

Truthiness: Photography as Sculpture explores how a new generation of artists in California are using photographic prints as the basic medium in the creation of sculptural works, in an effort to expand the use of the media and to examine the nature of the photographic image. Through these works, the artists shake the foundations of the photograph's traditional function as a reliable record of a visual perception. The exhibition follows in the footsteps of earlier generations of artists working in California who, in the 1960's through the late 1980s, began to use the photograph in radically new art contexts, such as John Baldessari, Wallace Berman, Robert Heinecken, Susan Rankaitis, Edward Ruscha, Ilene Segalove, and Alexis Smith. Artists in the exhibition include Elizabeth Bryant, Todd Gray, Katie Grinnan, Brandon Lattu, Srdjan Loncar, Dana Maiden, Tom McGovern, David Meanix, Gina Osterloh, Anthony Pearson, Carter Potter, Christopher Taggart, Mary Younakof, Amir Zaki and Bari Ziperstein.

STALLINGS

TRUTHINESS: PHOTOGRAPHY AS SCULPTURE

UCRARTSblock

TRUTHINESS
PHOTOGRAPHY
AS SCULPTURE

UCR
ARTSblock

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Truthiness: Photography as Sculpture, on
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PHOTOGRAPHY AS SCULPTURE

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MAIDEN AMIR ZAKI THOM
AS MCGOVERN CHRISTOP
HER TAGGART ANTHONY
PEARSON BARI ZIPERSTEIN
MARY YOUNAKOF SRDJAN
LONCAR KATIE GRINNAN

Truthiness: Photography as Sculpture explores a new generation of artists in California who are using photographic prints as the basic medium for the creation of sculptural works. Their efforts expand the use of the media and examine the nature of the photographic image. As they manipulate and cut-up photographs, their work becomes less about the picture and more about its nature as a medium. Through these works, the artists question the photograph's traditional function as a reliable record of a visual perception, hence the title's incorporation of one of Steve Colbert's infamous new vocabulary terms for the present day, "truthiness."

The exhibition follows in the path of an earlier generation of artists working in California who, in the 1960's through the late 1970s, began to use the photograph in radically new art contexts. Some of these artists include John Baldessari, Wallace Berman, Robert Heinecken, Susan Rankaitis, Edward Ruscha, Ilene Segalove, and Alexis Smith, among others.

Truthiness also follows in the steps of past exhibitions at UCR/CMP that have explored the boundaries between photography and a sculptural sensibility. Some of these exhibitions include *Proof: Los Angeles Art and the Photograph, 1960-1980* (1992)

organized by former UCR/CMP director Charles Desmarais for Laguna Art Museum, and exhibitions I have curated including *Adam Baer: Displaced Perspectives* (2001), and *Mel Edelman: Things Undone* (2002). Additionally, *Truthiness* curator, Tyler Stallings, has organized several exhibitions in the past that have looked at photography in an expansive manner. They include *em/bedded: a multimedia installation* by Alan Sondheim with Leslie Thornton (2006), *Conceptual Photography from the Collection* (2002), *Simon Leung: Surf Vietnam* (1998), and *Desmotherismo: Ruben Ortiz Torres, A Survey* (1998).

Although the exhibition is presented at UCR/California Museum of Photography, it has been curated by the director of UCR Sweeney Art Gallery. It is this kind of cross-fertilization between independent venues that UCR ARTSblock hopes to inspire. I look forward to a third sibling opening in early 2010, the Barbara and Art Culver Center of the Arts.

The staff at UCR ARTSblock has done a remarkable job working on this book and the exhibition that it accompanies. Sweeney Art Gallery organized a complex and all-encompassing exhibition. Lisa Tucker, UCR/CMP assistant curator of exhibitions, wore several hats acting as the registrar, public relations officer, and the designer for this wonderful catalog.

Dr. Shane Shukis, Sweeney assistant director, created a marketing plan that has brought even more attention to ARTSblock. Jason Chakravarty, exhibition designer, has very ably handled the works in the exhibition and contributed to an excellent installation. Georg Burwick, director of digital media, has created a superb website for the exhibition. Emily Papavero, ARTSblock administrative director, has organized several associated events that help to expand its reach.

Finally, I would like to thank BANK gallery in Los Angeles for their support, and the continued support of Stephen Cullenberg, Dean of UC Riverside's College of Humanities, Arts, and Social Sciences.

Jonathan Green
Executive Director
UCR ARTSblock





Truthiness: Photography as Sculpture follows in the footsteps of earlier generations of artists working in California who, in the 1960's through the 80s, used the photograph in radically new ways.

They include artists such as Eleanor Antin, John Baldessari, Wallace Berman, Darryl Curran, John Divola, Robert Heinecken, Bruce Nauman, Susan Rankaitis, Edward Ruscha, Ilene Segalove, and Alexis Smith, among others. Beyond California during this time period, the list would include Dennis Adams, Bernd and Hilla Becher, Alfredo Jaar, Richard Long, Gordon Matta-Clark, Fischli and Weiss, Joseph Kosuth, the Starn Twins, and many others.

These artists and the ones in *Truthiness* explore the interwoven relationships between the recorded

image in a photograph, the artifice of its manipulation, the performance of the photographer, and the sculptural nature of the final object. By emphasizing the materiality of the photograph, the artists show us in a nearly literal fashion how our perceptions are structured in large part by a world saturated with images.

In *Art and Photography* David Company writes, “In the mid 1960s many artists were looking to expand their horizons to engage with the rapidly changing world and its representations. It was in the photographic that they glimpsed the means to do it. Every significant moment in art since the 1960s has asked, implicitly or explicitly: ‘What is the relation of art to everyday life?’ And so often that question has taken photographic form. Why? Because it is an everyday medium. The photographic has achieved its greatest significance for art in its adaptability.”¹

The artists in *Truthiness* share the common idea that they are not photographers, but artists who use photography. This is a concept that has evolved from artists treating the camera as an extension of the eye in the 1920s and 30s; then away from an emphasis on formal and technical issues such as surface, volume, tonality, and the perfect shot as emphasized in the 1940s and 50s. Today, the photographic image is a vital feature in most contemporary art. This is the case whether it is an actual print, inspiration for or incorporation into a painting, or, as in the case of *Truthiness*, an approach to the third-dimension.

In essence, making the familiar two-dimensionality of a photograph three-dimensional brings attention even more so to the technology behind the making of such images. This is perhaps why the scale of several of the works in *Truthiness* is quite large. Or, the reason could be more mundane, such as the artists having easy access to high-resolution digital printers. They can afford to experiment, both literally and conceptually. It is the same

story for artists when any new technology becomes available and affordable. Consider the innovations that occurred with the introduction of portable video equipment in the 1970s, desktop video editing in the 1990s, and web authoring applications in the 2000s.

There has been an ongoing dialog between photography and sculpture throughout the twentieth and twenty-first centuries. In a 2005 *Artforum* article, writer Mark Godfrey surveys a slate of younger international artists who are exploring the relationship to photography and sculpture. It functions as an update on the 1998 anthology *Sculpture and Photography: Envisioning the Third Dimension*, edited by Geraldine Johnson.²

Both Godfrey and Johnson describe how many twentieth-century sculptors have worked in dialog with photographs. Sometimes they aide in the formulation of the sculpture, other times photographs becomes both documents and work in of themselves. In Johnson's 1998 book, she cites artists such as Auguste Rodin, Constantin Brancusi, David Smith, Joseph Beuys, Eva Hesse, Robert Mapplethorpe, Richard Serra, and Jeff Wall. Seven years later, Godfrey cites artists from the 1990s onward as wide-ranging as Simon Starling, Shirley Tse, Armando Andrade Tudela, and Damian Ortega. He writes that in contrast to the use of photography by artists from the 1960s and 70s, such as Douglas Huebler, his list of artists

...are not replacing the laborious activity of fabrication with a hastier form of marking and documenting, or moving from objects and matter to social space. Nor should a consideration of their practices imply a progressive development from sculpture to photography: They all continue to make and show actual objects. And unlike [Robert Smithson], they aren't exactly interested

in the way experience is mediated by photography and text per se—a condition that is now taken for granted from the start. Instead, photography and sculpture have entered a more complex phase of their relationship, folding over each other, reversing positions, flipping back and forth, the one becoming the other.³

Other reference points in the past 100 years include Eugène Atget (1857-1927), who photographed statues in Paris with an aestheticized point of view; German Karl Blossfeldt's (1865-1932) photographs of plants that represented them as sculpture-like objects, functioning both as taxonomy and as decorative inspirations; the photomontages of László Moholy-Nagy (1895-1946) and El Lissitzky (1890-1941); and Surrealist artists' fascination with extreme close-ups and other cropping techniques for transforming the everyday into the unreal, as in the collaboration between Brassai and Salvador Dalí with their *Sculptures Involontaires* (1933). After World War II, Walker Evans (1903-1975) created a series based on tools, also re-imagining them as sculptural objects; Joseph Cornell (1903-1972) incorporated photographs and found objects into small boxes; in the 1960s and 70s artists incorporated performance, video, and Conceptual practices in which photographs of associated objects and events became both evidence and artwork.

Since the 1980s, many artists ranging from James Casebere, Sandy Skoglund, Gregory Crewdson, and Thomas Demand have used tabletop and room-size tableaux that they then photographed.⁴ Though some of the artists in *Truthiness* do touch upon this method, the majority of the work is relegated to actual three-dimensional sculptures that utilize photo-based media in their construction.

Many of the works in *Truthiness* incorporate collage, bricolage and fragmentation. Artists have utilized these techniques since the early twentieth century, especially those associated with Cubism, Dada, Surrealism, and Pop Art. In most all of these cases, the artists linked with these historical avant-garde movements were coming to terms with the rise of a mass, consumer culture. Additionally, they worked with fragmented images in order to present multiple viewpoints of their subjects in order to suggest a larger context for interpretation. They emphasized that the surface world was not what it seemed at first glance. It was an attitude encouraged by their recognition that it was unquestioning attitudes associated with reason, science, and industrialization that led, in part, to the traumas of two world wars.

This sentiment is alive and well today. In his survey of installation art since the 1960s, *Installation Art in the New Millennium: The Empire of the Senses*, Nicolas De Oliveira writes about an interweaving of time and narrative as a response to society's swift alterations and the bombardment of information. Characteristics of such art include emphasizing a de-centered starting point for a viewer, encouragement of interactivity, and the creation of immersive, room-size environments. He writes that "In a rapidly changing world, time and memory are key concerns for contemporary artists. Though borrowing from existing methodologies, Installation [sic] artists prefer to construct their own spaces of memory."⁵

In addition to expanding the boundaries of what is considered art in regard to the idea of form, avant-garde artists since the late 1960s, have focused their subject matter on questions of sexuality, gender, identity, information, and authenticity, among other topics dealing with representation. The use of photography by artists has been at the heart of much of this exploration. As curator Klaus Kertess has noted:

The involvement of Rauschenberg, Claes Oldenburg, Alan Kaprow, and others in real-time, brilliantly nonsensical "happenings" in the mid-1960s, together with the often related, ordinary-movement-based choreographies of such artists as Yvonne Rainer and Trisha Brown, and the subsequent emphasis on process and dematerialization of the art object in the late 1960s, as well as the introduction of more portable video cameras, all introduced a new performative aspect into art, and gave the camera, as witness, an indispensable role.⁶

The early work of the California-based artists from the 1960s and 70s has been recognized in many exhibitions ranging from the Museum of Modern Art's *Photography into Sculpture* in 1970 to *Proof: Los Angeles Art and the Photograph, 1960-1980* in 1992, which was organized by a former UCR/California Museum of Photography director, Charles Desmarais, to *The Last Picture Show: Artists Using Photography, 1960-1982*, organized by the Walker Art Center in 2003. It would seem that there is an evaluation of California's role in experimental photography every five to ten years.

In his catalog essay Desmarais wrote on the artists from this formative time period as sharing an "attitude toward photography as plastic and anti-documentary was a new phenomenon." He also discusses MoMA's show and the California influence, writing, "As [Peter] Bunnell [the exhibition's curator] pointed out in the exhibition wall label, the majority of the twenty-three American and Canadian artists included were from the West Coast...

...nine from greater Los Angeles.... It traveled widely, too, showing at eight additional venues and ending up at the Otis Institute of Los Angeles County in 1972."⁷ Desmarais goes on to write that in a conversation with Bunnell, while researching *Proof*, the curator says in recognition of what was going on the West Coast that "'It was clearly [Robert] Heinecken, or the spirit that he generated, and the curriculum of the school which apparently fostered'" this approach toward photography.⁸

In 1992, a little over twenty years later after the MoMA exhibition, *Proof: Los Angeles Art and the Photography, 1960-1980* focused exclusively on the Los Angeles' influence on the question of the authority of the photograph.

Aspects of the thesis included the fact that there was no strict photo historical hierarchy about what was proper photography, due in part to the general lack of support structure for artists.

But what changed the Los Angeles art scene's position with the photograph was when Robert Heinecken, a graduate student in UCLA's printmaking program, was invited to begin a program in photography there in 1961. In *Capturing Light: Masterpieces of California Photography, 1850 to the Present*, noted writer on photography, Andy Grundberg, has written that "Heinecken's work of the 1960s is not so much photography, as traditionally understood, as it is a mediation on the pervasive presence of photography in mass media and the entertainment industry."⁹ He also suggests that perhaps California held sway in experimental photography due to many European émigrés after World War II, many linked to the Surrealist movement, such as Man Ray's time in Los Angeles from 1940 to 1951.

There was also the presence and influence of the Tamarind Lithography Workshop, Gemini G.E.L. and Cirrus Editions Limited, who were producing highly

experimental prints and editions. Also, important museum shows were mounted on Pop art and Duchamp's first retrospective at the Pasadena Art Museum. And then there was the establishment of the Woman's Building in 1973, feminism being a key contributor to issues of representation explored by all of these photographers.

In essence, perhaps one can say that the three-dimensional, sculptural nature of the works in *Truthiness* elicits a temporal sensibility. It is a way to deal with not only the literal depthlessness of electronic computer screens but of the same surface qualities of traditional photographs. In an analysis of the effects of new imaging technologies on subjectivity, Sarah Kember writes in *Virtual anxiety: photography, new technologies and subjectivity* "that the current panic over the status of the images, or object of photography, is technologically deterministic and masks a more fundamental fear about the status of the self or the subject of photography, and about the way in which the subject uses photography to understand the world and intervene in it."¹⁰

To go 3-D, then, is a desire for a return of the body center stage within the theatrical space of these photo-based works, whether as a maker of the work, or in terms of the viewer's interaction with it. The artists in *Truthiness* and their viewers are closely linked together as they navigate an overload of images and data in today's world.

Tyler Stallings
Director, Sweeney Art Gallery
University of California, Riverside

¹David Company, ed., "Preface" in *Art and Photography* (London: Phaidon Press, 2003), 11.

²Geraldine A. Johnson, ed., *Sculpture and Photography: Envisioning the Third Dimension* (Cambridge, UK: Cambridge University Press, 1998).

³Mark Godfrey, "Image structures: Mark Godfrey on photography and sculpture," *Artforum*, February 2005.

⁴An exhibition and catalog that recognized this tendency early on was *Cross-References: Sculpture into Photography*, exhibition catalog, (Minneapolis: Walker Art Center, 1987).

⁵Nicolas De Oliveira, Nicola Oxley, and Michael Petry, eds., *Installation Art in the New Millennium: The Empire of the Senses* (London: Thames & Hudson, Ltd., 2003), 132.

⁶Klaus Kertess, "Multiple Exposure," in *Photography Transformed: The Metropolitan Bank & Trust Collection* (New York: Harry N. Abrams, Inc., 2002), 13.

⁷Charles Desmarais, *Proof: Los Angeles Art and the Photograph 1960-1980* (Los Angeles and Laguna Beach: Fellows of Contemporary Art and Laguna Art Museum, 1992), 24-25.

⁸*Ibid.*, 24.

⁹Andy Grundberg, "Portfolio IV: California Dreaming 1945-1980, 'A New and Different Kind of Art,'" in *Capturing Light: Masterpieces of California Photography, 1850 to the Present*, Drew Heath Johnson, ed. (Oakland: Oakland Museum of California, 2001), 202.

¹⁰Sarah Kember, "'The Shadow of the object': photography and realism," in *Virtual anxiety: photography, new technologies and subjectivity* (Manchester, UK: Manchester University Press, 1998), 18.

Page 5: Gina Osterloh, *Cuts (Pairs)*,
2008, lambda print, 30 x 38 inches
Opposite Page: Brandon Lattu,
Truthiness installation
Following Page: Bari Ziperstein,
Truthiness installation





TRUTH
PHOTOGRAPHY
AS SCULPTURE
NES



Left: *Moon Gate*, 2002, photo mural collage with mirror and mobile, wall panel-72 inches diameter, mobile-20 x 36 x 36 inches
Above: *Ikebana*, 2006, laminated color photographs, mirrored plexiglas, wood, 43 x 25 x 25 inches
Opposite Page: *Tea Garden Path/Springtime Vista*, 2000, cut photo mural with mobile, 76 x 48 inches



Born Portland, Maine 1951
Lives and works in Los Angeles, California

Bryant's work often employs historic garden maps that are sliced into modern-day scenic posters and photomurals. Their incision offers both a literal-minded reminder of our devotion to a photograph's indexical qualities, and also a complex statement about the impulse to order our environment. Consider *Tea Garden Path/Springtime Vista* (2000) in which the diagram of the stepping-stone pathway from a historic Japanese tea garden is cut into a generic landscape photo. Bryant conflates the acts of the anonymous photographer, the Japanese designer, and her own artful intervention. It is a clever comment about how different cultures and time periods approach the arrangement of nature. It also takes into account the human impulse towards design, which is explored in *Ikebana* (2006). Comprised of color photographs that are laminated and cut to create card-like building components, it is a meditation on the Japanese tradition of codified arrangements flowers as a compact form of the aspiration to manage nature, but with grace.

EDUCATION: 1980, University of Florida, Gainesville, M.F.A.; 1973, Moore College of Art, Philadelphia, B.F.A. SELECTED SOLO EXHIBITIONS: 2008, *Selected Works*, SolwayJones, Los Angeles; 2005, *The Suburban*, Chicago; 2004, *Here -Not -Here*, SolwayJones, Los Angeles. SELECTED GROUP EXHIBITIONS: 2006, *Interspace*, SolwayJones, Los Angeles; 2005, *Very Early Pictures*, Luckman Fine Art Gallery, California State University Los Angeles; *Blooming: A Summer Garden for the Picking*, Carl Solway Gallery, Cincinnati; 2002, *Inheriting Matisse*, Rocket Gallery, London. SELECTED PUBLICATIONS: 2008, Michelle Grabner, "Makers and Modelers: Works in Ceramic," *X-Tra*, Vol. 10, No. 3; 2004, Peter Frank, "Elizabeth Bryant at SolwayJones," *ArtWeek*, July.



Left: *California Mission: Horse*,
2006, mixed media,
93 x 60 x 38 inches
Opposite Page: *California Mission:
Sheep*, 2004, mixed media,
54 x 56 x 44 inches



Born Los Angeles, California, 1954
Lives and works in Los Angeles, California

Gray's "California Missions" series incorporates taxidermied animals dissected by large photographic images, mirrored on one side, and on the other side depicting the terrain and architectural elements from the missions established by Junípero Serra (1713-1784), a Spanish Franciscan friar who founded the mission chain in the late 1700s in what is now southern California. The "horse," "pig" and "goat" are animals that would have been found at the missions, and are also allegorical symbols that explore issues of colonization and conquest. The sculptural nature of the work forces a viewer to walk around the work: they will see themselves in the mirror on one side, implicating them in the narrative, and then the life-size animal and the mission architectural fragment on the other side.

EDUCATION: 1989, California Institute of the Arts, Valencia, CA., M.F.A.; 1979, California Institute of the Arts, Valencia, CA., B.F.A. SELECTED SOLO EXHIBITIONS: 2005, *Todd Gray, Shaman*, Pablo's Birthday, New York; 2004, *Todd Gray: Immaculate*, Luckman Gallery, California State University, Los Angeles; 2003, *Media Tower*, Pasadena City College. SELECTED GROUP EXHIBITIONS: 2008, *Black Is Black Ain't*, Renaissance Society, University of Chicago; *PIX, Some Recent Photos From The Post-Filmic Era*, Torrance Art Museum. SELECTED PUBLICATIONS: 2006, Tommy Freeman, "Brave New World at Pharmaka," *Artweek*, September; 2006, Holly Myers, "Around The Galleries," *Los Angeles Times*, June 23, page E15. SELECTED COLLECTIONS: University of Parma, Italy, National Gallery of Canada, San Francisco Museum of Modern Art, Los Angeles County Museum of Art, Museum of Contemporary Art, Los Angeles.



Two views of *Rubble Division*, 2005-2006, c-prints of a modernist building on sintra, foam rubber, galvanized steel, concrete, rebar, bungee cords, 108 x 156 x 132 inches

Born Richmond, Virginia, 1970
Lives in Los Angeles, California

Abandoned buildings, recycled architecture, and demolition are the subjects in much of Grinnan's work. *Rubble Division* is a many-sided structure of mounted photographs—a cross between the early twentieth-century assemblages and collages of the Cubists, such as Picasso, and the architectural explorations by Gordon Matta-Clark in the 1970s. The back of the work depicts images of a razed building, buttressed by actual supports of rebar and concrete blocks. Grinnan views her topographic use of photographs as “skins” for her sculptures. They combine photography and sculpture in a way that brings together social, psychological, and physical spaces to exist simultaneously, while bringing attention to the unease between the structure and facade of an object.

EDUCATION: 1999, University of California, Los Angeles, M.F.A.; 1992, Carnegie Mellon University, Pittsburgh, PA, B.F.A. SELECTED SOLO EXHIBITIONS: 2008, MAK Center, Los Angeles, CA; 2006, *Cheerleaders and Bandwagons*, ACME, Los Angeles, CA; 2003, *Adventures in Delusional Idealism*, Whitney Museum of American Art at Altria, New York, NY. SELECTED GROUP EXHIBITIONS: 2009, *Form and Photo*, MOCA, Los Angeles, CA; 2008, *On Procession*, Indianapolis Museum of Art, Indianapolis, IN; 2007, *From Close to Home: Recent Acquisitions of Los Angeles Art*, MOCA, Los Angeles, CA. SELECTED PUBLICATIONS: 2006, Christopher Miles, “Katie Grinnan; ACME,” *Artforum*, December, p. 316; 2006, Pagel, David. “Heady Hybrids of Images, Objects,” *Los Angeles Times*, September 29, p. E24. SELECTED COLLECTIONS: UCLA Hammer Museum, Los Angeles, CA; MOCA, Los Angeles, CA. SELECTED AWARDS: 2007, AXA Artists Award; 2006, Guggenheim Fellowship.



Born Athens, Georgia, 1970
Lives in Los Angeles, California

Often employing digital manipulation, Lattu composes images that are impossible to see in nature. In his work, perspective is inverted, hidden angles are revealed, opaque and impenetrable surfaces become transparent, as in the hanging sculpture, *Array*. Transparency and blankness are recurrent themes throughout Lattu's work, which question assumptions about traditions of picture making. The photo-based works in Truthiness from his *Library* series depicts covers of books found in his home. Bookcases and stacks were initially photographed as they were found. In the finished works, full scale scans of the front, back and spine stand in for the books on a two-color or monochromatic ground representing the bookcase and the wall behind. However, the pages of the books are not shown, emphasizing the visual information on the covers of books. Various ideas intersect in this work such as reading versus seeing.

EDUCATION: 1998, University of California, Los Angeles, M.F.A.; 1994, Corcoran School of Art, Washington, DC, B.F.A. SELECTED SOLO EXHIBITIONS: 2007, Kunstverein Bielefelder, Germany; *4 Models*, Monte Clark Gallery, Vancouver, Canada; *4 Models*, Leo Koenig Inc., New York, NY; 2006, *3 Models*, Vacio 9, Madrid, Spain. SELECTED GROUP EXHIBITIONS: 2007, *Noise: Young American Photography, TH Inside*, Milan, Italy; 2006, *The Movement of Images*, Centre of Pompidou, National Museum of Modern Art, Paris, France. SELECTED PUBLICATIONS: 2008, Brandon Lattu, "Superlatives and Neighbors," *Blind Spot*, issue 15, pp.37, 62-65; 2006, Kobel, Stefan, "Aus Kindern Werden Leute," www.artnet.de, October 1.



Opposite Page: *Mantle Stack*, 2006,
lightjet image on type c paper, 44.8
x 24.2 inches

Above: *Office Gray Case*, 2007,
88-page book, 11.25 x 11.75 inches

BRANDON LATTU



Born Rijeka, Croatia, 1971
Lives in New Orleans, Louisiana

Loncar's process generally consists of carving forms of familiar objects, like a branch or cell phone, out of Styrofoam and covering them with close-up photo images of the object's surfaces. Substituting the photographic details of the object for the actual elements of the object, Loncar explores the complexity of observation, recording and representation. Relevant to his work is the legacy of the early twentieth-century art movement, Cubism, in which objects are depicted as broken up, analyzed, and re-assembled in an abstracted form. Instead of depicting objects from one viewpoint, the artist depicts the subject from a multitude of viewpoints to represent the subject in a greater context.

EDUCATION: 2003, University of New Orleans, LA, M.F.A.; 1999, University of New Orleans, B.A. SOLO EXHIBITIONS: 2006, Arthur Roger Gallery Project, New Orleans; 2003, *M.F.A Thesis Exhibition*, University of New Orleans, New Orleans. SELEDECTED GROUP EXHIBITIONS: 2008, *Photos and Phantasy*, Carnegie Art Museum, Oxnard, CA; 2007, *ULTRA-SONIC INTERNATIONAL II Translating Transience*, Mark Moore Gallery, Santa Monica, CA. SELECTED BIBLIOGRAPHY: 2008, Carol Vogel, "New Orleans as Gallery," *New York Times*, March 7; 2007, Doug MacCash, "Translating the Venice Biennale to New Orleans," *Times Picayune*, December 9. COLLECTIONS: Frederick R. Weisman Art Foundation; Mitch and Ashley Haspel.

Opposite Page: *Branch*, 2004,
styrofoam, photographs and pins,
8 x 27 x 18 inches

Born Minneapolis, Minnesota, 1978
Lives in Los Angeles, California

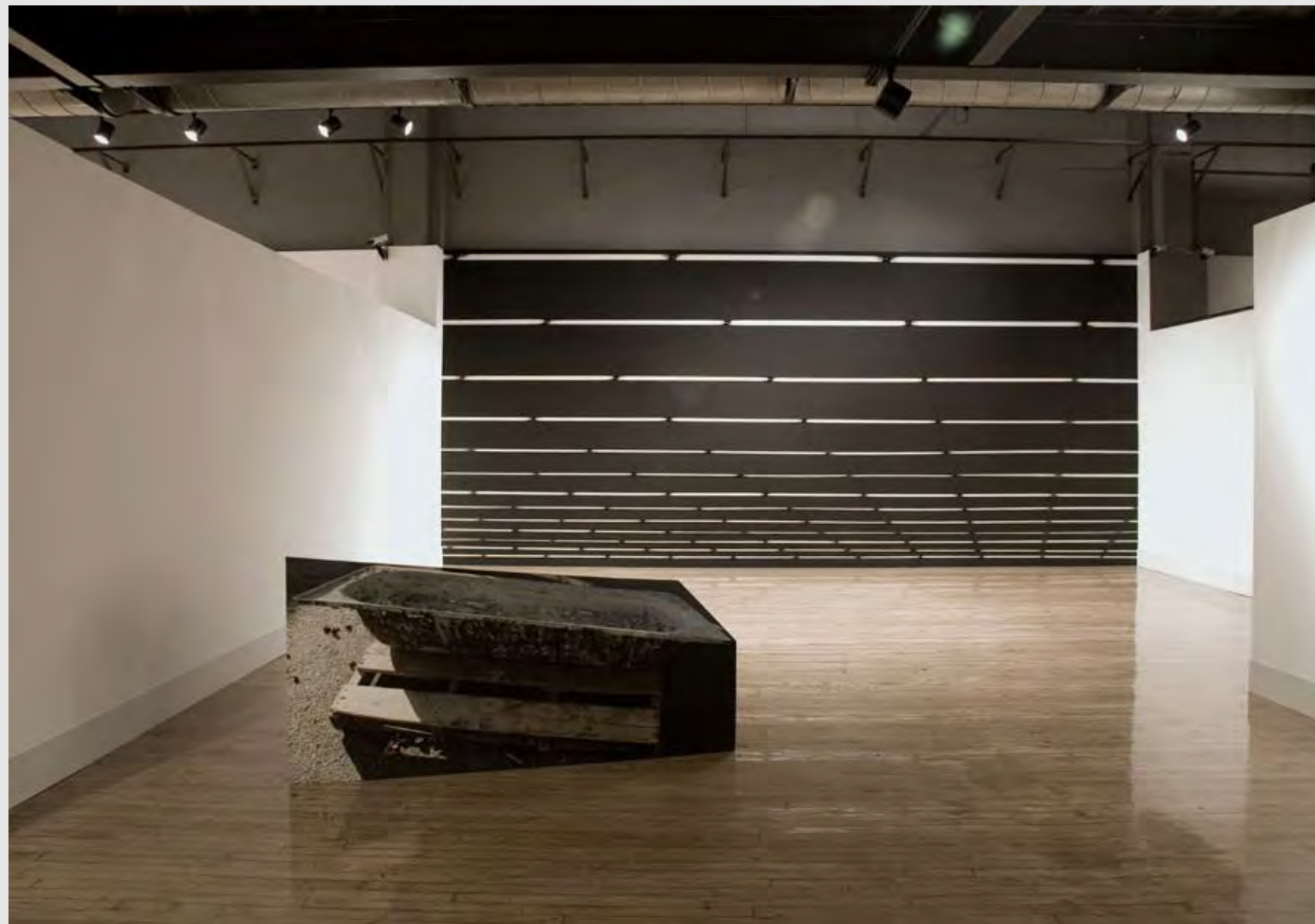
Maiden heightens our sense of the mundane world that surrounds us by creating objects that hover between two and three dimensions, such as the bathtub depicted in *Repose Construct*, an ultrachrome print mounted on aluminum. Although the objects that she photographs are familiar, their transformation into sculptures creates a destabilizing effect. Ultimately, Maiden is interested in using photography as a tool for exploring the way spatial relationships can be perceived. She experiments with making space fold in upon itself or expand from a flat surface into three dimensions. By collapsing the space between disparate objects, she fuses together new correspondences.

EDUCATION: 2008, Claremont Graduate University, M.F.A.; 2000, Columbia University, B.A. SELECTED SOLO EXHIBITIONS: 2008, *A Lamp is Put in Place of the Sun*, Los Angeles Municipal Art Gallery Barnsdall Project Room, Los Angeles; *MFA Thesis Show*, East Gallery, Claremont, CA. SELECTED GROUP EXHIBITIONS: 2008, *Cut*, Vincent Price Art Museum, Monterey Park, CA; *My Space*, SCA Project Gallery, Pomona, CA ; 2007, *Time Machine*, High Energy Constructs, Los Angeles; *Small Squares Project*, The Mountain Bar, Los Angeles; *Exhibitionists*, Claremont Graduate University, Claremont, CA; *Time-Space Travel Device: Planetary Research Log*, LA Art Show, *Barker Hangar*, Santa Monica, CA; 2006, *Fuzz*, East Gallery, Claremont, CA.

Opposite Page: *Metropolis*, 2008,
ultrachrome prints on sintra,
dimensions variable

DANA MAIDEN





Truthiness installation shot of
Aerospace and Lights, Handstand
in a 99¢ Store, 2008, and *Repose*
Construct, 2008



Some of the Buildings on Burbank
Blvd, 2008, ultrachrome prints,
 aluminum, portable dvd player,
 24 x 96 x 3 inches



Three plates from *Pas de Deux: The Collector Plate Series*, 2007, laser print on ceramic plate, 8-inch diameter

Born Kansas City, Missouri, 1957
Lives in San Bernardino, California

In *Pas de Deux: The Collector Plate Series* McGovern uses formal poses from Greco Roman wrestling, ju jitsu, classical ballet and mythology as metaphors for personal and social relationships. Introduced in 1895, souvenir collector plates became the standard in accessible art and bestowed upon the owner the faux aura of refinement and connoisseurship. The illustrated plate simultaneously references Greek vases and plates whose utilitarian functions were enhanced by illustrations from mythology and daily life.

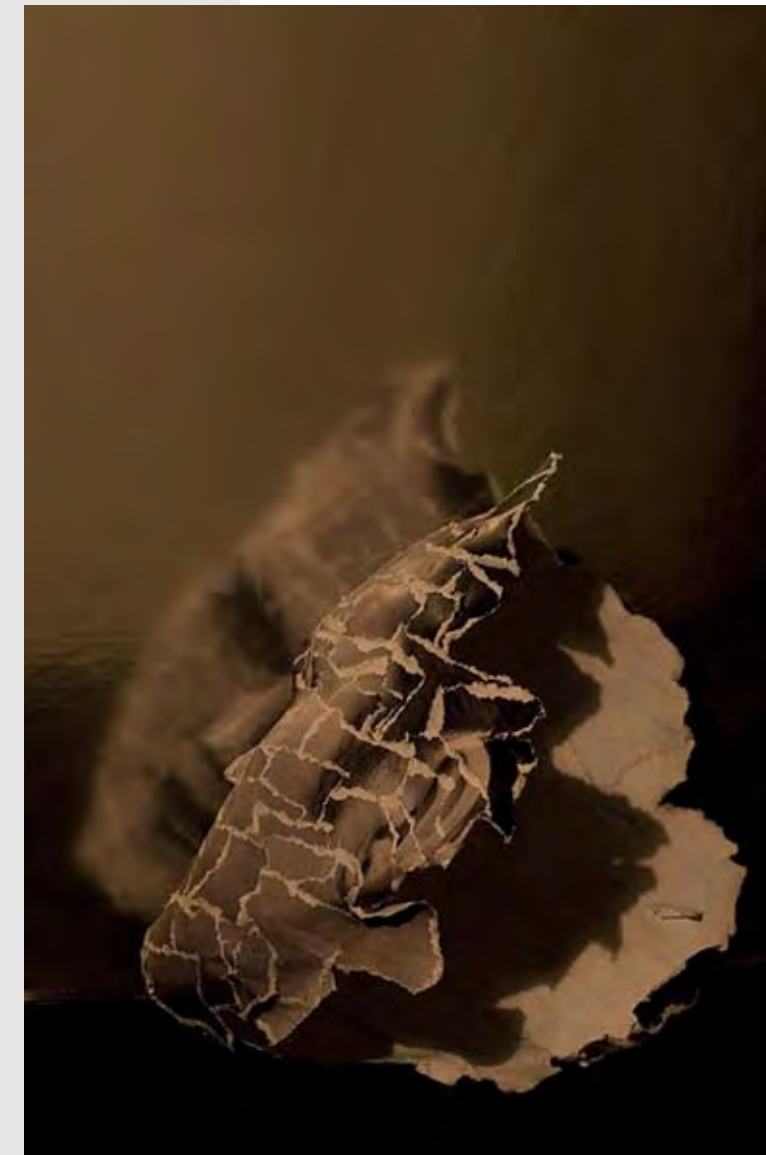
EDUCATION: 2000, California State University, Fullerton, M.F.A. SELECTED SOLO EXHIBITIONS: 2008, *Vital Signs*, Riverside Art Museum, Riverside, CA; 2007, *Simultaneous Ideas/Projects*, Fine Art Gallery, Cal State Los Angeles; 2003, *Hard Boys & Bad Girls*, Griffin Museum of Photography, Winchester, MA. SELECTED GROUP EXHIBITIONS: 2008, *Break the Rules!*, Mannheimer Kunstverein, Germany; *Inlandia*, Wignall Museum, Rancho Cucamonga, CA; 2007, *Inland Emperors*, DBA 256, Pomona, CA. SELECTED PUBLICATIONS: 2008, Heiber/Theising, "Break the Rules!," *Mannheimer Kunstverein*; 2004, Lisa Falco Walker, "Hard Bodies, Hard Knocks," *ArtsMedia*, Winter. SELECTED COLLECTIONS: Museum of Fine Arts, Houston, Brooklyn Museum of Art, Baltimore Museum of Art, Museum fur Photographie, Schomburg Center for Research in Black Culture.



Born West Chester, Pennsylvania, 1969
Lives in Los Angeles, California and New
York, New York

Meanix takes shots inch by inch, photographing an entire subject in detail, then prints these photographs at actual size, matching the pieces up to the original subject's features, and paper machés the pictures into "masks." They are then photographed while worn by people or placed in surroundings that compel the viewer to re-interpret concepts of identity, self reflection, destruction and growth through the context of the social and personal veils. Meanix's work was also used as the photography selected to represent the artwork of Claire Fisher on HBO's series, *Six Feet Under* (2001-2005); a show that reflects many of the psychological anxieties explored in Meanix's work.

EDUCATION: 1995, San Francisco State University, Interdisciplinary Arts. SELECTED SOLO EXHIBITIONS: 2008, *This City*, Leo Kesting, New York; 2007 *Common Sense*, Bert Green Fine Art, Los Angeles. SELECTED GROUP EXHIBITIONS: 2008, *Stretching the Truth*, John Michael Kohler Arts Center, Sheboygan, WI; 2007, *The HIV Law Project Benefit Auction*, Moti Hasson Gallery, New York. SELECTED PUBLICATIONS: 2007, OOTN Content Blog System, "David Meanix," *Bear Medicine*, January 10 issue; 2005, *Communication Arts Photography Annual*, 46, August issue; 2004, "Artwork for the television series *Six Feet Under*," *Los Angeles*. SELECTED COLLECTIONS: Christian Eimer, Mainz, Germany; Pal Bylund, Stockholm, Sweden; Aric Lasher, Los Angeles; Raymie Monaghan, New York.



Opposite Page: *Breeding Ground*,
2006, photograph, 30 x 40 inches
Above: *In the Spotlight*, 2007, photograph. 30 x 40 inches



Born Columbus, Ohio, 1973
Lives in Los Angeles, California and Manila, Philippines

Osterloh treats the body and its surrounding environment as physical and psychological spaces in a symbiotic relationship. The works in *Truthiness* are based on sensations of catharsis and the desire to exist beyond physical limitations. In each photograph the body's gesture is inseparable from its constructed room-size paper environment. The seeming merging of setting and figure articulates a porous boundary between the internal and external, the visceral and the psychological. The figure occupies a space of the unfamiliar, or perhaps even a non-space or a pre-gendered/pre-verbal space; further emphasized in some works in which the body disappears altogether, leaving the room empty.

EDUCATION: 2007, University of California, Irvine, M.F.A.; 1996, DePaul University, Chicago B.A. SELECTED SOLO EXHIBITIONS: 2008, *Shooting Blanks*, Green Papaya Art Projects, Quezon City, Philippines; 2007, *Blank Athleticism [2nd floor projects]*, San Francisco. SELECTED GROUP EXHIBITIONS: 2008, *Five Thirty Three*, Los Angeles; *Whatcha See Is Whatcha Get, What You Don't See (Is Better Yet)*, Magnet Gallery, Makati City, Philippines. SELECTED PUBLICATIONS: 2007, Jill Dawsey, Critic's Pick, "Blank Athleticism," *Artforum Online*, October; 2007, Holly Myers, "Through a Lens Starkly," *Los Angeles Times*, Sept. 12. SELECTED COLLECTION: Silverlens Gallery, Manila, Philippines.

Opposite Page: *Loose*, 2008,
lambda print, 30 x 38 inches
Above: *Empty (Cut Room)*, 2008,
lambda print, 30 x 38 inches



Opposite Page: *Untitled (Arrangement)*, 2008, uncoated hi polished bronze sculpture, base, pedestal, two framed solarized, silver gelatin photographs, 57 x 44 x 15 inches
Above: detail

Born Los Angeles, California, 1969
Lives in Los Angeles, California

Pearson uses photography and bronze sculpture as his primary media. Arriving at bronze, by way of photography, he uses the material as a means to illuminate and complicate his picture-making concerns. With much of Pearson's work being decisively formal and abstract, his sculptures are often realized in the form of bas-relief and frontal "slabs." When these cast works are placed alongside the silver gelatin prints, in what the artist calls "Arrangements," the juxtaposition of materials react on a micro/macro level as the alchemical correlations of copper alloy and photographic silver become apparent. Relationships to outmoded analog and modernist practices are also explored in such pairings.

Education: 1999, University of California Los Angeles, M.F.A.; 1996, California College of the Arts, B.F.A. SELECTED SOLO EXHIBITIONS: 2008, Midway Contemporary Art, Minneapolis; 2007, David Kordansky Gallery, Los Angeles; Marianne Boesky Gallery, New York. SELECTED GROUP EXHIBITIONS: 2008, *The Possible Document*, Herald St, London; 2007, Seriality, Shane Campbell Gallery, Chicago; *Mar Vista*, Domestic Setting, Los Angeles. SELECTED PUBLICATIONS: 2008, Nicola Harvey, "The Possible Document," *frieze.com*, March; 2008, Andrew Bernardini, "Critic's Pick", *artforum.com*, January; 2007, Sarah Kessler, "Critic's Pick," *artforum.com*, November; Holland Cotter, "Art in Review: Aspects, Forms, and Figures," *The New York Times*, E30, March 2. SELECTED COLLECTION: UCLA Hammer Museum, Los Angeles.

ANTHONY PEARSON



Born Los Angeles, California, 1961
Lives in Los Angeles, California

Potter fabricates “paintings” by using 70mm film stock, which he wraps in bands on painting stretcher bars. Sometimes he will use only the leader part of the film, exploring abstraction. Other times, he allows the appearance of actual images from a film narrative, as in *We Cure Everything #3 (Lion King)*. The sequence of images is continuous from within the film, but the imagery changes considerably from the beginning to the end- as do the colors and overall patterning. The work operates on both an abstract and narrative level: from a distance they appear to be jewel-like abstractions, and on close scrutiny the images in the frames can be discerned.

EDUCATION: 1990, University of California, Los Angeles, M.F.A.; 1987, University of California, Los Angeles, B.A.
SELECTED SOLO EXHIBITIONS: 2004, *Painted Leaders*, *Finesilver Gallery*, San Antonio, Texas; *We Cure Everything*, Numark Gallery, Washington, DC; 2003, *Paint By Numbers*, Angles Gallery, Santa Monica, California. SELECTED GROUP EXHIBITIONS: 2008, *Some Paintings: LA Weekly Annual Biennial*, Track 16 Gallery, Santa Monica, California; 2007, *Beauty is Embarrassing*, Western Project, Los Angeles. SELECTED PUBLICATIONS: 2008, Christopher Knight, “It’s Alive! With Wit, Diversity,” *Los Angeles Times*, 25 January: E26; 2004, Sidney Lawrence, “Carter Potter at Numark,” *Art in America*, Vol. 92, No. 8, September: 138. SELECTED COLLECTIONS: Addison Gallery of American Art; Eileen and Peter Norton, Santa Monica, California; The Panza Collection, Lugano, Switzerland.

Opposite Page: *Test Result #9*, 2002, 70 mm polyester fl over poplar stretch bar, 83 x 28 x 28 inches, and *We Cure Everything #3 (Lion King)*, 2003, 70 mm polyester film over poplar stretcher bar, 55 x 56 inches

Above: *Wild California (Reel 7, Roll A, Foot)*, 2001, 70 mm polyester film, 16 mm hazy leader, 48 x 48 inches

CARTER POTTER



CHRISTOPHER TAGGART



Born in Princeton, New Jersey, 1973
Lives in Berkeley and Richmond, California

Taggart's work explores optical illusion, geometry, proportion and perspective. In the past he has created works such as a 17 1/2-foot-long, collage-like sculpture of a squirrel assembled from nearly 6,000 photographs of tiny details of a small stuffed squirrel toy. Each of the images corresponded to the geometric division of the squirrel into small triangular units. He has applied the same process to *(Virtual) Hand*. Taggart's decidedly hand-made approach is also his way of exploring different forms of imaging technology and what happens when you translate images and objects from one medium to another. Here, he is exploring the translation of three-dimensional objects into other three-dimensional objects using a two-dimensional medium.

EDUCATION: 1999, Virginia Commonwealth University, M.F.A.; 1995 College of William and Mary, Williamsburg, VA, B.S.
SELECTED SOLO EXHIBITIONS: 2006, *David Schwarz Project 4: Christopher Taggart-(F)lying Squirr(tu)el*, Richard and Dolly MAASS Gallery of the School of Art and Design, SUNY, NY; 2001, *Ace Gallery*, Los Angeles. SELECTED GROUP EXHIBITIONS: 2006, *Art and Illusion: Selections from the Frederick R. Weisman Art Foundation*, Carnegie Art Museum, Oxnard, CA; 2005, *Big Deal*, Yerba Buena Center for the Arts, San Francisco. SELECTED PUBLICATIONS: "Performance Drawings," The Drawing Center, New York, exhibition catalogue. SELECTED COLLECTIONS: Frederick R. Weisman Art Foundation, Los Angeles.

Opposite Page: *Truthiness* installation shot
Top: *(Virtual) Heart (Of a Pig)*, 2001, color photographs, superglue, steel rod, 26 x 18.5 x 13 inches
Below: *(Virtual) Hand*, 2000, color photographs and scotch tape, 48 x 36 x 12 inches



Born in Southern California
Lives in Los Angeles, California

Red Alert, an installation created for *Truthiness*, is a continuation of a series by Younakof that focuses on war related themes. It depicts a catastrophic impact where a burning world at war has crash-landed and burst open to spew out the forces driving its demise. Younakof uses photographic representations of iconic toy figures and accessories depicting soldiers and accoutrements of war, which are rescaled to life size, and then set up in narrative scene. These photographic representations are not just documentations of children's playthings but with their accuracy in detail and shift in scale they take on an odd life-like quality, removing any innocence usually associated with toys.

Education: 2006, Otis College of Art and Design, Los Angeles, M.F.A. SELECTED EXHIBITIONS: 2007, *Nothing Moments Book Launch*, MOCA at the Pacific Design Center, Los Angeles; 2006, *It Figures: Individuals in Context*, Torrance Art Museum, Torrance, CA; 2006, *Matter of Fact*, ARTS Manhattan, Manhattan Beach, CA; *Siting Video: New Works from Otis College of Art and Design*, Los Angeles Film Forum, Egyptian Theater, Los Angeles. SELECTED PUBLICATIONS: 2007, Jim Farber, *Daily Breeze*, March 2; 2006, *Lifescapes Magazine*, November; 2006, Avital Binshock, "Art School Confidential," *OC Register*, October 1.



Opposite Page: *Red Alert*, 2008,
photographs, pvc pipe, steel,
foam board, tape and velcro, di-
mensions variable
Above: detail



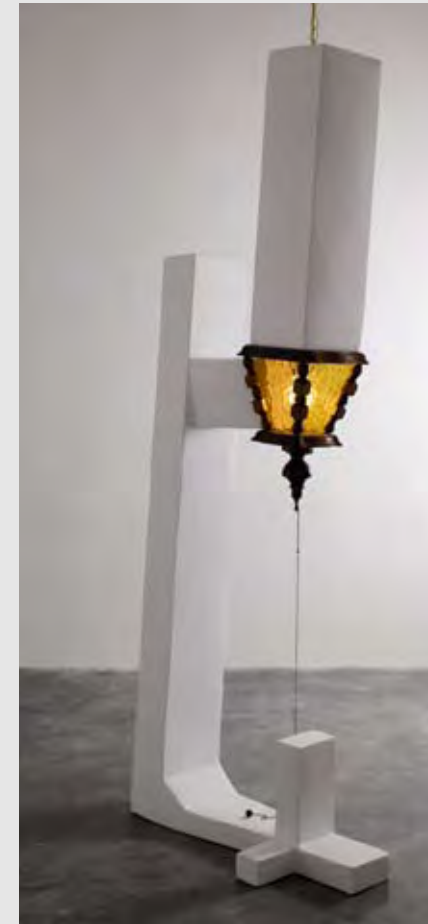
Born in Beaumont, California, 1974
Lives in Huntington Beach, California

Zaki pushes the boundaries of the real and the imagined with his depictions of urban California landscapes and architecture. In his photographs, he often explores themes of ambiguity and anonymity by displacing but personifying unique architectural structures as subjects. Seen in and around Southern California, Zaki's buildings are mundane constructions transformed from their natural settings through the photographic lens to emphasize their dynamic volumes and sculptural masses in space. He brings this same sensibility to his video installation for *Truthiness, Meditations on the Hollywood Juniper*. In this work, the simultaneous depiction of two views of the ubiquitous plant decorating sidewalks has been transformed into an otherworldly, undulating, amoeba-like form.

EDUCATION: 1999, University of California, Los Angeles, M.F.A.; 1996, University of California, Riverside, B.A. SELECTED SOLO EXHIBITIONS: 2007, Perry Rubenstein Gallery, New York; *At What Point is the Wax No Longer Wax*, James Harris Gallery, Seattle; 2006, *Gesture*, Gold Coast Arts Centre, Surfers Paradise, Australia. SELECTED GROUP EXHIBITIONS: 2007, *Viewfinder*, Henry Art Gallery, Seattle, Washington; *Exit Music (For a Film)*, Grimm/Rosenfeld, Munich, Germany; 2006, *California Biennial*, Orange County Museum of Art, Newport Beach, CA. SELECTED PUBLICATIONS: 2006, *Vitamin Ph.: New Perspectives in Photography*, Anthology, Phaidon Press, London, England: 328-329; 2003, *Amir Zaki, VLHV (Valley Lake Hollywood Village)*, Monograph, Co-published by Roberts and Tilton, and James Harris Gallery, Los Angeles. SELECTED PUBLIC COLLECTIONS: Whitney Museum of American Art, New York; New Museum of Contemporary Art, New York.

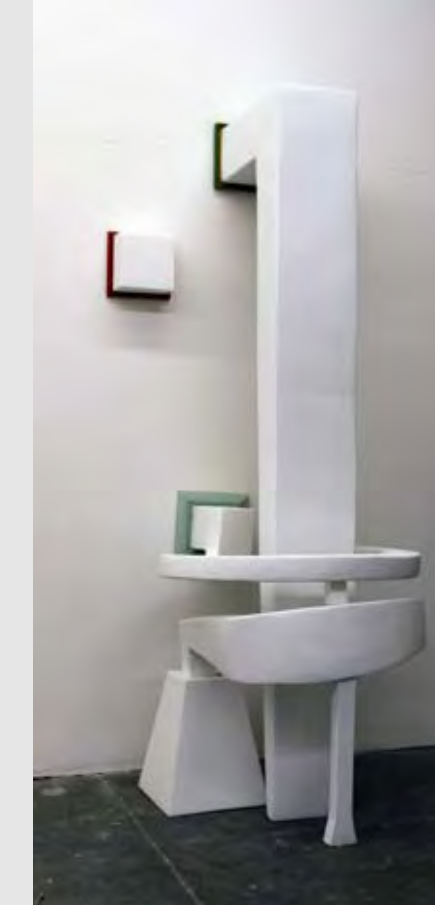
Opposite Page: *Meditations on the Hollywood Juniper*, 2008, high definition video and photographs, dimensions variable (installation detail above)

BARI ZIPERSTEIN



Below: *Untitled (Growing Beams III)*, 2006-07, frames, plaster over foam core, 27.5 x 24 x 67 inches

Following page: Elizabeth Bryant, *Truthiness* installation shot



Opposite Page: *Untitled (Bedroom)*, 2006, lightjet print, ed. of 5, 30 x 24 inches

Above: *Untitled (Amber Lamp)*, 2006-07, lamp, plaster over foam core, 19 x 11 x 32 inches

Born Chicago, Illinois, 1978
Lives in Los Angeles, California

Zipperstein's photographs, collages, and sculptures examine the psychology of space and architecture. In her work, which suggests a dialogue with Kurt Schwitters' early twentieth-century masterwork, *Merzbau*, (1923-1947 in various locations), Zipperstein has transformed living spaces into sculptural environments. She does so by adding stark white site-specific sculptures that protrude from furniture and rooms and documenting the process through photography. The sculptural forms, made from foam core structures covered with plaster, suggest an overzealous modernist designer, an unending desire to consume by the homeowner, and perhaps a commentary on Los Angeles' knack for constructing houses with lightweight materials. In her stand-alone sculptures, sometimes exhibited alongside the photographs, she incorporates a cast-off object from a thrift shop. In a sense, she returns the object back to the marketplace, but rejuvenates it, making what was once mass-produced into a unique object.

EDUCATION: 2004, California Institute of the Arts, Valencia, CA, M.F.A.; 2000, Ohio University, Athens, OH, B.F.A.
SELECTED SOLO EXHIBITIONS: 2007, *(This Isn't Happening) Popular Hallucinations for Your Home*, BANK, Los Angeles; 2005, *10 x10: 8 Week Lease (Reluctant Monument)*, San Francisco Art Commission Gallery, San Francisco. SELECTED GROUP EXHIBITIONS: 2008, *Intersection, Collaboration with Jed Lind*, Outpost for Contemporary Art, Los Angeles; 2006, *Multiple Vantage Points: Southern California Women Artists*, 1980-2006, Los Angeles Municipal Art Gallery, Barnsdall Park, Los Angeles. SELECTED PUBLICATIONS: 2008, Kim Beil, "15 West Coast Artists under 35," *Art LTD*, May; Kendra Dority, "Goodbye Realism, Hello Abstraction," *The Occidental Weekly*.



PHOTOGRAPHY AS SCULPTURE

Elizabeth Bryant

Tea Garden Path/Springtime Vista,
2000, cut photo mural with mobile,
76 x 48 inches

Moon Gate

2002, photo mural collage with mirror
and mobile, wall panel- 72 inches in
diameter, mobile- 20 x 36 x 36 inches

Ikebana

2006, laminated color photographs,
mirrored plexiglas, wood,
43 x 25 x 25 inches, all courtesy of
SolwayJones Gallery, Los Angeles

Todd Gray

California Mission: Sheep
2004, mixed media,
54 x 56 x 44 inches

California Mission: Horse

2006, mixed media,
93 x 60 x 38 inches, all courtesy of the
artist

Katie Grinnan

Rubble Division
2005-2006, c-prints
108 x 156 x 132 inches, courtesy of
the artist and ACME, Los Angeles

Brandon Lattu

Bedroom Case
2006, lightjet image on type c
paper, 46.3 x 50.4 inches

Mantle Stack

2006, lightjet image on type c paper,
44.8 x 24.2 inches

Office Gray Case

2006, lightjet image on type c paper,
55.8 x 52.3 inches

Array

1999, cyan, yellow, and magenta poly-
ester film, tape, and monofilament,
35 x 21 X 7 inches

Office Gray Case

2007, 88-page book
11.25 x 11.75 inches, all courtesy of
Leo Koenig, Inc. and Monte Clark Gal-
lery, with book courtesy of the artist

Srdjan Loncar

Branch
2004, styrofoam, photographs and
pins, 8 x 27 x 18 inches

Cell Phone

2006, styrofoam, photographs and
pins, 4 x 24 x 6 inches

Mountain

2006, inkjet prints on aluminum,
25.5 x 96 x 24 inches, all courtesy of
the Frederick R. Weisman Art Founda-
tion, Los Angeles

Dana Maiden

*Some of the Buildings on Burbank
Blvd.*, 2008, ultrachrome prints, alumi-
num, portable dvd player,
24 x 96 x 3 inches

*Aerospace and Lights, Handstand in a
99¢ Store*

2008, ultrachrome prints of fluorescent
lights, pins, black paint, dimensions
variable

Repose Construct

2008, ultrachrome print on aluminum,
35 x 70 x 38 inches

Metropolis

2008, ultrachrome prints on sintra,
dimensions variable, all courtesy of
the artist, with *Some of the Buildings
on Burbank Blvd.* courtesy of Rowena
Arguelles and Nina Lederman.

Thomas McGovern

Ballerina Knee Bend
Chancery and Bar Hold
Eye Gouge
Fall from Inside Grapevine Quad
Hip Throw
Inverted Ballerina
Intersecting Ballerinas
Knee Grab
Straight Reverse Arm Lock
Working as Fast as I Can, all works
2007, laser print on ceramic plate,
8-inch diameter, all courtesy of the
artist

David Meanix

Everything Changes: Abandon
2004, photograph, 30 x 40 inches

Mrs. Future

2005, sculpture, 15 x 18 x 9 inches

Breeding Ground

2006, photograph, 30 x 40 inches

In the Spotlight

2007, photograph. 30 x 40 inches
all courtesy of Bert Green Fine Art,
Los Angeles

Gina Osterloh

Cuts (Pairs)
Dots Front Misfire (Cut Room)
Dots Rear Misfire (Cut Room)
Empty (Cut Room)
Loose, all works, 2008, lambda prints,
30 x 38 inches, all courtesy of the
artist

Anthony Pearson

Untitled (Arrangement)
2008, uncoated hi polished bronze
sculpture, base, pedestal, two framed
solarized, silver gelatin photographs
57 x 44 x 15 inches

Untitled (Arrangement)

2008, uncoated hi polished bronze
sculpture, base, pedestal, two framed
solarized, silver gelatin photographs,
57 x 44 x 15 inches, all courtesy of
the artist, Marianne Boesky Gallery,
Shane Campbell Gallery, and David
Kordansky Gallery

Carter Potter

Wild California (Reel 7, Roll A, Foot)
2001, 70 mm polyester film, 16 mm
hazy leader
48 x 48 inches

Test Result #9

2002, 70 mm polyester film over pop-
lar stretch bar
83 x 28 x 28 inches

We Cure Everything #3 (Lion King)

2003, 70 mm polyester film over
poplar stretcher bar, 55 x 56 inches,
all works courtesy of Angles Gallery,
Santa Monica

Christopher Taggart

(Virtual) Hand
2000, color photographs and scotch
tape, 48 x 36 x 12 inches, courtesy of
the Frederick R. Weisman Art Founda-
tion, Los Angeles

(Virtual) Heart (Of a Pig)

2001, color photographs, superglue,
steel rod, 26 x 18.5 x 13 inches, cour-
tesy of the artist

(I'll Rearrange My) Face

2003, photographs on board
59 x 37.5 x 3 inches, courtesy of the
Frederick R. Weisman Art Foundation,
Los Angeles

Mary Younakof

Red Alert
2008, photographs, pvc pipe, steel,
foam board, tape and velcro, dimen-
sions variable, courtesy of the artist

Amir Zaki

Meditations on the Hollywood Juniper
2008, high definition video and photo-
graphs, dimensions variable, courtesy
of the artist

Bari Ziperstein

Untitled (Bathroom)
2006, lightjet print, ed. of 5
30 x 40 inches

Untitled (Bedroom)

2006, lightjet print, ed. of 5
30 x 24 inches

Untitled (Living Room)

2006, lightjet print, ed. of 5

30 x 24 inches

Untitled (Amber Lamp)

2006-07, lamp, plaster over foam
core, 19 x 11 x 32 inches

Untitled (Growing Beams III)

2006-07, frames, plaster over foam
core, 27.5 x 24 x 67 inches

Untitled (Cabinets)

2007, hand cut photograph, mounted
on rag board, 14 x 11 inches

Untitled (Chairs)

2007, hand cut photograph, mounted
on rag board, 18 x 13.5

Untitled (Hat Stand)

2007, hand cut photograph, mounted
on rag board, 10.5 x 14 inches

Untitled (Shoes)

2007, hand cut photograph, mounted
on rag board, 14 x 11 inches

Untitled (TV Stands & Desks)

2007, hand cut photograph, mounted
on rag board, 18 x 15 inches

Untitled (Coliseum)

2007-08, plastic figurine, plaster over
foam core, 16 x 16.5 x 25 inches

Untitled (Floor Plans)

2008, ceramic figurine, plaster over
foam core, 19 x 18 x 41.5 inches, all
works courtesy of BANK, Los Angeles