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For immediate release

Seven Places of the Mind: Rebeca Bollinger, Ajit Chauhan, Dylan Crossman, Catherine Fairbanks, Nicki Green, Léonie Guyer, Claudia La Rocco, Maggie Preston, Billy White, David Zuttermeister

Curated by Margaret Tedesco, 2nd floor projects
October 11, 2018 – January 25, 2019
Opening reception: Thursday, October 11, 6-8pm

Claudia La Rocco: *I am trying to do the assignment* [limited edition chapbook]

[Freeways]

"Make you feel they had some reason in mind when they built them—I mean, it makes you feel you might understand." —Maria (Tuesday Weld), *Play It As It Lays*, 1972

Cracks.

It begins in what we remember. Subtraction. Names of streets. Venice. Los Feliz. Hollywood Blvd. Lincoln Blvd. Cahuenga and Lankershim. Santa Monica Blvd. Glendale. Whittier. Sepulveda. The 405, the 10, the 605, Pico. Pacific Coast Hwy. Sunset & Vine. Normandie. Topanga Canyon. Marina del Rey. Compton. Beverly. Imperial & Crenshaw. Gower. Centinela. So. Central. Western Ave. Laurel Canyon. Wilshire. Slauson. Inglewood Ave. Names of streets. Say them. Fairfax. Let them roll off your tongue. La Cienega. Equalizers. How to talk about landscape. Ground cover. Desert. Clay. Freeways. Freeways. Ice plant. Sun. The coast. Ethos. *The Texas Hop*. Minimal line. Tent revivals. Norton Simon Museum. Golden State. Vincent Thomas Bridge. Barstow. Strip malls. Horizon. Jacaranda trees. Shipwreck. Lawns. *Orange Skies*. The Source. Fields. Lake Shrine Temple. Port of Los Angeles. The Woman's Building. The Valley. *Paris, Texas*. Griffith Park Observatory. Paramount lots. *Red Rubber Ring Floating in a Swimming Pool*. Bunker Hill. Pacific Ocean Park. Freeways. *Ask the Dust*, John Fante, John Fahey, John Baldessari. Octavia Butler, Curtis Harrington. *Aimee Semple McPherson*, David Hockney, Sister Corita Kent, Robert Irwin, Judy Baca, Joan Didion. Joan Didion. Kenneth Anger. And Vito's Dancers.

*Baby, baby don't cry,
Baby, baby don't cry,
Baby, baby here's why,
Because love is here standing by,
Love is right here standing by.*

—Smokey Robinson and The Miracles

Seasons slip by. Los Angeles does stand still sometimes.

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Working within a generative practice, **Rebeca Bollinger** identifies the nuances that reside between unstable ground and order. She gives this study visual form and language while working in several mediums including sculpture, photography, video, performance, writing, drawing, and installation. She has been honored with a Eureka Fellowship from the Fleishhacker Foundation, SECA Award (SFMOMA), Artadia Award, James D. Phelan Award in Video, Veronica diRosa Award for New Media, and a Creation and Presentation Grant from the National Endowment for the Arts. Solo exhibitions include: Feigen Contemporary, Henry Art Gallery, Rena Bransten Gallery, Walter Maciel Gallery; and group exhibitions at SFMOMA, Ballroom Marfa, deYoung Museum, Orange County Museum of Art, Museum Fridericianum, Henie Onstad Kunstsenter, Yerba Buena Center for the Arts, Asian Art Museum, and Mills College Art Museum.

Ajit Chauhan (b. 1981) is an artist who lives in San Francisco, California. Chauhan's work reflects the marginal, subtle gesture and variation, the imperfect, attentiveness, desire, and collective memories—the poetry of materials. His work has been exhibited at the Saatchi Gallery in London, White Columns NY, CCA Wattis Institute for Contemporary Arts, Berkeley Art Museum, Jack Hanley Gallery, Annarumma Gallery, Naples, Italy, SVIT Prague, Czech Republic, and most recently the KMAC Museum in Louisville, Kentucky. He concurrently has a solo exhibition *Three Days a Week* at Jules Maeght Gallery, San Francisco.

Dylan Crossman grew up in the south of France, received his Bachelor's degree from the Trinity/Laban College of Music and Dance in London, and studied in the U.S. at Burklyn Ballet Theatre (VT). In 2006, Dylan moved to New York and has since danced for various choreographers including Brian Brooks, Christopher Williams, Ellen Cornfield, Wally Cardona, and Sean Cúrran. He is a founding member of Peter Kyle Dance. Dylan became an understudy for the Merce Cunningham Dance Company in 2007, joined the main company in 2009. He works with Kimberly Bartosik/Daela, Sally Silvers, Ryan McNamara, Megan Williams, and Pam Tanowitz Dance. He is on faculty at the Cunningham Trust, SUNY Purchase and Burklyn Ballet Theatre, Barnard College. His work had been shown at Roulette, La Mama, 92nd Street Y, Museum of Arts, and Design, Gibney Dance, Abrons Arts Center, and The Yard. Called "compellingly poetic" by *The New York Times*, his next work will premiere in March 2019 as a part of the Harkness Dance Festival. He has received support from the Foundation for Contemporary Art, the Jerome Foundation, Mount Tremper Arts, Topaz Arts, Norte Maar, 2014 French Cultural and Artistic Audacity Award, and was a 2016 Schonberg Fellow at The Yard. Dylan is a long-time friend and collaborator of Catherine Fairbanks.

Catherine Fairbanks's work questions empathy, its qualities and its limits as a contemporary construct. Her work has been exhibited nationally and internationally. She received her MFA in sculpture from the San Francisco Art Institute in 2010 and has attended national and international residencies, including the Skowhegan School of Painting and Sculpture, the National Textile Institute in Iceland, where in 2014 she produced her solo exhibition *Empathomimesis*, and most recently the Wool Factory AIR in Barcelona. She maintains a dual pursuit as a critical care nurse in an urban medical center and has been a visiting lecturer at Otis College of Art about The Aesthetics of Empathy, and at the UCLA Ronald Reagan Medical Center where she presented a talk titled Art and Empathy. Fairbanks's solo exhibition, *Two Chimneys*, was a critic's pick in Artforum in 2016.

Nicki Green is a transdisciplinary artist living and making work in the Bay Area. Originally from New England, she grew up immersed in handcrafts and continues to explore many material processes in her work today. Her sculptures, ritual objects and various flat works explore topics of history preservation, conceptual ornamentation and aesthetics of otherness. Nicki has exhibited her work internationally, notably at the New Museum, New York, The Contemporary Jewish Museum, San Francisco, and Broken Dimanche Press, Berlin. She has contributed to numerous publications including Maximum Rock n Roll, San Francisco and Fermenting Feminism, Copenhagen. She completed her BFA in sculpture from the San Francisco Art Institute in 2009 and her MFA in Art Practice from the University of California, Berkeley in 2018. She was awarded the 2018 Headlands Center for the Arts Graduate Fellowship. She concurrently included in **Bay Area Now 8**, Yerba Buena Center for the Arts.

Léonie Guyer (b. 1955, New York City) makes paintings, drawings, site-based work, and books. She has exhibited her work at Feature Inc., NYC; Peter Blum Gallery, NYC; Greg Kucera Gallery, Seattle; Lumber Room, Portland, OR; Douglas F. Cooley Memorial Art Gallery, Reed College, Portland, OR; odium fati, San Francisco; [2nd floor projects], San Francisco; Shaker Museum | Mount Lebanon, NY; Gallery Joe, Philadelphia; PLUSkunst, Düsseldorf, Germany among others. Her work is held in numerous public collections including the San Francisco Museum of Modern Art, UC Berkeley Art Museum and Pacific Film Archive, Metropolitan Museum of Art, Shaker Museum | Mount Lebanon, Reed College Art Collection, Yale

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University Beinecke Rare Book & Manuscript Library and others. She received her BFA and MFA from the San Francisco Art Institute. She concurrently has a solo exhibition, *Léonie Guyer: form in the realm of*, at The Wattis Institute for Contemporary Arts.

Claudia La Rocco is the author of the selected writings *The Best Most Useless Dress* (Badlands Unlimited) and the novel *petit cadeau* (The Chocolate Factory Theater). *animals & giraffes*, her duo with musician/composer Phillip Greenlief and an ongoing roster of collaborators, has released the albums *July* (with various musicians; Edgetone Records) and *Landlocked Beach* (with Wobbly; Creative Sources). Her poetry and prose appear in such anthologies as *6x6 #34: I Like Softness* (Ugly Duckling Presse), *Imagined Theatres: Writing for a Theoretical Stage* (Daniel Sack, ed; Routledge), and *On Value* (Ralph Lemon, ed; Triple Canopy), and she has bylines in numerous publications, including *Artforum*, *BOMB*, and *The New York Times*, where she was a critic from 2005–2015.

Maggie Preston is a native Northern Californian who received her BA from Sarah Lawrence College, and her MFA from the California College of the Arts. Her photo-based and sculptural work has been exhibited both locally and nationally, with a solo exhibition at SF Camerawork as well as group exhibitions at Minnesota Street Project, San Francisco Arts Commission Gallery, [2nd floor projects], Berkeley Art Center, Ampersand International Arts and the Houston Center for Photography. In 2012 Preston was awarded an artist residency with an accompanying exhibition at Rayko Photo Center in San Francisco. Currently she is focusing much of her creative energy on Preston | Kalogiros, a small lot wine label she started with her husband, artist Jason Kalogiros. They bring their artistic sensibilities and influences to the winemaking process while working with grapes from her family's farm in Dry Creek Valley.

As a young boy, **Billy White** was left in a coma after being hit by an automobile. When conscious again, doctors and his family realized that he had suffered a traumatic brain injury and would never recover full mobility. Mindful of his own injuries, Billy has mentioned numerous times feeling an affinity to Vincent van Gogh. He sees the artist's unsuccessful romantic overtures and missing ear as similar to his own travails. Billy White works without hesitation, intuitively, and with complete freedom from the pitfalls of self-doubt and second-guessing; he is always "in the zone." He often intermixes pop-culture icons such as Hulk Hogan and Fred Flintstone with surprisingly divergent subjects such as art luminary Picasso. White is also adept at giving new life to sometimes forgotten gems of African American culture such as Sanford and Sons and Red Foxx. All of his subjects are rendered with thick paint on canvas, markers and graphite on paper, or more recently three-dimensionally with clay to create raw and extremely evocative portraits. Billy White has been working at the NIAD Art Center in Richmond, CA since 1994, and is represented by SHRINE, New York.

David Zuttermeister is an artist practicing sculpture in Los Angeles. He attended UCLA for his MFA, and continued to work with one of his professors, Charles Ray, after his graduation. He has shown both nationally and internationally. This work was begun while in residence at Anderson Ranch in 2016.

Please contact projects2ndfloor@outlook.com or visit the gallery's [website](#) for more information.