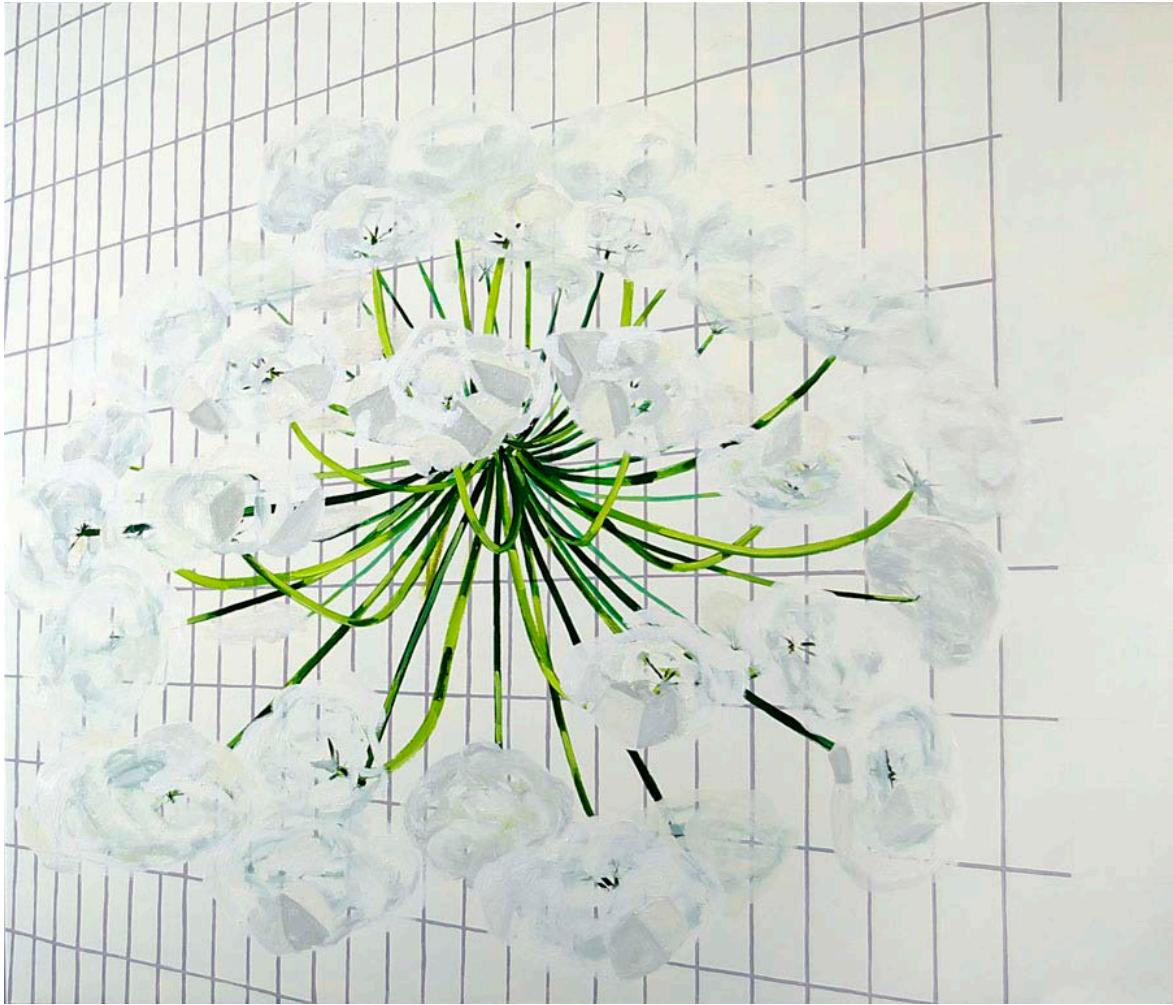




ELIZABETH TREMANTE

Tremante's landscapes seek to invert the traditional surveyor's view compositions. In traditional landscape painting, the view is usually from a prominence above the featured landscape that allows for a broad vista. In her case, she chooses to portray an intimate and more immersive relationship to the landscape—more gatherer than hunter. “Hogweed” depicts a flowering weed stuck in a fence and “Cherry Blossoms in a Snowstorm” surrounds the viewer in a rare spring event.





BENJAMIN WEIMEYER

Weimeyer is formally trained as a painter, but his main practice is as a large-scale muralist and street artist. His particular painting vernacular is therefore informed by both traditions.



6' 6 3/4" (4.5)

AKAN

BON 6' 4 1/4"

ANA ACEVES	n/a
ANTHONY BAAB	www.anthonybaab.com
ADAM BATEMAN	www.adambateman.com
TYLER BEARD	www.tylerbeard.net
JOHN BELL	www.artistjohnbell.com
PAUL VINCENT BERNARD	www.paulvincentbernard.com/home.html
REBECCA CAMPBELL	www.rebeccacampbell.net
AMELIA CARLEY	www.ameliacarley.com
ANDRES CARRANZA	www.mitrakhorasheh.com/andres-carranza-territorial-marking
TODD CHILTON	www.toddchilton.com
MATTHEW CHOBERKA	www.choberka.art
EVA DAVIDOVA	www.evadavidova.com
JONATHAN FRIOUX	insta: @jonathanfrioux
CLARE GRILL	www.claregrill.com
STEFAN HAGEN	www.stefanhagenphotography.com
FARRAR HOOD	www.farrarhc.com
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AMY JORGENSEN	www.amyjorgensen.com
ALI KAEINI	www.alikaeini.com
MICHAEL JOHN KELLY	www.gavlakgallery.com/artists/michael-john-kelly
LEO KRIKORIAN	www.thejohnsoncollection.org/leo-krikorian
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DAVID MAISEL	www.davidmaisel.com
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JACKIE MEIER	www.jackiemeier.com
JENNY MORGAN	www.jennymorganart.com
MOLLY MORIN	www.mollymorin.com
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JOHN SPROUL	www.johnsproul.com
ELEANOR THORPE	www.eleanormahin.com
ELIZABETH TREMANTE	www.elizabethtremante.com
BENJAMIN WEIMEYER	insta: @benjamin_weimeyer_arts





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