

# Whitney Bedford

Revue de presse  
Press review



## 11 Contemporary Artists Channeling Pierre Bonnard's Post-Impressionist Vision

Cath Pound

Jan 22, 2024 6:58PM



Considered one of the greatest colorists of modern art, Pierre Bonnard reveled in the simple joys of daily life. Whether painting domestic interiors, landscapes, and seascapes, or capturing the delights of his beloved garden in Le Cannet in the south of France, Bonnard transformed the everyday into something sublime. He's especially known for his use of vivid tones, which he boldly contrasted with complementary colors in fascinating combinations. The painter is still wildly popular, with a major museum exhibition of his work on its way across the U.S. currently: "Bonnard's Worlds," co-organized by The Kimbell Art Museum and The Phillips Collection, is on show at the Kimbell in Fort Worth, Texas, through January 28th, then opens at The Phillips in Washington, D.C., on March 2nd.

A member of Les Nabis, along with other names such as Édouard Vuillard, Bonnard embraced the group's abandonment of three-dimensional modeling in favor of flat color areas. In this he was partially influenced by the Japanese prints that would inspire numerous artists of the era. Les Nabis were also insistent upon breaking down the barrier between painting and the applied arts. Bonnard created a number of decorative panels including *The Women in the Garden* (1891) which he originally imagined being hung together as a screen. The idea that a painting could be a decorative object in and of itself would continue to have a profound effect on his approach to color once he left the group.

Cath Pound



# Whitney Bedford

B. 1976, Baltimore. Lives and works in Los Angeles.



Whitney Bedford  
*Veduta (Bonnard Summer)*, 2021  
Milo Fine Arts Gallery  
Sukki

The L.A.-based artist Whitney Bedford has loved Bonnard since she was a student. For her “Veduta” painting series, in which Bedford subverts the historical tradition of landscape painting to critique the current destruction of the natural world, she found herself circling back to Bonnard for several reasons: His use of color and pattern, and his “appreciation of the immediacy of the moment,” she told Artsy via email. Bedford sees Bonnard’s work, with its dots and dashes, as a precursor to our digital image culture in the way it encodes the environment around him.

*Veduta (Bonnard The Large Garden)* (2023), in which acid-hued trees hover over a landscape in a style strongly reminiscent of Bonnard, reveals Bedford’s love of the natural environment, tinged with an awareness of its ongoing destruction.



Visual Arts

## Involuted Perspectives, in Process

'Inside/Outside,' in Santa Barbara Museum of Art's Contemporary Gallery, Showcases Emerging Artists Under an Inclusive Theme



Narsiso Martinez - 'Self-Portrait En La Cherry (with Strawberry Fields Forever in the Background)', 2020 Ink, charcoal, gouache and acrylic matte gel on produce cardboard boxes. Museum purchase with funds provided by The Basil Alkazzi Acquisition Fund. | Credit: Courtesy

By **Josef Woodard**



Tue Dec 12, 2023 | 9:53am

As art exhibition and curatorial frameworks go, the current Santa Barbara Museum of Art show *Inside/Outside* casts an especially broad-based and inclusive net. The premise underscoring the collection of artworks by emerging artists of diverse backgrounds, media, and intentions relates to the innate act of artists to bring their interior states and impulses to dealing with the outside world.

Under such a widely embracing and vague curatorial umbrella, many are potentially called, and welcomed. The show, neatly arranged in the remodeled museum's upstairs contemporary gallery (the Loeb Family Gallery) manages to be one of those seemingly modest sleepers among art worth seeking out in Santa Barbara at the moment.

The "inside looking out" theme is well-embedded in Narsiso Martinez's "Mission-Precious Cargo," a large piece painted on actual produce boxes. The mega-image of daily work-life in agriculture gains a protagonist's vantage through the small inset portrait of a worker swaddled in a hat and protective bandana, plus headphones to supply his own interior world while on the jobsite.

A more abstracted and ulterior motive informs Rose Salane's semi-assemblage construction "Nesting Tables." Fanciful vintage nesting tables, an embroidered tablecloth, and a replica of ice skates conspire toward a narrative involving TSA and the paranoid aura of life amid the threat of terrorism.

Whatever the encoded meaning and cross-section of stimuli driving Ilana Savdie's elegantly wild painting "Lágrima y mocos (exploiting a suitable host)," it is an engaging explosion of color and mutating forms vaguely suggesting figure fragments and hints of an inchoate host environment.



*Rose Salane – 'Nesting Tables', 2016.  
Wooden tables, plaster cast, ink on newsprint, glass.  
Museum purchase with support from the Luria/Budgor  
Family Foundation | Credit: Courtesy*





Whitney Bedford – ‘Veduta (Lacombe Red Pines)’, 2022.  
Ink and oil on linen on hybrid panel. Museum purchase  
with funds provided by the Luria/Budgor  
Family Foundation | Credit: Courtesy

Whitney Bedford’s work strikes a familiar note for anyone who caught the intriguing recent *New Landscapes, Part I* show up at Santa Barbara City College’s Atkinson Gallery, where her epic-scaled “Veduta (Bonnard Mediterranean Morning) Triptych” consumed one wall of the gallery. Here, with the more compact “Veduta (Lacombe Red Pines),” she similarly colors outside the lines of standard landscape art, using layering and degrees of decorative filigree and realistic flora representation to spin expectations in multiple directions.

Adjacent to her work, Jane Dickson’s tall vertical painting “El Niño Motorcycle 2” broaches a neo-film noir-ish atmosphere. An ambiguously semi-sinister nocturnal view of a Los Angeles suburb — verticalized to include the signature sentries of two palm trees — the painting depicts a calm before some unforeseen calm: apart from the stormy potential of the “El Niño” weather/ocean conditions, a certain motorcyclist is seemingly rolling toward the home’s front door. Danger is afoot, but in a willfully suspended state.

Similarly, an air of peril is present, along with a taste of transitional liberation in Kon Trubkovich’s “Untitled” painting of a face on a television, distorted by

dyspeptic horizontal hold and poor reception. Implied in the simple image by the Soviet-born artist is a grander suggestion of the period when the Soviet bloc was losing its iron grip, as the Berlin wall fell and other structures and strictures tumbled.

On friendly turf, at least at face value, comforting sentimentality greets the eye in the epic form of Keith Mayerson’s Kermit the Frog portrait “Someday we’ll find it, the Rainbow Connection, the lovers, the dreamers and me.” Kermit is seen on a bicycle escaping the frog-unfriendly domain of Florida for a presumably happier home in California, an emblem of grin-bearing optimism. For those of us of certain age sets and *Sesame Street*-wise sensibilities, the very title of the work and song deposits a cheery earworm, and a youthful sense of wonder and future-as-salvation spirit.



*Keith Mayerson (American, b. 1966) – 'Someday we'll find it, the Rainbow Connection, the lovers, the dreamers and me' 2023. Oil on linen, 55 1/8 x 88 in. SBMA, Museum purchase with funds provided by the Luria/Budgor Family Foundation. | Credit: Courtesy*

A darker implied irony arrives through the recognition of an adult reality's barbs and landmines. Accessing the "rainbow connection" takes more effort now. Yet the song remains, just the same.

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*'Inside/Outside' is on view at Santa Barbara Museum of Art through February 18, 2024. See [sbma.net](https://sbma.net).*



# Art School Looked Like a Lot of Fun In the '90s

A homage to a predigital era has popped up, as a crowdsourced art project that lives, paradoxically, on Instagram.



By Alex Williams

Feb. 3, 2022

To Matthew Atkatz, the college snapshots he kept in shoe boxes in his closet for years raised a koan-like question: “If they are sitting in a box,” Mr. Atkatz, 46, said, “do they have any meaning?”

They do, it seems, when displayed alongside hundreds of forgotten snapshots collected from other art students from the grunge years on an Instagram feed called 90s Art School.

Since last April, Mr. Atkatz, who graduated from the Rhode Island School of Design in 1997, has collected thousands of old snapshots and Polaroids from schoolmates of that era and given those predigital artifacts new life in the digital era.

What started as a visual class reunion of sorts for Mr. Atkatz and a few friends has evolved into an art project exploring the ways in which young artists chronicled their lives and aspirations through photography in an era before social media. The pictures have an unselfconscious quality.



Anna Schachte and Jesse Goffin indulge in some '90s technology. Mel Ottenberg

With aesthetically attuned art students as the focus, the feed is a tableau of Generation X fashion signifiers: flannel shirts, black eyeliner, bleach-blond hair, cropped tops and baggy jeans. “There were goths and hippies and kids that were into ska or straight edge,” said Mr. Atkatz, who now runs an advertising agency in Miami with his wife, Liz Marks. “When we went to a show we watched the band, rather than a screen,” he said. “There were more delineated tribes in the '90s. In some ways, I feel like social media has homogenized culture.”

The paradox, of course, is that this visual rumination on the pre-Instagram age is only possible because of Instagram. “It was like we expended a decade’s worth of energy on images that no one has seen,” Mr. Atkatz said. “I was interested in trying to create joy using that latent energy.”

While the feed includes only submissions from former RISD students, so far, Mr. Atkatz plans to open it up to '90s students from other art schools, with plans for a gallery show and a book as well.



Even for those who did not attend RISD during those years, however, the feed has anthropological value.

“Folks that are young that are in art school have been reaching out to me and saying, ‘Oh wow, thanks for sharing this — it’s cool to see what art school was like back then,’” Mr. Atkatz said. “I think young creatives enjoy it, just because the ’90s were a fun moment in history. It was a simpler time.”



Markus Reyes and Rebecca Greenfield strike a pre-Instagram pose. Rebecca Greenfield

The '90s may have been a simpler time technologically, a fact underscored by the cathode ray tube television sets and first-generation Apple Macintosh computers that populate the photos. But those years were hardly a more innocent time, if all the shots of students swilling beers and puffing on cigarettes are any evidence — not to mention crowd surfing at club shows and wrestling half-nude at underground warehouse parties.

In weeding through thousands of submissions, Mr. Atkatz made a point of emphasizing low-fi casual shots.

“Instead of images of the art, or creating stuff in studios, I’ve focused on the parties, the nightlife and the behind-the-scenes shots of what life was like back then,” he said. “They feel much more candid than the way people treat social media today.”

In that spirit, Mr. Atkatz has denied requests to tag people in the photos on 90s Art School. He includes first names only, in captions, and even leaves out locations, “which,” he said, “lets the photos just be about the photos, rather than becoming a promotional platform.”



Mel Ottenberg and Sarah Grady. Mel Ottenberg

This is not to say art students of the '90s were naïve to the concept of self-marketing. “Young people today are trained to think of themselves as a brand, because of social media,” Mr. Atkatz said. “Warhol was probably the originator of that, and we were all influenced by him back in the '90s. But I don’t know if the pictures were such a critical piece of that.”

Even so, RISD students were grounded in the visual arts, and trained to develop an eye for subject matter, color and composition, which carried over into their personal photography, said Whitney Bedford, 45, a painter in Los Angeles who graduated in 1998 who has submitted to the feed. “It was an art school, so more than our cohorts at Brown, we were the ones with the cameras,” she said. “But there wasn’t the self-awareness of today. It was about capturing the rhythm of life, not the pose.”



Harry Kim and Matthew Atkatz. Matthew Atkatz

The pose, in fact, was a lot harder to capture back then, before smartphones, with their filters, cropping features and lighting effects, allowed people to take a dozen shots of a single moment before fine-tuning a single keeper for public display.

Because film and processing was expensive, students often broke out a cheap point-and-shoot or disposable camera only on special occasions, like parties, when thoughts of formal composition tended to get lost in a haze of Parliament Lights smoke.

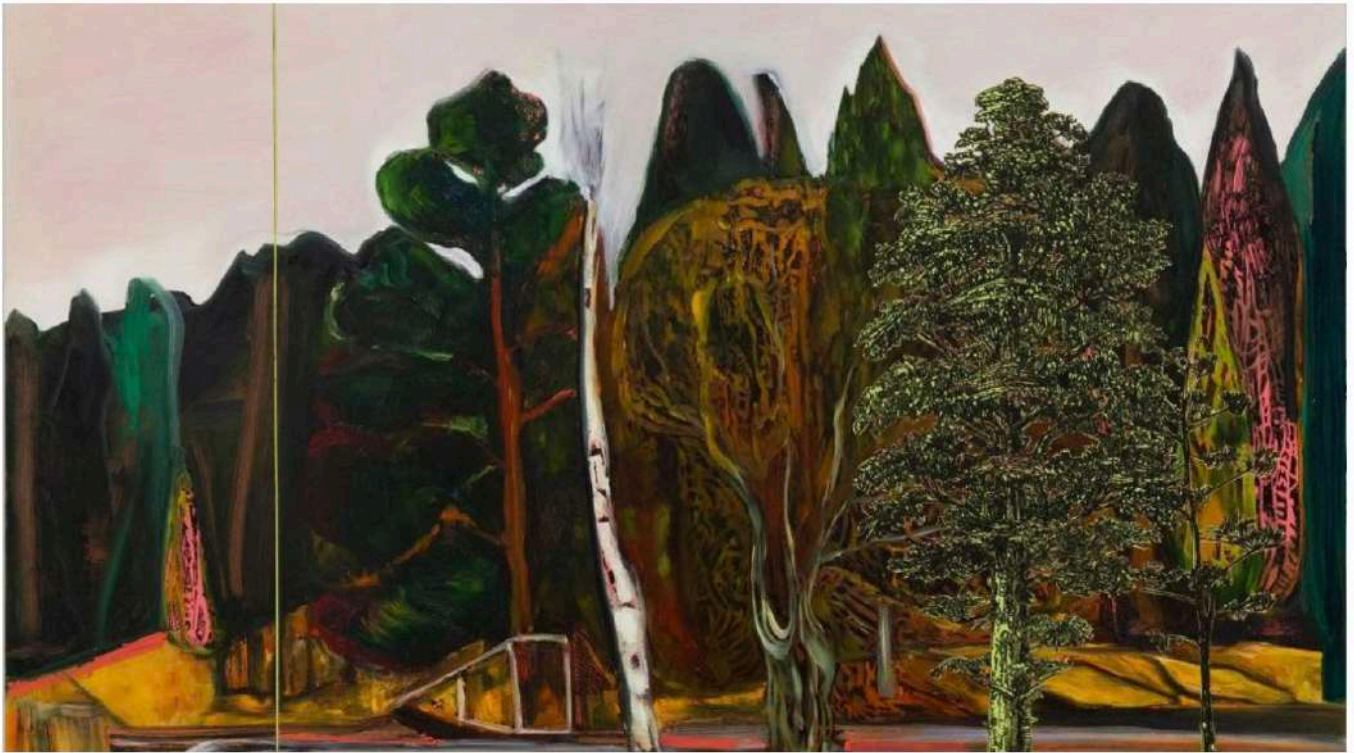
“And don’t forget,” Mr. Atkatz said, “you didn’t even know what the damned picture was going to look like for like two weeks. You would snap 24 pictures and then you hope some of them were good. And then you’d get it back and there would be one or two good photos, and a bunch of junk.”

This explains why so many of the shots on the feed are either underexposed, overexposed or framed as if the photographer were blindfolded. But that is the spirit of the enterprise, as well as the era. “That detritus,” Mr. Atkatz said, “is the good stuff.”



# BLACKQUBE MAGAZINE

— Art . Architecture . Design —



ART

## **“REFLECTIONS ON THE ANTHROPOCENE” WHITNEY BEDFORD**



“Reflections on the Anthropocene” presents recent works of Los Angeles-based artist Whitney Bedford – reflecting upon how humans have chosen to record images of the natural world. Bedford’s new landscapes – now on view at [Vielmetter Projects](#), Los Angeles – draw upon an archive of historical landscape paintings to illustrate how images from the past underscore the dire reality of climate change and shifting ecosystems in the present.

In this series of paintings, all titled Veduta after the tradition of “view paintings” made for travelers on their world tour in the years before photography, Bedford literally renders, reinterprets, and collaborates with landscapes made by Avery, Constable, Sargent, and others; bringing a sense of urgency to the idea of painting as souvenir.

The historical paintings she has chosen to reinterpret capture sublime or bucolic visions of Europe and North America, without evidence of industrialization. Originally painted to serve as reminders of places visited, spiritual inspiration, or postcards from yet to be conquered frontiers, the paintings that Bedford reinterprets in these Vedute serve as collectively legible reminders of a time before human exploitation of natural resources shaped a new geological epoch.

As she translates these landscapes into her own hand, she also intervenes in their composition, arranging precisely drawn desert plants on stages and behind glass walls in the foreground of each work; sirens from an arid, anxious future. Known for precisely rendered landscapes and shipwrecks whipped into painterly frenzy by her expressive brushwork, Bedford has an ongoing interest in how images can act as votives for significant ideas and experiences, political or emotional.



These new works mark a shift from Bedford's previous landscape paintings, in which her painterly skill was most often deployed as an emotionally evocative contrast to her drawing; meticulously rendered scenes disrupted or intensified by energetic gestures.

Previous landscapes often featured a low horizon, gentle palms, and more recently compositions of Southern California flora that could be interpreted as re-enactments of the figurative compositions of monumental 19th century history paintings. These allegories of potential and of the emotional experience of making a place one's home have given way to a more critical approach to landscape.



Whereas in historical landscapes, and in Bedford's own previous work in the genre, open expanses of land represent opportunity and utopia, these Vedute ask the viewer to reconsider viewing the natural world as available for immediate occupancy. Or at the least, to consider the effects of this perspective on current circumstances.

Bedford's process has also shifted in these works. In past paintings, drawing was used to create an architecture for gesture. Here, though the paintings technically begin with the drawings, a painstaking process of masking and unmasking pushes the drawn flora to the fore and places the viewer at a further remove from the pastoral scenes behind or outside of the space of drawing. The distance created between painting and drawing underscores Bedford's archival research and careful selection of images that seem to belong to a lost or disappearing world.





Bedford received her MFA from the University of California, Los Angeles in 2003. She was the winner of the 2001 UCLA Hammer Museum Drawing Biennale and received a Fulbright Graduate Fellowship from Hochschule der Kuenste, Berlin in 1999. She has had solo exhibitions at Art:Concept, Paris, France; Carrie Secrist Gallery, Chicago, IL; D'Amelio Terras Gallery, New York; and Starkwhite, Auckland, New Zealand. She has been included in group exhibitions at the Pizzuti Collection, Columbus, OH; the Jewish Museum, New York; Massachusetts Museum of Contemporary Art, North Adams; and the Museum of Contemporary Art, Denver.

Bedford's work is included in the Jumex Collection, Mexico City, Mexico; the De La Cruz Collection, Miami, Florida, USA; The Saatchi Collection, London, England; the Francois Pinault Collection, Paris, France; the Eric Decelle Collection, Brussels, Belgium; and the Collection Ginette Moulin/Guillaume Houze, Paris, France. Bedford is a painting instructor at both Chapman University and the University of California, Riverside.

Images: Whitney Bedford, "Veduta (Munch)," 2019, Ink and oil on panel, 28 x 37" (71.12 x 93.98 cm), Courtesy of the artist and Vielmetter Los Angeles, Photo credit: Evan Bedford // Whitney Bedford, "Veduta (Sutherland)," 2019, Ink and oil on panel, 18 x 24" (45.72 x 60.96 cm), Courtesy of the artist and Vielmetter Los Angeles, Photo credit: Evan Bedford

## **Reflections on the Anthropocene**

**Whitney Bedford**

**Vielmetter Los Angeles**

**Through 22 February 2020**

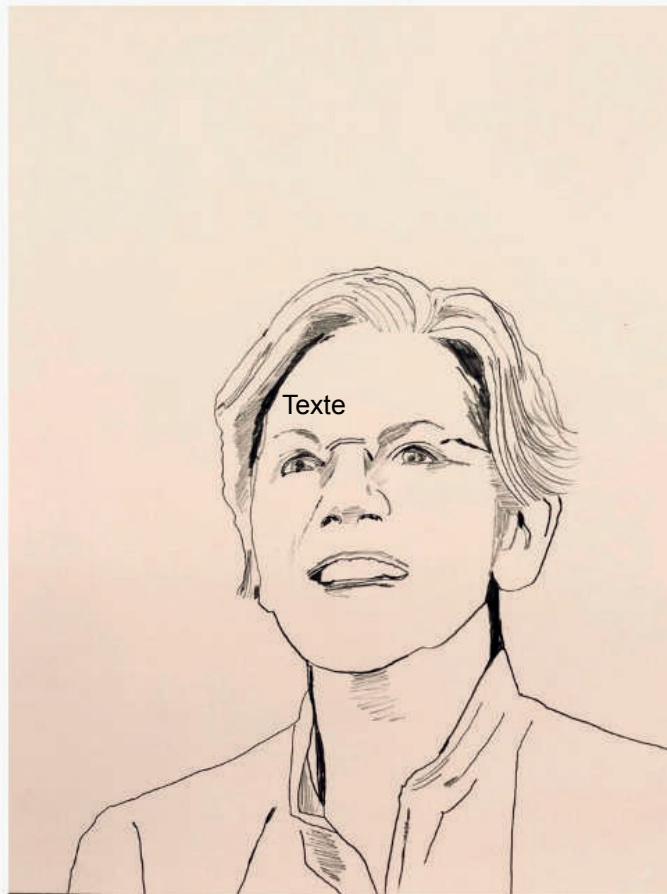
**Los Angeles**

**[vielmetter.com](http://vielmetter.com)**



## Artist Whitney Bedford is drawing a portrait of Elizabeth Warren every day until she is elected president

The Los Angeles painter started the project shortly after the Democratic primaries began



A portrait of the Massachusetts senator from the project "Elizabeth Warren Wins" by Whitney Bedford © Whitney Bedford

A number of artists recently signed open letters supporting Vermont Senator [Bernie Sanders](#) and Massachusetts Senator [Elizabeth Warren](#) in their respective bids for the White House. But the Los Angeles painter Whitney Bedford is putting her art where her vote is. A week ago, she began an Instagram-friendly project of making and selling a portrait of Warren every day, with full proceeds going to her presidential campaign.

“It’s really the only currency I have,” says Bedford, fresh from [a powerful paintings show at Susanne Vielmetter](#)’s gallery that explored ideas of landscape and toxic land use. “I felt that if I did something I’m known for in public, it could be an incentive for other people to act.” She calls her project [“Elizabeth Warren Wins](#)”.

“There’s never been a candidate I’ve been so excited about. And I’ve never done something so fangirl in my life,” she adds. “I don’t get the whole Bernie tsunami because he sounds angry to me. I like how measured and intelligent she is, and I’m on board with pretty much all of her positions.”



Bedford drew from different stages of Warren's life, including a college graduation picture. © Whitney Bedford.

Bedford was initially thinking about Francis Alÿs’s *Fabiola Project*, in which he collected hundreds of paintings that show Saint Fabiola in the same basic garb and pose (based on a lost artwork by Jean-Jacques Henner). But she decided to vary the poses instead and draw from different stages of Warren’s life, including a college graduation picture.

The portraits are all pencil drawings on Arches Watercolour Paper, 14 by 10 inches, and priced at \$50 each. One reason for the affordable price is that Bedford doesn’t want to run afoul of the campaign finance laws that limit individual contributions to federal candidates to \$2,800 per election.



As for her vote in November 2020, Bedford says it will go to “whoever is the Democratic nominee—a piece of bacon on a turd would be better than what we have.” But asked how long she will continue the Warren portraits, she was perfectly on message: “Until she is President.”

WHAT'S ON / THIS WEEKEND

## 6 Wonderful Things To Do In London This Weekend (15-17 March 2019)

From a kaleidoscopic new exhibition to St Patrick's Day celebrations, there's plenty to keep you entertained this weekend in London

What's on in London this weekend (15-17 March 2019)

BY ABI SRITHARAN

12 March 2019

### *Kaleidoscope* at Saatchi Gallery, Chelsea (all weekend)

Step inside the UK's largest kaleidoscope this weekend at Saatchi Gallery on Duke of York Square. The immersive exhibition, which explores the distortion of human perception, centres on London-based artist Laura Buckley's large-scale kaleidoscope, made up of mirrored walls and moving imagery. It is complementing work from eight international artists including arresting sculptures by Mia Feuer and turbulent seascapes by Whitney Bedford.



**Date:** 15 March-5 May **Time:** 10am-6pm **Price:** Free **Location:** Duke of York's HQ, King's Road, Chelsea, SW3 4RY  
**Closest Station:** Sloane Square



Whitney Bedford, "The Time Inbetween" (2015)

## REFUGE FROM THE INFERNO: L.A.'S BEST SUMMER GROUP SHOWS

Talk to Me, Von Lintel Gallery; Conceptual Craft II, Denk Gallery; As You Like It or C'est Comme Vous Voulez, Praz-Delavallade

'What is it with dudes and trees?' I wonder for a second as I'm about to put this up on-line—thinking more about Shakespeare's pastoral romantic comedy than the cool oasis of a summer group show **René-Julien Praz** has curated at **Praz-Delavallade's** L.A. premises. (Though I suppose I could ask **Paul McCarthy**, who produced a somewhat notorious rendition along these lines for **Paul Schimmel's** landmark ***Helter Skelter*** exhibition for **MOCA** in 1992.) But then I'm a bit of a tree-hugger myself, though it would never occur to me to abuse them with romantic sentiments of any kind. (Nor political for that matter.)

**Shakespeare's** *As You Like It* creaks a bit (for the Bard) a few decades after the first encounter; but there's no getting around its pastoral charm. I was about to say 'melancholy charms', which makes no sense—except actually it does a bit. (Consider Jaques: Shakespeare wrote his own songs for the show; but consider the possibilities of a 20<sup>th</sup> century update. You don't suppose **Noel Coward** wrote "World Weary" for him, do you?) I mean how could I *not* like something so deeply *trans*? That had to come across on some subconscious level. Of *course* the Duke has to exile Rosalind. The less-than-perfectly court-adapted Orlando is scarcely aware of the extent to which he has overthrown the 'natural order'. Rosalind consciously *defies* it.



Human relations with trees are a bit strained lately. Having thinned out their 'herd' with our demands for paper, building materials and their many attractive by-products, we've failed to reciprocate by thinning out our own predatory hordes and checking our continuous stream of toxic emissions into the environment we share, thereby threatening our mutual survival. Who can say how Shakespeare would have updated his settings? He would scarcely recognize his drought-stricken Albion this summer. Amazingly, Arden (the Ardennes?) might still bear some resemblance to its ancient majesty, notwithstanding Belgian and French development and the trail of destruction the Germans left between Belgium and France 75 or so years ago. But Jaques' line would probably be something along the lines of 'I told you so.'

Summer is a time for group shows everywhere, and not just in L.A.; but they are particularly rich this summer in L.A. and offer brief escape—not necessarily to Arden or Arcadia (though come to think of it, Los Angeles County has its own Arboretum in the County's own 'Arcadia'), but nevertheless to an air-conditioned space, which this particular summer might actually be life-saving.



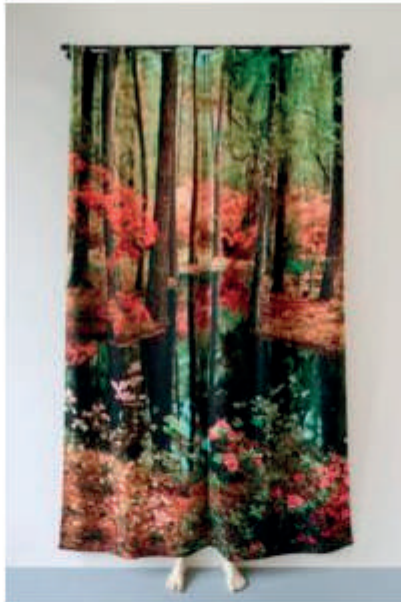
My favorite among these shows, though, might be the aforementioned Praz-Delavallade show (but then, as I said, I'm quite mad about trees). I'm also a lover of great painting—and there's a lot of it here, alongside painterly work in other media, including video (e.g., **Jim Shaw**). René-Julien Praz hasn't made the gallery over into an Arden (or I suppose Ardennes would be equally apt for this particular gallery's directors), although he sets the mood as we're ushered towards the 'birch grove' wallpapered rear of the gallery, with **Jennifer Steinkamp's** gently undulating poplars whispering alongside from their darkness in the midst of this otherwise immaculately white space. But that's a clue, too. There are dark, or certainly shadowed moments in the midst of this sunlit space. Praz's 'Ardennes' is a series of moments that take our measure of nature, our perception of, and variously willful and passive projections upon it, our fraught co-existence with it, and our yearning to reclaim or recapture its variously fearsome and fragile beauty.

Further into the gallery, we continue to sort out the terms of our approach – our ‘to see and not see’ (to paraphrase Oliver Sacks) ‘forest-for-the-trees’ relationship to reality—as for example in **Catherine Opie**’s soft focus, barely limned grove of trees (mounted here against the birch-papered wall), *Untitled #2* (2012), which I always associate with dark winter evenings. (Some works in this series were, I believe, photographed in such conditions, but not all; and not this one.) Then **Kerry Tribe**’s installation with video (*Forest for the Trees*, 2015) spells out the dilemma explicitly. That tentative, conditional approach contrasts starkly with the “radical” and ambiguous space **Francesca Gabbiani** shows us in a palette pitched some distance from nature. Amber and terra cotta are found in nature, but Gabbiani effectively denatures them against a backdrop of black and deep purple with a neon glow. A ragged frond of fern and few tufts of grass are the last earth-bound remnants of this “destruction.” Then there are the remnants of the human-built environment here – joists or louvers, lumber planks or trim that give evidence of a structure on this site. It’s as if that amber volume rising to the upper edge of the canvas were a kind residual aura of what was once “radical.”

There are no apparent roots to return to here. Nature’s tenuous hold seems to melt away – like those ‘purple mountains majesties’ of what was once a beautiful continent (and planet). On the wall opposite, **James Welling** exploits a similar palette in a kind of deliberate reversal—foliage rendered on Kodak Metallic Endura paper (this is all we’re told) through what I’m assuming are Photoshop manipulations of what looks like a photo-negative image, or possibly two layered images (007, 2017). There’s also a vague hint of flame here, reminding us of the flames consuming so much foliage around us. Welling foregrounds purple leaves or blossoms against a bright yellow background in a companion image (001). It’s all a bit too bright, which can only bring on dark thoughts; and it’s as if **Kim McCarty** is offering our eyes an oasis of calm in her two spare watercolors—her signature minimalist brush trace here rendered almost ghostly, what might be a trace of lavender pressed from the flower (of a marijuana plant) dissolving into the white paper as if into the light itself.

No forest offers refuge here; but as **Pierre Ardouvin** might put it, *[t]he night is not over* (2018)—which might be the universal GPS. (Two molded white resin feet peek from beneath a velvet curtain printed with a woodland scene, replete with pond and flowering trees.) We’ll all be hiding there soon enough.





The souvenirs we take from a show like this are as dark as they are sunlit—the monsters as abundant as the golden moments. **Whitney Bedford**'s gorgeous painting, *The Time Inbetween* (2015), summed up a then-now-forever moment, poised between that 'fear of hope' and 'knowledge of fear.' We're still here for the beauty—and there's quite a lot to be had in this beautiful show.

*Talk to Me* runs through August 11th at Von Lintel Gallery, 2683 La Cienega Blvd., Los Angeles 90034. *Conceptual Craft II* runs through August 18th at Denk Gallery, 749 E. Temple St., Los Angeles 90012. *As You Like It or C'est Comme Vous Voulez* runs through August 18th at Praz-Delavallade, 6150 Wilshire Blvd., Los Angeles 90048.

## Sand, Sea, and the Sublime: A Review of Whitney Bedford at Carrie Secrist Gallery

JUNE 15, 2018 AT 3:45 PM BY [B. DAVID ZARLEY](#)



*Whitney Bedford, "Pallas Athena" 2018, ink and oil on linen on panel, 48 x 84 inches/ Carrie Secrist Gallery*

### RECOMMENDED

There is one element that is both crucial to and responsible for the elevation of the sea and sandscapes of Whitney Bedford above the countless reams of similar works constituting the immortal horizon of the visual canon, and it is that her succulents and ships are uniquely and devastatingly sublime, the kind of true sublimity which must contain at its very essence an element of horror. Her desert is mimetic in spirit, a land of fearful beauty that is hot and flat and distinctly unnatural in a dangerous way, a nuclear candy-colored hot shell Tom Wolfe West, like neon signs reflected off the undisturbed, unbroken surface of gasoline puddles, flora of ash and gold and winking flowers sharp and smudged under stroke-free skies of oranges and purples whose calmness belies the ardency of their molecular dance, a calid motion that galvanizes the tired landscape.

That alien desert is abutted by decadent disasters and glowing ghosts, an armada of arduous struggle. Tempest-tossed, the brutal oppression of a solid surface overthrown, it is at sea where Bedford truly comes alive, her ships caught powerless—stripped, flayed! not even a strip of sail hanging as a lonely saint! Instead masts, bare bones, gold filament dripping from them, adorned Masters of the Sea, emperors with no clothes but full bellies; the intricacy and thus fragility of human dominance no longer hidden by a canvas cuirass against a power far beyond it—between cloudless heavens and snow-capped oceans, antipodean atmospheres, their hulls and rigging on the verge of being, simply, redacted—a momentary mention on a timeless sea, to be removed, erased with shocking ease. Some of our ships seem poised to survive, hove to, their bare arms reaching toward a blank heaven which may prove not all calamities are shipwrecks and some storms are weathered. But here, at sea, the abyss above and below, is horror and capital-R Romance both, pure sublimity, the kind of enervating dreadful joy which reclaims the ship and sea from the Brahmins and boardroom walls, and casts all observers prostrate before the magnificent terrors of the Earth. (B. David Zarley)





Miami • du 7 au 10 décembre

## Sea, art & money

> Art Basel Miami Beach

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Depuis quinze ans, Art Basel Miami Beach, l'édition américaine de la célèbre foire suisse d'art contemporain, attire sous le soleil les grosses galeries internationales et leur aéropage de collectionneurs qui profiteront, cette année, de la réouverture du Bass Museum et de l'Institute of Contemporary Art. Le secteur principal réunit 200 exposants d'art moderne et contemporain, dont beaucoup d'Américains : Susanne Vielmetter Los Angeles Projects y expose les nouveaux paysages de Whitney Bedford, mettant en scène une végétation dorée sur un aplat de ciel bleu parfaitement abstrait [ill. ci-contre]. Le secteur Nova accueille quant à lui des galeries proposant des œuvres de moins de trois ans. Kabinett met à l'honneur 24 solo shows (Anni Albers, Etel Adnan, Haegue Yang...) ou expositions thématiques, telle la photographie japonaise des années 1950 chez Annely Juda (Londres). Survey, enfin, explore 16 projets historiques, à l'instar du focus de la Hales Gallery de Londres sur les jeunes années du peintre Frank Bowling, né au Guyana en 1936. **A. M.**

### Whitney Bedford *The Left Coast (Tall Tales)*

2017, encre et huile sur lin et sur vinyle, 127 x 127 cm.

Susanne Vielmetter Los Angeles Projects, Culver City (Californie).

**Prix : 21 000 €**

ART

# Gold is Bold at this Year's EXPO Chicago

The halls are set at Navy Pier for this year's EXPO Chicago: the annual world showcase of contemporary art from galleries around the globe. The 2017 lineup hosts 135 galleries representing 25 countries and 58 cities, with locations ranging from New York to Seoul, representing renowned artists such as [Sally Mann](#) and [Takashi Murakami](#). The artworks are arranged in a maze (there are so many twists and turns, you'll get lost—in a good way) of classy gallery popup sections, presenting paintings, sculptures, furnishings, and avant-garde-y installations that seem to invent categories in and of themselves.

Though each work in the exhibition has its own unique signature, there definitely exist some noticeable trends this year, most noticeably, the glimmering presence of gold: gold embellishment, gold paint, gold cloth, gold words, gold leaf, you name it. There are the large-scale photographs of [Matthew Brandt](#) (represented by [Praz-Delavallade](#) gallery, Paris/Los Angeles), laboriously layered in silver-gold prints of cities superimposed with nature scenes. [Loris Cecchini's](#) neuronic golden sculpture (see right) clings to the walls of the [Diana Lowenstein Gallery](#) (Miami). The ink/oil paintings of [Whitney Bedford](#) ([Carrie Secrist Gallery](#), Chicago) feature intricate renderings of golden plants and trees (see below). [Clay Apenouvon's](#) work ([Mariane Ibrahim Gallery](#), Seattle) stretches black plastic film across square frames, precious sections of gold glistening between reels (see below). An inkjet print by



Loris Cecchini  
'The Developed Seed (Pink 263)'



David Kramer (Galerie Laurent Godin, Paris) dons the words “...SOLID GOLD.SOLID GOLD. REPEAT UNTIL IT’S TRUE. LIVING THE DREAM.” across a shiny photo image of gold bars. The gold glows on, down any hall you turn. Something is clearly present on our current universal conscience, and it’s gleaming from LA to Amsterdam. A preoccupation with the shine? Its nod to wealth? To value? To the cherishing of precious things? Whatever this golden fixation may be ascribed to, the weight of its value is certainly present in the global collective.



Whitney Bedford, “Tender is the Night.” Photo by Evan Bedford.

Although many of the works share commonality, each still holds unique signature, with no one work quite like another. Even if this year’s apparent gilding nods to a collective thesis, each piece containing any hint of gold, small or grand, iterates its own interpretation. With that, the exhibition offers an ongoing spectrum of work types and tastes. Shining and subvertive, ornate and simple, inventive and universal, EXPO has it all. It’s a trove of treasures to explore, and a world to enjoy getting lost in.



Clay Apenouvon, ‘Couverture de survies aux larges #2.’ Photo courtesy of Artsy.

EXPO Chicago shows at Navy Pier’s Festival Hall, 600 E Grand Ave, from Thursday, September 14th to Sunday, September 17th. Exhibition hours are 11am-7pm Thursday-Saturday, and 11am-6pm Sunday. Individual tickets start at \$20 can be purchased [online](#) or at the door. Visit [EXPO’S website](#) for more information, including a [full list of this year’s exhibitors](#).

# Mousse Magazine

## EXHIBITIONS

### Whitney Bedford "Bardo Parade" at Art : Concept, Paris

Share

Art : Concept is happy to present the 4<sup>th</sup> solo show by Whitney Bedford – American artist based in Los Angeles – featuring a new series of landscapes painted in oil and ink on wood panels.

Often described as autobiographic, Whitney Bedford's work can be compared to the chapters of a diary, newly opened by the irruption of an event, either joyful or painful, in the life of the artist. The theme of the shipwreck makes its first appearance in 2003, after a saddening break-up. On the opposite, in 2013 it is the firework – as symbol of an explosion of joy and passionate love – that pervades the *Love Letters* series. Nevertheless, the artist's private life is more of a starting point, a source of inspiration among many others, and the outcome is never anecdotal. While overcoming the (vain?) attempt to reach a kind of creativity that is entirely freed from personal experience, Whitney Bedford's canvases largely overflow the frames of individuality.

They summon a fantasized and unattainable golden age, a mythical place where everything seemed still possible. The theme of paradise lost, previously explored in the 2008 *Arcadia* exhibition at Art : Concept and then again in *West of Eden* at Susanne Vielmetter in 2015, is extensively investigated in its darkest aspects. At first glance, the observer enjoys the pleasing, radiant and vividly colored landscapes haunted by cactuses, palms and other vegetation. No doubts on their country of origin. The Californian feel is palpable.

Nevertheless, Whitney Bedford's figures, outlined in ink with an extreme precision (almost like photographs, but in negatives), seem to be violently ripped off their monochrome, sleek, sunburned horizon to become unsettling shadows. So are the titles: *Good do Bad*, *The Rattler*. The plants form a barrier. They create a sort of insurmountable border that divides two worlds: calmness and chaos, peace and trouble, beauty – as the source of joy and relief – and sublime – as the source of an overwhelming emotion close to terror, quoting Edmund Burke's definition. The forests created by Max Ernst between 1927 and 1928 are not far away: absence of perspective, frontal presence of the vegetal drawings, suspended temporality.







1 2 3 4 5 6 7 8

Whitney Bedford "Bardo Parade" at Art : Concept, Paris, 2017  
 Courtesy: Art : Concept, Paris. Photo: Claire Dorn

Both Bedford's and Ernst's forests are drawn by the common ambition to represent a parallel reality, mysterious and ambivalent, perhaps that « surreality » so dear to André Breton.

Transposed in Los Angeles after more than a century, Whitney Bedford's «forests» or jungles have something artificial in them. They stand for their own absence of volume; they don't try to create any illusion around their bi-dimensionality. Like set sceneries or advertising billboards rising in the middle of nowhere, they impudently display the shadows of this La-la-land.

*Julia Mossé / translation Federica Italiano*

at Art : Concept, Paris  
 until 1 April 2017



## PANORAMA 03/17

Du Centre Pompidou au Bal en passant par les galeries parisiennes, la rédaction pose un regard sans concession sur les expositions franciliennes du mois de mars.

### Bertrand Lavier — Galerie Almine Rech °°

« A cappella —  
Bertrand  
Lavier », Galerie  
Almine Rech du 4 mars  
au 15 avril.  
[En savoir plus](#)

Profondément libre, l'œuvre de Bertrand Lavier tente sans cesse de s'évader des catégories et se déploie à travers une large variété de médiums. On trouve ainsi dans cette présentation à la galerie Almine Rech une série de peintures et de sculptures qui témoignent de la volonté de l'artiste de poursuivre une démarche entamée il y a plus de quarante ans et qui continue de s'affirmer. Rien d'étonnant alors à ce que l'artiste ait choisi d'intituler cette présentation *A cappella* comme on entonnerait une série de chants libres sans souci de continuité, lui

qui ne cesse de convoquer le champ de la musique pour évoquer son travail. C'est ainsi à travers les ruptures, changements de rythmes et déplacements de registres que Bertrand Lavier entonne ses solos. En toute liberté, il s'attaque par des biais différents à la représentation, questionnant l'histoire, la tradition et la valeur de l'art.



Bertrand Lavier, *Bleu cobalt, Jaune cadmium clair, Vert permanent*, 2017  
Vue de l'exposition *A cappella*, du 04.03 au 15.04.2017 à la galerie Almine Rech, Paris  
© Bertrand Lavier — Photo : Rebecca Fanuele — Courtesy de l'artiste et galerie Almine Rech, Paris



## Lucile Littot — Galerie Alain Gutharc °°

« Lucile Littot —  
FlashBack », Galerie  
Alain Gutharc du 11  
mars au 15 avril.  
[En savoir plus](#)

Lucile Littot déploie un monde qui pervertit les codes du beau pour en révéler la monstruosité, à l'image de la multitude de vocabulaires esthétiques qu'elle emploie (romantisme, classicisme, rococo, etc.). À travers des médiums divers tels que la peinture, l'installation, la vidéo ou la performance, son univers aussi magnétique que répulsif ne cesse d'articuler les paradoxes : enfance et âge adulte, romantisme et tragédie, déguisement et nudité, ornement et approximation. Émerge une beauté inattendue qui transcende ses sujets pour en faire des reflets déliquescents de fantasmes irréconciliables où la beauté, la singularité rêvée, se muent irrémédiablement non plus en monstre mais en répétition tragique de la médiocrité.



Lucile Littot, *Dolores 2028 N.8*, 2016 — Huile sur toile — 120 × 190 cm  
Courtesy de l'artiste et galerie Alain Gutharc, Paris

## Stéphane Duroy — Le Bal °°

« Stéphane Duroy —  
Again and again », Le  
BAL du 6 janvier au 9  
avril.  
[En savoir plus](#)

Photographe attaché au sort des populations et à l'impact des soubresauts économiques sur l'humain, Stéphane Duroy parcourt depuis les années 70 l'Europe puis le monde pour rendre compte de son regard sur des sociétés aux multiples réalités. Vestiges, paysages et sujets silencieux peuplent les travaux de ce photographe qui aura su dépasser son médium et ses propres obsessions pour offrir une prise sur le passé, pour inventer une manière de « rendre compte » du monde tout autant qu'il « tient le compte » de ses injustices.



Stéphane Duroy, Double page réalisée en 2016 à partir du livre *Unknown*  
© Stéphane Duroy



## Cy Twombly — Centre Pompidou °°

« Cy

Twombly », Centre  
Georges Pompidou du  
30 novembre 2016 au  
24 avril 2017.  
[En savoir plus](#)

Véritable météorite ayant foudroyé le ciel de son siècle, l'œuvre de Cy Twombly (1928-2011) s'est imposée dans un mélange de singularité et de tradition. Le parcours proposé par le Centre Pompidou, s'il peut paraître timide au premier abord avec le choix d'une présentation chronologique, révèle rapidement sa finesse en ce qu'il se déleste de toute facilité et montre un artiste brut avec un dégagement et une complexité qui lui rendent justice.



Cy Twombly, *Blooming* (Détail), 2008

Acrylique, crayon à la cire sur 10 panneaux de bois — 250 x 500 cm

Collection particulière — Courtesy Archives Fondazione Nicola Del Roscio © Cy Twombly Foundation. Photo : Studio Silvano, Gaeta

## Mapuche — Musée de l'Homme °

« Mapuche — Voyage  
en terre

Lafkenche », Musée de  
l'Homme du 18 janvier  
au 23 avril.

[En savoir plus](#)

Le Musée de l'Homme s'ouvre au peuple Mapuche du Chili avec une exposition courte et dense qui revient sur l'histoire et le présent de ce peuple américain autochtone victime des colonisations successives. Si l'on regrette que la lutte politique que mènent les Mapuche depuis tant d'années à l'encontre des gouvernements du Chili et de l'Argentine longtemps restés sourds aux revendications soit si peu audible. Une perspective qui aurait donné une profondeur supplémentaire à cette exposition qui a néanmoins le mérite d'offrir pour la première fois en France un accès et une voix à ce peuple séculaire pluriel et passionnant.



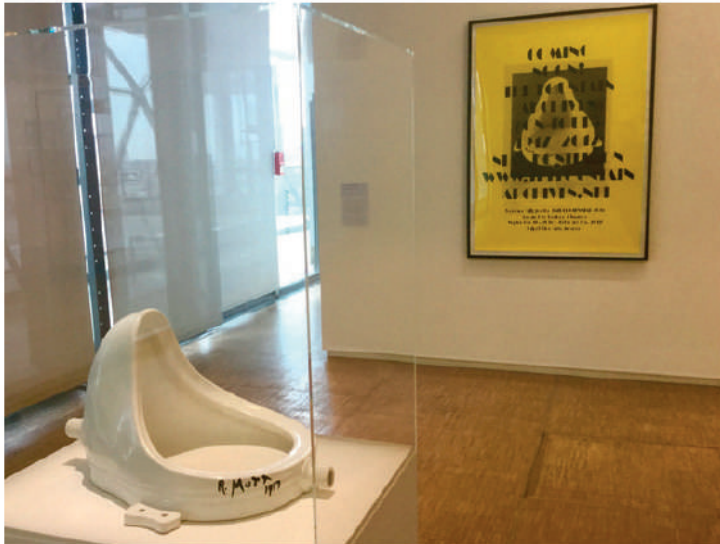
Kuriche — Collodion humide sur plaque de verre  
© Ritual Inhabitual.jpg



## Saâdane Afif — Centre Pompidou °

« Saâdane Afif — The Fountain Archives », Centre Georges Pompidou du 1 février au 30 avril.  
[En savoir plus](#)

Recherche obsessive et minutieuse entre appropriation et continuation du geste fondateur de Duchamp, les *Fountain Archives* de Saâdane Afif dessinent la cartographie de la zone d'influence d'une œuvre qui n'en fût pas. Car avant de faire couler l'encre et d'inséminer dans l'imaginaire la force vivante du ready-made, à la manière dont la vie donnerait sa magie à l'inanimé, le totem d'émail de Duchamp tenait de la gageure performative.



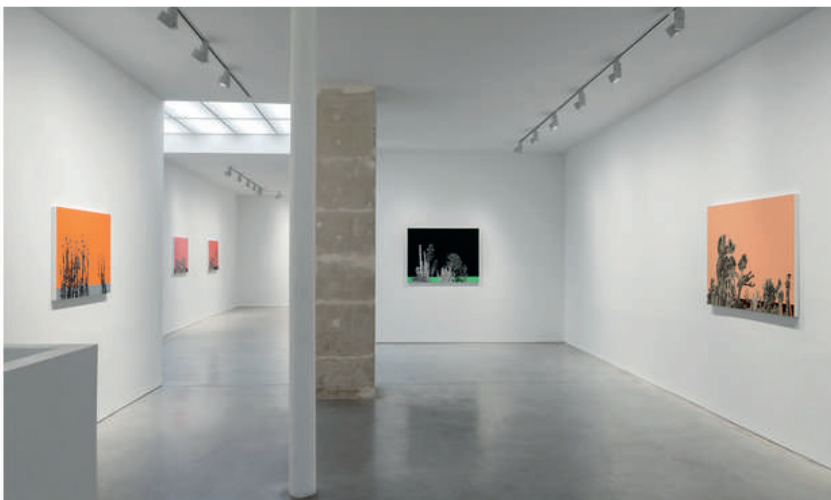
Vue de l'exposition Saâdane Afif, *The Fountain Archives* au Centre Pompidou, Paris  
© Slash-Paris

## Whitney Bedford — Galerie Art : Concept °°

« Whitney Bedford — Bardo Parade », Galerie Art : Concept du 10 février au 1 avril.  
[En savoir plus](#)

Maîtrisant une multitude de techniques à la perfection, Whitney Bedford, artiste états-unienne née en 1976 développe depuis près de dix ans une peinture plurielle qui l'a conduite à intégrer des collections prestigieuses à travers le monde. Une peinture hautement séduisante qui joue des contrastes entre minutie et approximation pour aboutir aujourd'hui à une affirmation de sa singularité à travers des paysages à nuls autres pareils. Une très belle exposition qui brouille les sens et, derrière une beauté mystique et radicale, perturbe les attendus de la

représentation.



Vue d'exposition Whitney Bedford, *Bardo Parade*, Art : Concept, Paris, 10 février — 1 avril 2017  
Photo : Claire Dorn / courtesy Art : Concept, Paris

## Thomas Huber — Centre culturel suisse °°

« Thomas Huber —  
extase », CCS — Centre  
culturel suisse du 21  
janvier au 2 avril.  
[En savoir plus](#)

Conceptuelle, surréaliste et profonde, la peinture de Thomas Huber a toujours fait de la question de la perspective et du regard des enjeux essentiels de son développement. Thomas Huber s'est en effet attaché à penser la relation au « regardeur » en proposant une peinture en abyme, constellée de très belles réussites où le motif géométrique se fait perspective esthétique. Il propose ici, avec simplicité, insolence et délice, une exposition piège dans laquelle il insère, à son insu, le

visiteur.



Thomas Huber, *Tas de chattes et son reflet*, 2016  
Aquarelle — 36 × 51 cm  
© VG Bild-Kunst pour Thomas Huber

## Laura Lamiel — Galerie Marcelle Alix °°

« Laura Lamiel — Un  
ange en  
filigrane », Galerie  
Marcelle Alix du 9  
février au 1 avril.  
[En savoir plus](#)

L'œuvre de Laura Lamiel est une modulation de l'espace et partant, de la lumière. Ses installations simples, bien souvent matérialisées par un assemblage d'objets hétéroclites, rebuts ou formes élémentaires, perturbent l'ordre des lignes et les fonctions des éléments employés, dessinant avec la discrétion sourde des révolutions une attention minutieuse au réel. Volontairement réduite, cette exposition de Laura Lamiel, si elle tranche avec nombre d'éléments de son vocabulaire habituel, ne manque pas moins de les souligner en filigrane.



Laura Lamiel, *Capture*, 2017 — Vue de l'exposition Laura Lamiel, *Un ange en filigrane*, 09.02 — 01.04.17 — Galerie Marcelle Alix, Paris — France, 2017  
Cuivre, fonte, fluos, caoutchouc, divers éléments — 98 × 96 × 196 cm  
Photo : Aurélien Mole / Marcelle Alix



## Mapping at Last — Galerie Eric Mouchet °°

« Mapping At Last », Galerie Eric Mouchet du 4 février au 25 mars.  
[En savoir plus](#)

Avec un questionnement pertinent, le commissaire de l'exposition Léo Marin confronte la formule large de l'artiste et de son « rapport au monde » pour en éprouver, en acte, la possibilité. Il faut saluer ici la politique d'exposition de la galerie Eric Mouchet qui ouvre son espace à une véritable proposition curatoriale et offre un support d'envergure, à travers un catalogue riche à disposition sur place, qui présente chacun des participants. Derrière l'opulence et la variété, c'est la valeur

symbolique et la puissance d'imaginaire que porte en elle la carte qui transparait. Au-delà des postures, c'est bien la capacité de chacune de ses œuvres d'expérimenter le monde à travers cet outil singulier qui fait toute la réussite de cette proposition.



Vue de l'exposition Mapping at Last à la galerie Eric Mouchet, Paris  
Photo © Rebecca Fanuele

## Jürgen Nefzger — Maison d'Art Bernard Anthonioz, Nogent °°

« Jürgen Nefzger — Contre Nature », La Maison d'Art Bernard Anthonioz du 23 février au 30 avril.  
[En savoir plus](#)

Usant d'une technique proche du documentaire, Jürgen Nefzger s'est toujours confronté directement à la réalité, des échecs de la politique urbaine des années 90 aux questions relatives à l'environnement. La rétrospective proposée par la MABA donne toute sa force et sa cohérence au travail de Nefzger, cette plongée dans l'aménagement de l'espace avec l'ironie et la conscience d'une nature qui ne fait aucun cadeau, si ce n'est sa présence. C'est donc dans la durée que ses photographies à la chambre captent les mutations sociales d'un espace urbain qui se fait

reflet des usages des hommes. Irréels, inquiétants et magnifiques, les paysages de Jürgen Nefzger nous plongent face à une suspension du temps, une stase qui nous en dit beaucoup sur le monde que l'on habite.



Vue de l'exposition Jürgen Nefzger, Contre Nature à la MABA, Nogent, 2017  
© Romain Darnaud

## Orientation — Galerie Salle Principale °°

« Orientation », Salle  
Principale — la galerie  
du 17 février au 15  
avril.

[En savoir plus](#)

Confrontés à un pouvoir autoritaire systématique qui en définit les frontières, la société et les créateurs se prennent à penser des stratégies de lutte pour retrouver le souci de l'individualité. Au cœur d'un espace brut rendu chaleureux par la structure mobile imaginée pour le lieu par Patrick Bouchain, la galerie Salle principale accueille jusqu'au 17 avril une exposition intelligente et cohérente autour de la question de l'occupation et du partage de l'espace qui encourage à une résistance

par les pieds.



*Dominique Mathieu, La Limite, 2016 — Pièce de bois recyclé, partiellement blanchie, poignée fer et bois, 105 x 24 x 4 cm, pièce unique*

*Courtesy des artistes & galerie Salle principale, Paris*





**“I think the most potent thing in LA is actually the loneliness —Henry Miller said that artists need loneliness, and I think that as impenetrable as it seems maybe the first year here, year following year it becomes a necessity—the amazing solitude and sound of your own voice, that you can hear it in such a big and engrossing city. ”**

**— Whitney Bedford**

**Interview by Amanda Quinn Olivar, West Coast Editor**

## Interview by Amanda Quinn Olivar, West Coast Editor

Whitney Bedford is an American contemporary painter who currently lives and works in Los Angeles, CA. She is teaching as a guest lecturer at the University of California. Bedford aligns herself with the historical school of naval painting, "trying to update it, or even capsize it, in a way that only a hybrid of educations and living on the edge of the California coast can do." She uses her own mark-making to bring the original source material of her paintings into the realm of the imaginary. Layered with both ink and oil paint, romantic scenes of destruction, calm at sea, and migrating birds are manipulated to the point of abstraction, showing only vestiges of her starting point.

Bedford received her MFA at the University of California, Los Angeles in 2003. She was the winner of the 2001 UCLA Hammer Museum Drawing Biennale and received a Fulbright Graduate Fellowship from Hochschule der Kuenste, Berlin.



Whitney Bedford

*The Left Coast (Fire Weather)*, 2017

Ink and oil on linen on panel

50 x 50" (127 x 127 cm)

Courtesy of the artist and Susanne Vielmetter Los Angeles Projects

Photo credit: Evan Bedford



**What was the aha moment that led you to art... and did Los Angeles play a part in your career decision?**

My mother was a flight attendant, so my brother and I grew up traveling extensively in Europe, Asia, and the United States; all of the art and color I saw growing up translated into being an artist.

**How has living in LA informed your approach and aesthetic?**

Living in Los Angeles has had a strong impact on my paintings over the last several years. I am very much aware of the low horizon, where the sea is, and that low line has remained constant in my work as a sort of stage on which the landscape and flora in my work are set. I am also very interested in bright colors and their more sensitive shadows (the palettes of Southern California) as the protagonists of my paintings.

**When and how did you first feel embraced by our LA art community?**

I arrived in LA in 2000 to attend the MFA program at UCLA. Coming here for school provided an immediate sense of inclusion into the LA arts community at large.

**The exhibition speaks about the vitality of our art community. Which pioneering LA artist influenced you the most? And whose work do you find intriguing right now?**

I came to UCLA because of the incredible cast of faculty (Baldessari, Charlie Ray, Chirs Burden, Lari Pittman, and guests) but have found my own narrative and encouragement in so many artists since then, whether they be painters, poets, cooks, or bands. LA's generosity in its open landscape has really encouraged the best in so many of us. But I think the most potent thing in LA is actually the loneliness-- Henry Miller said that artists need loneliness, and I think that as impenetrable as it seems maybe the first year here, year following year it becomes a necessity--the amazing solitude and sound of your own voice, that you can hear it in such a big and engrossing city.

**What is your favorite art accident?**

Maybe my beginning? I had accidentally sent my UCLA application to Columbia and my Columbia University application to UCLA...and here I am!



Whitney Bedford

*The Left Coast (Slow Burn)*, 2017

Ink and oil on linen on panel

50 x 50" (127 x 127 cm)

Courtesy of the artist and Susanne Vielmetter Los Angeles Projects

Photo credit: Evan Bedford

**How They Ran**  
**Over The Influence**  
**August 12 - September 5, 2018**

© Curator 2021



## A Milano il Miart di Alessandro Rabottini – gallery



↑ *Dal contemporaneo ai maestri, passando per gli emergenti: apre a Milano Miart, diretta da Alessandro Rabottini.*

*Whitney Bedford, "The Rattler", 71,12x93,98x3,81 cm, inchiostro e olio su legno, 2017. (Foto Evan Bedford, courtesy Art : Concept, Paris)*



## Les lieux d'art 9

### À l'étranger

#### France

#### Whitney Bedford – Peinture

#### | Paris – Galerie Art : Concept



Chaque œuvre est une prouesse car il ne s'agit pas de photo mais de peinture, à l'huile pour les fonds et le sol, uniformément colorés en deux tonalités; à l'encre et en noir et blanc pour les plantes, exécutées avec une précision inouïe. Elles évoquent la Californie mais sous-entendent par les titres quelque chose d'inquiétant !

→ Jusqu'au 1<sup>er</sup> avril. Galerie Art : Concept, 5-9 passage Sainte-Avoye, 75004 Paris. [www.galerieartconcept.com](http://www.galerieartconcept.com)





## EXHIBITIONS

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*Julia Mossé / translation Federica Italiano*



1 2 3 4 5 6 7 8

Whitney Bedford "Bardo Parade" at Art : Concept, Paris, 2017  
Courtesy: Art : Concept, Paris. Photo: Claire Dorn



# Visite virtuelle de l'exposition Whitney Bedford à Paris

Par [Sophie De Santis](#) | Publié le 03/03/2017 à 16:14



Son récent travail évoque «l'apaisement que lui a procuré la naissance de sa fille» par une végétation luxuriante de palmiers, cactus et autres jungles dessinés au premier plan. À découvrir jusqu'au 1er avril à la galerie art:concept, Paris 3e.

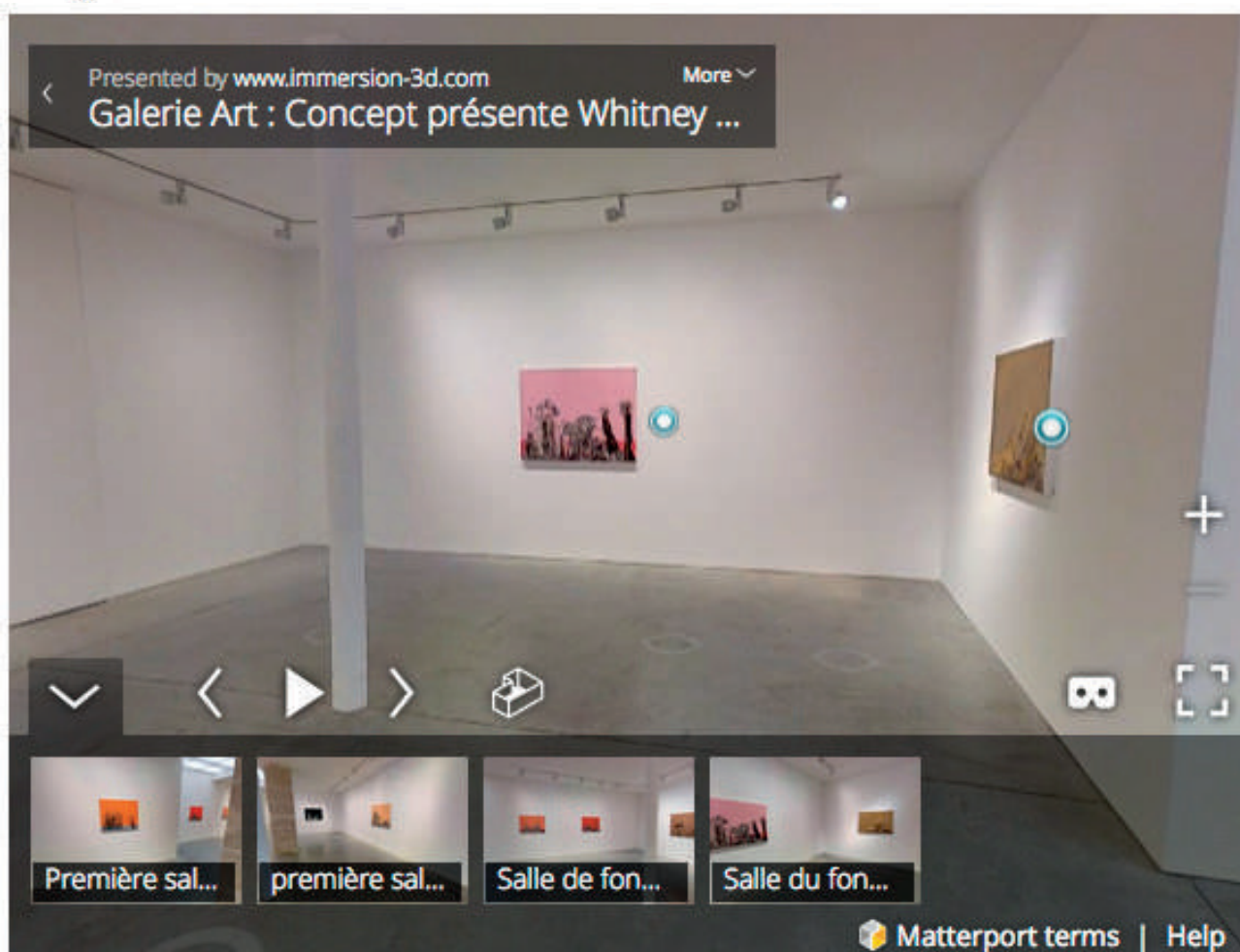
**FIGARO  
SCOPE**

La peinture de Whitney Bedford suit presque fidèlement les épisodes de sa vie personnelle. Malgré des apparences très lisses, les paysages dessinés à l'encre puis peints à l'huile sur bois reflètent les chapitres d'un journal intime imaginaire.

Après avoir vécu sur la côte Est, l'artiste, née en 1976 à Baltimore, est désormais installée à Los Angeles. Son récent travail évoque «l'apaisement que lui a procuré la naissance de sa fille» par une végétation luxuriante de palmiers, cactus et autres jungles dessinés au premier plan.

Les couleurs de l'horizon très dégagé éclatent par des à-plats de rouge, rose - parfois fluo - ou encore orange tropical. Il y a quelque chose d'artificiel dans cette absence de volume.

Ces œuvres (vendues entre 13.500 et 20.000 dollars) rappellent des décors ou des panneaux publicitaires se dressant au milieu de nulle part. «Elles affichent insolemment la part d'ombre de ce *La la Land*», poursuit Julia Mossé, en charge de la galerie.



Visite virtuelle avec [Immersion 3D](#)



Art World

## Searching for Meaning (aka Art Trends) at the 2017 Armory Show

Some topical fare, and some not-so-topical fare, at this year's big show.

Ben Davis, March 2, 2017



Luke Butler, *The End XVI* (2016). Image courtesy Jessica Silverman.

I went to the [Armory Show 2017](#) determined to spot trends. That's an honorable way to use this kind of experience, I feel: as a gauge of what the appetites of the art market are—or at least what some hopeful vendors think they are.

What I forgot was that looking for trends at an art fair is like looking for patterns in a handful of M&Ms. Maybe the patterns are there, but if they are, it's a little extraordinary—and probably because someone has been tampering with the package, or snapping up all the blue ones, or something. It's suspicious.

Still, trends do pop up from time to time at art fairs, coalescing as if by magic out of the intertwining aspirations of the organizers and the exhibitors, as they grasp at the moment. Sometimes it's a surge in works from particular countries, like China and then Brazil a few years ago. Sometimes it's a particular artist who ascends, suddenly, to prominence (the foil paintings of Anselm Reyle were big in the pre-crash days). Sometimes it's a certain type of media, like when arty ceramics were suddenly, briefly, a thing.

But after hours of circling the contemporary section on Pier 94, this year's Armory Show does not seem to have a lot that marked this year out for me, specifically. There were individually memorable spectacles, like Studio Drift's giant, magically floating concrete cube (it's actually a cleverly disguised balloon, I gather), a work which could illustrate the dictionary entry for Big Fun Art.



Yayoi Kusama's *Guidepost to the New World* (2016) at the Armory Show 2017.

In the same Big Fun vein, there's Yayoi Kusama's *Guidepost to the New World* (2016), a grove of groovy, polka-dotted glob sculptures plopped in the center of the action courtesy of curator Eric Shiner's special program of sculptures for the fair.



Design-artist [Sebastian Errazuriz](#), known for sculptural one-liners, suspends an upright piano over the fair's Champagne Lounge, introducing a note of photo-ready cartoon menace. (UPDATE: In an email, the artist points out that the full context of the work, *The Awareness of Uncertainty*, is that it is "a reenactment of the actual piece that the artist lived under between 2008 and 2013 in his first New York studio," as a tool to focus his creative energies.)

But does the fair announce 2017 as the Year of Big Fun Art? Not really. That's just art-fair style in general.

There are artists you see a lot of here. At least four galleries, for instance, were showing photo works by Marina Abramović. But similarly, that's not really a new trend. Abramović is everywhere. There's nothing new in that news.

You'd expect this fair, the first big one of 2017, to feel a little different, if only because we live in a grim fever dream of a time, politically and culturally. A lot of big, big paintings grace the walls of this maze—but if you were expecting big statements about, for example, the defense of the National Endowment for the Arts at this art-industry gathering, you will be disappointed.

Still, Armory Show 2017 is a more topical fair than it looks at first brush, and that topicality stands in for a trend, giving at least a sense of the present.

At Jack Shainman, [Carrie Mae Weems](#) has a work from last year's "All the Boys" series, presenting a silkscreened photo diptych, one half a smudgy portrait of a figure with its face blocked out with a red rectangle, the other a blown-up booking form for Sandra Bland, the 28-year-old African American woman who [mysteriously hung herself in jail](#) in 2015 after an unjust traffic stop, becoming yet another symbol of the grim stakes of belligerent "law-and-order" rhetoric.

At Thaddaeus Ropac's booth, [Robert Longo](#) gives us *Study of Elegiac Flag #2* and *Study of Helena*, in his signature intense and moody charcoal. The former is exactly what the title suggests, the latter focuses on a woman's eyes staring levelly out from a niqab. These are both 2016, and particularly in their pairing, can't help but reflect the nasty debates about who gets to count as an American.

At Paris's Mor Charpentier, Edgardo Aragón has a piece featuring a map of North America that is clearly oriented on the debate over the president's border wall and rhetoric about Mexicans stealing resources from the US. Instead of the familiar border, there's the suggestion of enforcing a wall along pre-Mexican-American War lines, when the U.S. seized land from its southern neighbor. Over the Eastern half of the United States, there's an image of a serpent eating its own tail. (Based on the title, *Absolut World*, Aragón's piece seems also to refer to a dust-up in 2008 when Absolut Vodka was forced to apologize after running an ad in Mexico with a map showing the original territory with the slogan "In an Absolut World.")



Edgardo Aragón, *Absolut World (America)* (2017) at Mor Charpentier.

At Chicago's Kavi Gupta, Glenn Kaino has an intense installation, mocking-up some kind of figure being burned, a pyre built of charred charcoal sticks inscribed with slogans like "Death to Fascism" and "Dying of Comfort," while a trick of orange light and vapor coming from its base makes it all appear as if it is about to burst into flames any second—the symbol of a combustible moment.

At Ben Brown Fine Arts, the young artist Awol Erizku (in the news recently for styling an Instagram portrait of a pregnant Beyoncé, the most-liked picture in the app's history) offers the image of the U.S. flag, with the lunging Black Panther symbol stitched over it. The blunt title for this blunt work is *How That Make You Feel?* (2017).



At kaufmann repetto, L.A. artist Andrea Bowers, known for her homages to activist culture, gives us a blinking sign that declares the word "RESISTERS," the "SISTERS" part marked off in purple lights.



Andrea Bowers at kaufmann repetto.

Despite all these works—and there are many other such statements of varying degrees of strength, amounting to a kind of shiver down the spine of the party—the truth is that this year's Armory Show still doesn't *read* as either particularly dark or particularly uplifting.

But then, in the end, looking for political enlightenment at an art fair is like trying to use a jet engine as a flotation device. It's just not what it's for.

On my trend-spotting mission, I found plenty of usual art-fair stuff—big photos, blinking neon words, stylishly vague abstract paintings, etc. In the end, though, I fixated on the drumbeat of honest-to-god, contemporary nature paintings.

Some, like the recent works by Alex Katz at Peter Blum, are quite sincere in their small-scale lyricism, setting a self-consciously old school tone.

Whitney Bedford's desert landscapes at Suzanne Vielmetter are more deliberately contemporary in design, vistas of spidery brush depicted against a flat, bright-red sky.



Whitney Bedford, *Two Parties* (2017). Image courtesy Suzanne Vielmetter.

At Kavi Gupta, Claire Sherman's *Ferns* (2017) render a lush image of just that: leafy, lovable, soothing ferns.

Satoshi Ohno's groovy vegetable imagery at Tomio Koyama gallery are inspired, I gather, by the epiphanic relationship to nature in German Romanticism, despite their psychedelic vibe.

At Anat Egbi, Martin Bashir's paintings of palm trees knowingly channel stereotyped tourist images, like something you'd see on the wall of a dentist's office, nature saturated in media-soaked irony.

The flip side of this sensibility is at Nicelle Beauchene, where Ryan Nord Kitchen's landscapes reference the fuzziness of embodied memory rather than the vividness of the media's simulated imagery. His small landscapes are so deliberately abstracted that you might not even guess what they were, executed from memory instead of *en plein air* and telegraphing that fact.

Breaking into three dimensions at i8, Icelandic superstar Ragnar Kjartansson has a series of dioramas, presenting little desolate vistas with his characteristically evocative and deliberately heart-on-sleeve neo-Romanticism.



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Again, I could go on in this vein, and I don't really know if it says anything specifically about the present, since there are always landscapes, just as there are always political statement pieces.

There does seem to be an intensity about both, which makes some sense, as two sides activate each other: Landscape, paradoxically, has always represented the quintessential urban art, the space of picturesque contemplation that one retreats into as the angst of civilization intensifies. That tension is what, I think, is suggested by the paintings of Luke Butler at Jessica Silverman. One of these canvasses presents a glimpse of the sky through trees, overlaid with the words "THE END"—evoking the final shot of a movie as the camera wanders away from the human drama and into the ether.



## **BARDO PARADE**

**10 Feb - 1 Apr 2017**

**Paris FR**

### **ARTISTS**

**Whitney Bedford**

American, born 1976



follow

### **PRESS TEXT**

Art : Concept is happy to present the 4th solo show by Whitney Bedford – American artist based in Los Angeles – featuring a new series of landscapes painted in oil and ink on wood panels. Often described as autobiographic, Whitney Bedford's work can be compared to the chapters of a diary, newly opened by the irruption of an event, either joyful or painful, in the life of the artist. The theme of the shipwreck makes its first appearance in 2003, after a saddening break-up. On the opposite, in 2013 it is the firework - as symbol of an explosion of joy and passionate love - that pervades the Love Letters series. Nevertheless, the artist's private life is more of a starting point, a source of inspiration among many

**MORE**



# DAILY ART FAIR

**Whitney Bedford** [follow](#)

*Bardo Parade*

Feb 10 - Apr 01, 2017

[press release](#)

solo show



**Art : Concept** [follow](#)

4, passage Sainte-Avoye (entrée 8,  
rue Rambuteau)

75003 Paris

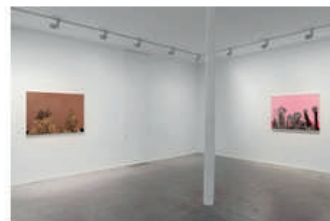
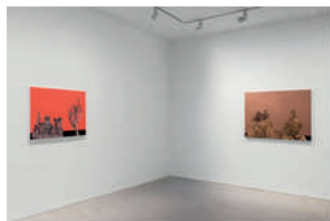
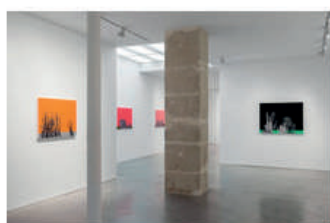
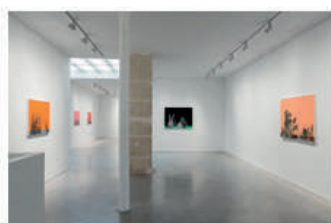
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T +33 1 53 60 90 30 [map](#)

[contact@galerieartconcept.com](mailto:contact@galerieartconcept.com)

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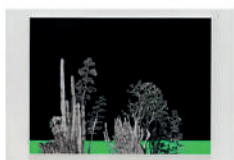
## installation views



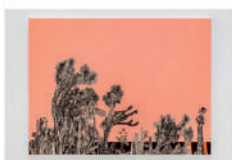
## artworks in the show



Whitney Bedford  
*Bardo Parade*, 2017  
Art : Concept



Whitney Bedford  
*The Night Ahead*, 2017  
Art : Concept



Whitney Bedford  
*Hellbenders*, 2017  
Art : Concept



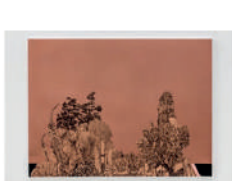
Whitney Bedford  
*The Rattler*, 2017  
Art : Concept



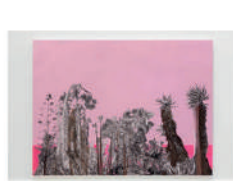
Whitney Bedford  
*A Brief Season*, 2017  
Art : Concept



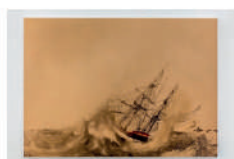
Whitney Bedford  
*The Good do Bad*, 2017  
Art : Concept



Whitney Bedford  
*California Sunday*, 2017  
Art : Concept



Whitney Bedford  
*Cactus Trash and Treasure*, 2016  
Art : Concept



Whitney Bedford  
*Desertor*, 2017  
Art : Concept

Paris - Exhibition

## Whitney Bedford: Bardo Parade Art : Concept

10 Feb 2017 – 01 Apr 2017



Whitney Bedford, Cactus Trash and Treasure, 2016,  
Art:Concept

**Art: Concept** launches the fourth solo show by the American born, Los Angeles based artist **Whitney Bedford**, entitled **"Bardo Parade"**.

This new exhibition features a set of recent artworks, such as landscapes in oil and ink on wood. The artist's work has often been catalogued by critics as an autobiographic work, and it could be compared to a private diary which the artist reopens many times adding both joyful or painful events.



# Whitney Bedford | Bardo Parade

📍 Galerie Art : Concept    🕒 Du vendredi 10 février 2017 au samedi 01 avril 2017    🎨 Peinture



La galerie est heureuse de présenter la quatrième exposition personnelle de **Whitney Bedford**, artiste américaine établie à Los Angeles, avec une série de nouveaux paysages réalisés à l'huile et à l'encre sur bois. Souvent décrit comme autobiographique, le travail de Whitney Bedford peut s'apparenter à des chapitres de journaux intimes, nouvellement ouverts par l'irruption d'un événement, heureux ou pénible, dans la vie de l'artiste. En 2003 suite à une séparation douloureuse, le motif du navire naufragé fait ainsi sa première apparition. En 2013, c'est à l'inverse le motif du feu d'artifice, symbole d'explosion de joie et de passion amoureuse, qui envahit sa série Love Letters. Toutefois, le recours à la sphère privée est davantage un point de départ, une source d'inspiration parmi d'autres. En conséquence, le résultat n'est jamais anecdotique. Tout en s'affranchissant de la tentative (vaine ?) d'atteindre une création dégagée de toute expérience personnelle, les toiles de l'artiste débordent largement du cadre de l'individualité.

ÉVÉNEMENT | PEINTURE ET SCULPTURE

# Whitney Bedford : Bardo Parade



Whitney Bedford est une artiste américaine établie à Los Angeles. Elle présente ici une série de nouveaux paysages réalisés à l'huile et à l'encresur bois. Souvent décrit comme autobiographique, le travail de Whitney Bedford peut s'apparenter à des chapitres de journaux intimes, nouvellement ouverts par l'irruption d'un événement, heureux ou pénible, dans la vie de l'artiste.





LE FIGAROSCOPE DU MERCREDI 22 AU 28 FÉVRIER 2017

## LE «LA-LA-LAND» DE WHITNEY BEDFORD



**GALERIE ART:CONCEPT**

4, passage Sainte-Avoye (III<sup>e</sup>).

TÉL. : 01 53 60 90 30.

**HORAIRES :** du mar. au sam. de 11 h à 19 h.

**JUSQU'AU** 1<sup>er</sup> avril

La peinture de Whitney Bedford suit presque fidèlement les épisodes de sa vie personnelle. Malgré des apparences très lisses, les paysages dessinés à l'encre puis peints à l'huile sur bois reflètent les chapitres d'un journal intime imaginaire. Après avoir vécu sur la côte Est, l'artiste, née en 1976 à Baltimore, est désormais installée à Los Angeles. Son récent travail évoque « l'apaisement que lui a procuré la naissance de sa fille » par une végétation luxuriante de palmiers, cactus et autres jungles dessinés au premier plan. Les couleurs de l'horizon très dégagé éclatent par des à-plats de rouge, rose – parfois fluo – ou encore orange tropical.



Il y a quelque chose d'artificiel dans cette absence de volume. Ces œuvres (vendues entre 13 500 et 20 000 dollars) rappellent des décors ou des panneaux publicitaires se dressant au milieu de nulle part. « Elles affichent insolemment la part d'ombre de ce La la Land », poursuit Julia Mossé, en charge de la galerie. ■

**SOPHIE DE SANTIS**

Retrouvez avec Immersion 3D la visite virtuelle de cette exposition sur [lefigaro.fr](http://lefigaro.fr)

## WHITNEY BEDFORD : BARDO PARADE

du 18 février 2017 au 1 avril 2017 - Art : Concept - Paris (75003)

La rédaction : ♥♥♥♥♥

Whitney Bedford est une artiste américaine établie à Los Angeles. Elle présente ici une série de nouveaux paysages réalisés à l'huile et à l'encre sur bois. Souvent décrit comme autobiographique, le travail de Whitney Bedford peut s'apparenter à des chapitres de journaux intimes, nouvellement ouverts par l'irruption d'un événement, heureux ou pénible, dans la vie de l'artiste.

**Genre :** Autres

**Site officiel :** <http://www.galerieartconc...>

**Tel :** 01 53 60 90 30

**Lieu :** Art : Concept - Paris (75003)

**Dates :** du 18 février 2017 au 1 avril 2017

**Infos événement :** 4, passage Sainte-Avoye, Paris (IIIe). Du mardi au samedi de 11h à 19h.







Vue d'exposition Whitney Bedford, *Bardo Parade*, Art : Concept,  
Paris, 10 février — 1 avril 2017  
Photo : Claire Dorn / courtesy Art : Concept, Paris

## WHITNEY BEDFORD — GALERIE ART : CONCEPT

**CC** Critique February 18, 2017 — By Guillaume Benoit

*La galerie Art : Concept présente, jusqu'au 1er avril, une très belle exposition de la peintre Whitney Bedford, *Bardo Parade* qui brouille les sens et, derrière une beauté mystique et radicale, perturbe les attendus de la représentation.*

Whitney Bedford —  
*Bardo Parade* @ Art :  
Concept Gallery from  
February 10 to April 1.  
[Learn more](#)

Maîtrisant une multitude de techniques à la perfection, Whitney Bedford, artiste états-unienne née en 1976 développe depuis près de dix ans une peinture plurielle qui l'a conduite à intégrer des collections prestigieuses à travers le monde. Une peinture hautement séduisante qui joue des contrastes entre minutie et approximation pour aboutir aujourd'hui à une affirmation de sa singularité à travers des paysages à nuls autres pareils.

Il émane des compositions de Whitney Bedford une solitude qui est au cœur de sa démarche, isolant sur la toile (ou le bois qu'elle utilise dans ses derniers travaux) des éléments détachés de leur écosystème. Icebergs, animaux, livres abandonnés, membres isolés et blessés, ses sujets variés témoignent bien souvent d'une fragilité ou d'un danger à venir. Habitée et soufflant un vent de romantisme, sa peinture emprunte à la tradition artistique autant qu'à l'imaginaire pour nous plonger dans un univers dont elle redéfinit les règles. Le beau flirte chez elle avec l'horreur, le sublime, objet d'étude et d'expérimentation, se fait source d'épuisement. Avec cette nouvelle exposition, Whitney Bedford explore le Bardo, cet état de conscience alternatif développé dans certaines obédiences du bouddhisme. Après avoir présenté *Arcadia*, terre utopique d'harmonie, en 2008 dans cette même galerie, c'est donc à un nouveau pan légendaire que l'artiste se confronte.



Whitney Bedford, *Hellbenders*, 2017, encre et huile sur bois, 91,5 x 122 cm

Photo : Evan Bedford / courtesy Art : Concept, Paris



Lié à la mort, mais aussi au sommeil, le bardo renvoie à la vie d'un esprit abstrait du corps, en attente d'incarnation. Il exclut ainsi le corps, mais pas le sentiment. À l'image des peintures de Whitney Bedford dont les traits, d'une finesse remarquable, se voient affublés de traces expressionnistes approximatives qui dynamitent le réalisme pour figurer l'adaptation, la focale du regard en mouvement. Sa nature foisonnante de détails se déploie sur des fonds minimalistes, composés d'une à deux couleurs qui inventent des paysages-paradoxes. Ceux-ci renvoient inmanquablement à la flore du désert américain, ces épais branchages qui sont autant d'îlots de résistance à la force de désolation d'une sécheresse, sans chaleur mais tout aussi impitoyable.

*Bardo Parade* rend ainsi compte d'un œuvre aussi frontal que profond qui convainc d'emblée par sa capacité à créer un vocabulaire graphique au carrefour d'une multitude de genres et d'influences. Entre complexité et épure, Whitney Bedford invente un paysagisme radical qu'on ne peut que longer sans jamais saisir l'opportunité d'en pénétrer la nature plane. Dépouillée de toute perspective, elle se fait décor immobile d'un songe irréel et immatériel, paroi symbolique d'une route que l'esprit ne peut observer qu'à la dérobade, emporté dans un élan qui pourrait bien être celui du bardo.



Whitney Bedford, *The Night Ahead*, 2017  
Encre et huile sur bois — 91,5 × 122 cm  
Photo Evan Bedford / courtesy Art : Concept, Paris

*Alors cette parade qu'évoque le titre de son exposition pourrait tout aussi bien se voir déjouée en une fixité qui ferait du regard dans le voyage psychique ce qui, par son mouvement, défile sous nos yeux. Ici, le fond recouvre littéralement le motif ; la peinture qui le figure, plus épaisse, est comme creusée par le premier plan, renversant avec délice la perspective. Comme inversée, la représentation serait alors le négatif d'une image perçue d'un autre côté, accentuant ce sentiment d'être témoin du regard d'un autre. La réactivation, au cœur de cette présentation, d'une série précédente avec un bateau pris dans la tempête vient s'intégrer à la rumeur d'un monde ballotté et proche de chavirer. Un dernier retournement qui fait de chacun des tableaux le miroir vertigineux d'un imaginaire qui nous laisse sur le bord de la route, révélant ainsi toute sa cruelle beauté.*



# Whitney Bedford: Bardo Parade

Fri 10 Feb 2017 to Sat 1 Apr 2017

The 4th solo show by Whitney Bedford — American artist based in Los Angeles — featuring a new series of landscapes painted in oil and ink on wood panels.



Often described as autobiographic, Whitney Bedford's work can be compared to the chapters of a diary, newly opened by the irruption of an event, either joyful or painful, in the life of the artist. The theme of the shipwreck makes its first appearance in 2003, after a saddening break-up. On the opposite, in 2013 it is the rework – as symbol of an explosion of joy and passionate love – that pervades the Love Letters series. Nevertheless, the artist's private life is more of a starting point, a source of inspiration among many others, and the outcome is never anecdotal. While overcoming the (vain?) attempt to reach a kind of creativity that is entirely freed from personal experience, Whitney Bedford's canvases largely owe the frames of individuality.

They summon a fantasized and unattainable golden age, a mythical place where everything seemed still possible. The theme of paradise lost, previously explored in the 2008 Arcadia exhibition at Art : Concept and then again in West of Eden at Susanne Vielmetter in 2015, is extensively investigated in its darkest aspects. At first glance, the observer enjoys the pleasing, radiant and vividly colored landscapes haunted by cactuses, palms and other vegetation. No doubts on their country of origin. The Californian feel is palpable. Nevertheless, Whitney Bedford's figures, outlined in ink with an extreme precision (almost like photographs, but in negatives), seem to be violently ripped off their monochrome, sleek, sunburned

horizon to become unsettling shadows. So are the titles: Good do Bad, The Rattler. The plants form a barrier. They create a sort of insurmountable border that divides two worlds: calmness and chaos, peace and trouble, beauty – as the source of joy and relief – and sublime – as the source of an overwhelming emotion close to terror, quoting Edmund Burke's definition. The forests created by Max Ernst between 1927 and 1928 are not far away: absence of perspective, frontal presence of the vegetal drawings, suspended temporality. Both Bedford's and Ernst's forests are drawn by the common ambition to represent a parallel reality, mysterious and ambivalent, perhaps that « surrealism » so dear to André Breton.

Transposed in Los Angeles after more than a century, Whitney Bedford's «forests» or jungles have something artificial in them. They stand for their own absence of volume; they don't try to create any illusion around their bi-dimensionality. Like set sceneries or advertising billboards rising in the middle of nowhere, they impudently display the shadows of this La-la-land.

Julia Mossé / translation Federica Italiano

Photo: Claire Dorn / courtesy Art:Concept, Paris



## Le texte de Julia Mossé

La galerie Art : Concept est heureuse de présenter la quatrième exposition personnelle de **Whitney Bedford**, artiste américaine établie à Los Angeles, avec une série de nouveaux paysages réalisés à l'huile et à l'encre sur bois.

Souvent décrit comme autobiographique, le travail de Whitney Bedford peut s'apparenter à des chapitres de journaux intimes, nouvellement ouverts par l'irruption d'un événement, heureux ou pénible, dans la vie de l'artiste. En 2003 suite à une séparation douloureuse, le motif du navire naufragé fait ainsi sa première apparition. En 2013, c'est à l'inverse le motif du feu d'artifice, symbole d'explosion de joie et de passion amoureuse, qui envahit sa série *Love Letters*.



Le point de départ. La rue. L'errance. Ligne imaginaire.

La terre qui est en lui cette terre qu'il connaît si peu, par bribes, instants, nostalgie.

Toutefois, le recours à la sphère privée est davantage un point de départ, une source d'inspiration parmi d'autres. En conséquence, le résultat n'est jamais anecdotique. Tout en s'affranchissant de la tentative (vaine ?) d'atteindre une création dégagée de toute expérience personnelle, les toiles de Whitney Bedford débordent largement du cadre de l'individualité. Elles évoquent un âge d'or fantasmé et inatteignable, un lieu mythique où tout semblait encore possible.

Précédemment exploré, notamment dans son exposition *Arcadia* en 2008 à la galerie, puis *West of Eden* chez Susanne Vielmetter en 2015, le thème du paradis perdu est ici approfondi dans sa dimension la plus sombre.

Au premier regard, le spectateur se délecte d'agréables paysages aux couleurs vives et lumineuses, peuplés de cactus, de palmiers et autres végétaux. Pas de doute sur leur pays d'origine. L'atmosphère californienne est palpable. Pour autant, ses motifs réalisés à l'encre avec une extrême précision (quasi photographique, mais en négatif) se détachent presque avec violence de leur horizon uni, lisse et solaire, et deviennent des ombres inquiétantes. Les titres le sont tout autant : Good do Bad (le bien entraîne le mal) ou encore The Rattler (serpent à sonnette). La végétation vient faire barrage. Elle crée une sorte de frontière infranchissable qui délimite deux mondes. Celui du calme et du chaos, du serein et de l'inquiétant, du beau – source de joie et d'apaisement – et du sublime – source d'une émotion écrasante proche de la terreur – pour reprendre la distinction définie par Edmund Burke. Les forêts réalisées par Max Ernst entre 1927 et 1928 ne sont pas bien loin : absence de perspective, frontalité du motif végétal, temporalité suspendue. Elles sont animées par l'ambition commune de représenter une réalité autre, mystérieuse et ambivalente, peut-être cette « surréalité » si chère à André Breton.

Transposées presque un siècle plus tard à Los Angeles, les forêts ou jungles de Whitney Bedford ont quelque chose d'artificiel. Elles assument leur absence de volume, ne cherchent pas à faire illusion sur leur bi-dimensionnalité. Propres à des décors, ou des panneaux publicitaires se dressant au milieu de nulle part, elles affichent insolemment la part d'ombre de ce La-la-Land.

**Exposition du 10 février au  
1<sup>er</sup> avril 2017. Galerie Art :  
Concept, 13 rue des  
Arquebusiers – 75003 Paris.  
Tél. : +33 (0)1 53 90 30.  
Ouverture du mardi au  
samedi de 11h à 19h.**



ART | EXPO

## Bardo Parade

10 Fév - 01 Avr 2017

Vernissage le 09 Fév 2017

📍 GALERIE ART : CONCEPT

👤 WHITNEY BEDFORD

L'exposition « Bardo Parade » à la galerie parisienne Art : Concept présente une nouvelle série de tableaux de Whitney Bedford. Ces œuvres réalisées à l'huile et à l'encre sur bois évoquent à travers des motifs végétaux un monde inquiétant, dans la lignée des forêts de Max Ernst.



Whitney Bedford, A Brief Season, 2017. Encre et huile sur bois. 71 x 94 cm

Photo : Evan Bedford. Courtesy de l'artiste et Art : Concept, Paris



L'exposition « **Bardo Parade** » à la galerie Art : Concept dévoile de nouveaux tableaux de l'artiste américaine Whitney Bedford. Des œuvres à la fois autobiographiques et universelles qui évoquent un paradis perdu.

## **Les œuvres de Whitney Bedford : de l'autobiographie à l'universel**

### **Des motifs végétaux symboles d'un monde inquiétant**

Les plantes sont dessinées à l'encre en noir et blanc, d'un trait extrêmement précis, représentant chaque détail à la manière d'une photographie, ou plutôt d'un négatif. Elles se découpent sur des fonds unis peints à l'huile de couleurs très vives et lumineuses où une bande inférieure figure le sol et l'étendue supérieure, tout aussi lisse, le ciel. Le contraste entre les dessins, froids, réalistes et sans volume, et l'horizon solaire sur lequel ils se détachent donnent aux plantes représentées un aspect inquiétant que souligne les titres des œuvres : *The Rattler* (Le serpent à sonnette), *The Good Do Bad* (Le bien entraîne le mal)...

Dans la lignée des forêts peintes par Max Ernst, les barrières végétales de Whitney Bedford semblent marquer une frontière entre un monde solaire plein de promesses joyeuses et un espace angoissant, que l'on devine plein de dangers.

L'exposition présente une nouvelle série de paysages peints à l'huile et à l'encre sur bois. Ces œuvres récentes de Whitney Bedford s'inscrivent dans une démarche qui doit autant à la vie personnelle de l'artiste qu'à une volonté de la dépasser. Chez Whitney Bedford, les motifs font irruption comme autant de symboles d'événements autobiographiques précis. Le navire naufragé fut à partir de 2003 l'évocation d'une séparation douloureuse, tandis qu'en 2013 apparaît dans son œuvre le motif du feu d'artifice, métaphore de bonheur amoureux retrouvé et d'une explosion de passion. Chaque série est un nouveau chapitre de journal intime.

Ce sont des plantes qui constituent les motifs récurrents de la nouvelle série de Whitney Bedford. Des motifs qui illustrent comment chez cette dernière, la vie personnelle n'est qu'une inspiration parmi d'autres et une amorce vers une dimension universelle. Les végétaux, des palmiers, cactus et autres plantes de régions chaudes ou désertiques évoquent sans ambiguïté un contexte californien qui renvoie à la vie de l'artiste, installée à Los Angeles.



## 9 Must-See Summer 2016 Group Gallery Shows

School is out and group shows are in.

Eileen Kinsella, June 30, 2016

It's that time of year when the art world lapses into a lower gear and galleries tone down the intensity by embracing less intense summer schedules.

Another rite of passage we always look forward to? The more laid back gallery group shows, particularly the ones with inspiring titles that reflect some humor, creative flair, or downright wackyness. Here are a few of our top picks for the hot and hopefully lazier months ahead.



Ryan Schneider, *Nocturnal Bloom* (2016). Courtesy of the artist and Taymour Grahne Gallery, New York.

### 7. "A Verdant Summer" at Taymour Grahne Gallery

The stunning show presents work by artists including Kamrooz Aram, Nadia Ayari, Larissa Bates, Whitney Bedford, Holly Coulis, Daniele Genadry, Raffi Kalendarian, Yui Kugimiya, Nicky Nodjoumi, Maia Cruz Palileo, Matthew Porter, Ryan Schneider, Guy Tillim and Hannah Whitaker.

**Location:** 157 Hudson Street

**Dates:** June 28–August 17



NEWCITY ART

Reviews, profiles and news about art in Chicago



*Whitney Bedford, "The I do- I will," 2016. Ink and oil on canvas on panel, 60 × 96 inches*

Whitney Bedford's latest exhibition is a journey into a world of unexplored and suppressed emotions. The Los Angeles-based artist transforms reality with enigmatic imagery, masterfully weaving the raging elements of nature with the power of the sublime.

Her paintings—matte smooth surfaces scored with furious brush strokes—create autobiographical narratives with different textures and compositions. Her exquisite perception of color—bright backgrounds flecked with dark and gold inks—conjures the seductive atmosphere of shimmering moonlight skies, tropical deserts and reflections of earth and sea.

"I have no idea where they come from; they sort of just spring up like anthems," she says of her titles, which read like poetry—"Tender is the Night," "The Desert Dance Floor" and "The Wedding Party," to name a few. Her last three shows, including "East of Eden," have centered around the landscape. "In particular, the native succulent groves in and around Los Angeles, where I have lived now for many years and where my daughter was born," she adds. "The color is taken from ideas about this strangely tropical desert by the sea. And the process is distinctly drawing-heavy, as I started these when I was pregnant and could not be sloshing around in a storm of paint as was my usual method. Instead I sought to root myself in my adopted land with mark-making."



There is a serene smoothness in her compositions, but it is abruptly interrupted by swoops of paint crashing into the canvas. Waves rise and fall, stranded icebergs travel stormy seas, volcanoes erupt and burning firework flares light up the sky. In these atmospheric landscapes—some monumental and some small—nature’s glory shines in all its fury, power and mystery. The artist’s combination of ink and oil paint creates another dimension—a place in between bursts of paint that adds an explosive tension to the work. There, forces collide, raw energy flows and untamed emotions trigger a powerful release.



*Whitney Bedford, "Tomorrowland," 2016. Ink and oil on canvas on panel, 60 × 96 inches*

“I think the process of disaster is a reaction to my formal training as a painter,” she says. “The deconstruction comes from a push and pull of making it my own.” Between the sublime and the beautiful, qualities that she makes complementary in her dramatic compositions, Bedford finds herself at the intersection of pen, ink and details often lost in furious overpainting. But distinct horizon lines provide a sense balance even in the chaos. She often describes her paintings as votives or conversations on which she projects her passions, fears and anxieties. “They are all related. Even if I can’t recognize it right away,” she says. “Nothing ever escapes the autobiographical.” Exploring the emotional potential of the landscape, Bedford’s work is about balancing extremes and celebrating contradictions. When asked which part is stronger, she wittfully replies: “Aren’t they the same thing?” (Vasia Rigou)

*Whitney Bedford’s “East Of Eden” shows through June 25 at Carrie Secrist Gallery, 835 West Washington.*

## WHITNEY BEDFORD: THE SINISTER SUBLIME



There are the trees, dark forms rising imperiously, and that's ok though, right?, a trick of the light, ombre over eyes, the natural failures of rods and cones—except they are *so fucking black*, atrous, really, black as coal, carbon, the remnants of fire, a sharp melange of serrations, selachian arcs, brachial bunches of alveoli, histological stains of striated muscle, pied abrasions, a forest seared into a wall, ashen memory, holocaustic photograph of a nuclear flash-lamp—and there is the sky, brilliant orange, *toorange*, unnaturally orange, not the color of monarch butterflies or poison dart frogs or innumerable other toxic lifeforms, not the color of citrus or lantanas or marigolds—dreadfully close to poppies, however—but *safety* orange, menacing safety orange, the kind commercial fishermen wear to be plucked from the black maw of the sea or hunter's place like a cuirass to protect against the accidental rending of human flesh, orange like the apocalypse, like literal and burning heat death, like the first and last glow of an existential risk, Nacarat Extinction, and it is apparent that *East of Eden* lies a place alien, fearful, *sublime*, hot and vibrating like catgut, verdant shoots even now erupting from the carbon and man-overboard-orange, and in the curve of the trees against the sky there is something pareidolic, a ghost in the nature, the SunSetter brow of an emaciated gorilla, perhaps, or, chest towards us, stereoscopic eyes thankfully looking away in majestic profile, the lean form of an ancient, savage, leopard, soft-gummed and eyeteeth innervate with pain, the kind which drags us, supposed Apex Animals, Fauna-cum-Gods, screaming into the impenetrable Cimmerian night, Jim Corbett save us!, sacred heart and sacred gun, the snuffing out of the flashes in the pan that turned the trees to cinder and the sky to fear. — B. David Zarley, *Chicago Contributor*

Consider the landscape: Superannuated, fustian, most classic of subjects with most classic of goals—mimesis! make your painting *look* like what it's meant to *look* like, for fuck's sake!—and an august form in its sick-dog days, camera lenses pushed into the back of its thinning skull, each snap of a photograph a coffin latch, each coquettish click of a shutter a winking at the end, each landscape photo a misericorde, each exhibition and magazine spread a *misericordia*, euthanasia except so many landscape paintings already appear to be fucking *dead*; sure, the interplay of light, the technical proficiency, the Centuries of Canon, the very noble and correct and traditional reasons for the landscape's existence still hold sway, but doesn't anyone stop to notice that the painted snapshots—oof, sorry—of nature appear staid, as if Paradise is truly salted Carthage?



Whitney Bedford's (NAP #121) landscapes in *East of Eden*, her solo showing at Carrie Secrist Gallery (open through June 25th), in turn teem with ... if not natural *life*, per se, then *energy*. Her brilliant palettes—the aforementioned carbon and hunter orange, clinquant silvers and golds, sharkskin grey, bone ecru, Crayola peach flesh, Miami pink—hum, imbuing the fever-dream landscapes with an alien urgency, making her desert vistas paradoxically both impossible to believe and, in their vibrancy, arrestment, beauty, and horror, more ekphrastic of nature's dizzying ipseity than any number of mimesis infected depictions could ever hope to be. There is, in the ad hoc placement of her meticulously rendered plants, something of the Divine, corpses standing like sentinels or obelisks of a world purposefully pushed aside.

Bedford, based in LA, would know what from curated nature; Los Angeles is a place, after all, where the titular river is famously un-fluid, and most anything verdant is, in essence, fake, the Left Coast having a particularly sinister relationship with the natural world. The desert is all that is real, and it is from this hot cradle Bedford plucks her fauna. But while LA itself—and Phoenix (golf courses!? yards!?) and Vegas and other Dry Metropolises—is essentially among the world's most impressive and extensive sets masquerading as life, Bedford's blatantly staged and artificially colored sets seem more animate than, say, TPC Scottsdale, more *sublime*.

Said sublimity is at the core of *East of Eden*; inspired by Edmund Burke's *A Philosophical Inquiry into the Origin of Our Ideas of the Sublime and Beautiful*, Bedford's landscapes mean to plumb the violin-string tensions between the calm and sturdy pulchritude of nature and its sublime, awesome, horrifying power. Even the exhibition's most traditionally rendered paintings, namely the small-scale suite of *The Stage*, *The Desert Dance Floor*, and *Summer Spring Winter* contain, in their rapid brush-strokes versus intricate lines and washed out dovetailing of sky and soil, a kind of dried-out delirium tremor reminiscent of what both Georgia O'Keefe and Ralph Steadman found out there.

In her large scale paintings, which steal breath like a vacuum, then tension between the beautiful and sublime is thick enough for an oxygen lance. Bedford paints nature on a full spectrum worthy of the eyes of the earth's ultimate predators: In the gold ink paint-pen lines of the flora are intricate detail and great technical skill, the most mimetic aspects of the work capturing the essence of nature-as-beauty, complex and eternal, immaculate design; in the slashes of rough paint shooting up in the foreground, she speaks to nature-as-force, violent and playful, sharp and soft, chaotic, i.e., sublime; and in the harsh, flat backgrounds—even flatter and crueller than the brutal oppression of the desert sun—and composition, in the unnatural palette, she captures nature-as-finite, all we have ever known as doomed. *Tomorrowland* most powerfully evokes this *most* sublime and most singular vision of nature; its metallic grove, on a field of nuclear winter off-white, disappears into line, stabs back into existence, shimmers like a *Fata Morgana* with the viewer's position; the painting, along with the Nacarat Extinction of *The I do – I will*, are the most powerful on display, tapping the dark, atavistic nerve which shivers in darkened skies, opaque seas, and open plains.

Bedford's final great trick is to terraform Carrie Secrist Gallery itself, painting the dominant wall of the show a green which makes the most obvious artifice the most naturally colored surface in the show; it is a minimalist landscape of the most extreme form, on which her alien visions of our world can sit like jewels, the terrible, beautiful remnants of the estate sale of the sinister, sublime environment.

## Alumna showcases art worldwide, stays in LA for dynamic environment

BY VICTORIA VALLECORSE

Posted: February 26, 2016 2:10 am



The art of UCLA alumna Whitney Bedford featured in exhibitions in cities like Paris, Berlin, Prague and Milan. She currently teaches an art class called "Drawing the Subject" at the University of California, San Diego. (Courtesy of Evan Bedford)

Bedford currently teaches an art class called "Drawing the Subject" at the University of California, San Diego, painting for six to eight hours at her studio four days a week, and raises her six-month-old daughter.

The Daily Bruin's Victoria Vallecorse spoke with Bedford on her UCLA graduate school experience, her international artwork exhibitions and how she incorporates emotion into her paintings.

The sights and sounds of Whitney Bedford's studio disappear. With her first brush strokes, the UCLA alumna is transported into the world of her artwork, where she said paint and her inner emotions intertwine and manifest themselves as one on a blank canvas.

After she graduated in 2003, Bedford's art has been featured in exhibitions in cities throughout the world, such as Paris, Berlin, Prague and Milan.



**Daily Bruin:** What makes your artwork unique to you?

**Whitney Bedford:** If I am having one of those moments in my life where I am going through a particular emotion, I'll pick imagery that I think reflects that, so my artwork is kind of like my diary ... I paint throughout a period of emotion in my life, so (the paintings) act like vehicles, or receptacles for that emotion.

**DB:** Your artwork includes many paintings of fireworks and landscapes, to name a few. How did emotion play a part in your decision to paint these scenes?

**WB:** The fireworks I did when I was in love, so the last set of fireworks I painted were when I met and married my husband. Those were actually collaborative where he would take pictures of fireworks, and I would paint them.

The landscapes are more about rooting myself here in LA. There are two different types of landscapes, one (of which is) called "Lala Land," that features palm trees, which still fascinate me, having grown up on the east coast.

**DB:** When did you realize your passion for art?

**WB:** It was always something that I was drawn too. When I was applying to colleges in high school, my parents really did not want me to go to art school because they wanted me to have a more rounded education ... But I applied to the Rhode Island School of Design to basically test my prowess, and see if I could get in, and I did. In 1999, I had gotten a Fulbright (grant) to go study architecture and painting in Berlin, so then I was in Berlin for two years. Then, I came to UCLA to pursue my MFA.

**DB:** What was it like studying art here at UCLA?

**WB:** The artists I had studied and admired were all there, like Charlie Ray, Chris Burden and Paul McCarthy, to name a few. It was such a wonderful experience to work with people who you have greatly admired and be able to start a conversation and become a peer.

It's a totally different feeling from art programs in East Coast art schools where there is a sense of uber-competitiveness, whereas while UCLA and LA in general are competitive, it feels more like a community.

**DB:** What made you want to stay in Los Angeles after graduation?

**WB:** The art scene here is just so dynamic and interesting, it feels like there is always something new going on. Also, I think you go to graduate school to make connections that are going to start your career, and my career did start here and I just felt like I had to stay to usher it along ... I was happy to stay, because I think LA is really receptive to all sorts of disciplines and ideas. I love that fantasy and reality are so intertwined here, and I think that's a really potent thing for an artist to work with.

**DB:** What projects are you currently working on?

**WB:** I am working on a bunch of landscapes for a show that will open in Auckland, New Zealand next month. The landscapes are collages and ideas from Huntington gardens in Pasadena.

**DB:** Your art has appeared in exhibitions all over the globe. Have you traveled to each place where your artwork is featured?

**WB:** I usually go if it's a solo show, and it's a real honor to get to travel like that to be with the work and to get to see it in all these different places ... I also like travel to look at different colors and different places. Sometimes I'll travel with a friend who is a travel writer and we'll go on story lines like that.

**DB:** How does it feel to have your artwork displayed throughout the world?

**WB:** My work is super personal, so to see it in another space in a different part of the world makes for a huge shift in the body of work because it has an audience that I don't know of, and that's really exciting.

*Compiled by Victoria Vallecorsa, A&E contributor.*



# ARTILLERY

## JOY TO THE WORLD: MY HOLIDAY SEASON IN A NUTSHELL

Norma at the Los Angeles Opera (closed); peace love freedom happiness (through January 16th) at Diane Rosenstein Gallery; Living for the Moment (through May 1st) at LACMA

by Ezrha Jean Black

January 3, 2016 - in

The holiday season always brings a crush of big shows – plays, especially musicals; films from holiday blockbusters to late Oscar contenders (**Adam McKay**'s comic spin on **Michael Lewis**'s *The Big Short* had everyone buzzing amid the global dollar fueled downtown building boom and housing bubble expanding around us and congressional Republicans aiming their artillery at **Dodd-Frank**); less so museum shows, though the **Getty Museum's exhibition of 16th and 17th century French tapestries**, most of them commissioned for the court of **Louis XIV**, fairly glittered with gold and silver, and **LACMA's** peerless **Noah Purifoy** and *New Objectivity* (and other\*) exhibitions were gifts that kept on giving. In the meantime, there were smaller, but nonetheless substantial gallery shows that were glittering ornaments to be prized and celebrated.

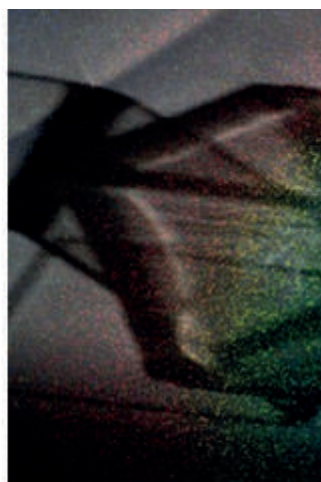
Happy New Year, dear reader(s). I know I was living up to the blog title just a bit excessively in the last month of this just past year; but I wasn't just staying at home. First of all, there was *Norma* – the **Los Angeles Opera's** production of **Bellini's** classic tale of a preternaturally, anomalously powerful woman undone by that most common of invasive species. (Jeeeezzzus – 'aren't we bloody over the patriarchy by now?' I was thinking as I exited the L.A. Opera's production of *Moby Dick* (dreadful libretto)– or was it **Matthew Barney's** gesamtkunstreck, *River of Fundament*? Really – do I *have* to go back??) And then there was *Norma* – putting the *bel* into the *canto* like no other work before or since. And then I was thinking about ... *Norma* – all the productions and recordings I'd seen or heard – and swept under all the thresholds I've crossed since that fateful day I first heard the **Callas La Scala** recording. Well ... we move on. Living things do that. (Let's hope we still can in 20 years – the Paris climate conference didn't exactly inspire confidence. If this is what we're dealing with given a single degree of warming, does anyone really expect anything short of apocalyptic disaster with another degree? Or two??)



On the same evening I was eagerly anticipating **Jayson Musson** (better known as **Hennessy Youngman** for those of us who have been fans of his **Art Thoughtz** on YouTube) and **Casey Jane Ellison**, the L.A. art world's favorite stand-up (I'm still trying to get over not being invited on **What the F\*shion?** and **Touching the Art**) at **Steve Turner** (I was too early), **Diane Rosenstein** opened a show that was like a giant gift box nesting, Russian doll style, yet another gift within, each opening upon some sparkling gem(s) of art – in painting, sculpture, drawings, prints, photography and other works on paper, and objects almost unclassifiable. Cumulatively, it was almost breathtaking. I ran into a prominent local curator who happened to be viewing the show at the same time I was there, and neither of us could conceal our elation. The consistent excellence of the work gives the show a kaleidoscopic, almost celebratory dazzle; yet it also touches on some of the most pressing issues of our time.

The show is titled, **peace love freedom happiness**; and however its spirit may or may not be carried away with the viewer into the new year, I think I can safely say the viewer will experience some moments of intense joy within the gallery's spaces. The first of those moments is a small **Sarah Awad** painting, that may have been a study (or simply a smaller work) for her **Gates** paintings, a beautiful show Awad opened earlier in the year, that used the filigreed wrought iron gates and fences that typically surround large residential properties and estates all over L.A.'s more affluent suburbs and urban enclaves as motive and springboard for a painterly excursus into the view 'through' and 'over' implicit in both landscape and abstract conventions. The painting, "Casement" could be a kind of talisman for the series, and it's simply exquisite.

Viewers might be familiar with the explosive quality of some of **Anish Kapoor's** work – not least from his show earlier this past year at **Regen Projects**. But he can bring the volume down now and then; and the Rosenstein show included a beautiful suite of slightly more subdued ectoplasmic eruptions in a suite of beautiful color etchings. That muted quality connects with the **Miranda Lichtenstein** photographic prints and Polaroids of mostly floral and foliage subjects. Lichtenstein comes at her subjects obliquely (and sometimes from several angles simultaneously – or so it would seem). Lens, 'filter' (in any number of senses) and lighting may veil, distort or simply complicate the view, the surround, the atmosphere around a subject that, finally, eludes firm definition.



Miranda Lichtenstein, "Cue," 2013





Miranda Lichtenstein, *Untitled #25 (flower)*,

2006

Nature (or a kind of counter-nature) is treated with similar ambiguity in works on paper, canvas and panels (and even sculpture) variously by **Eben Goff** (extensively), **Jane Wilbraham**, **David Schafer**, and **Roland Reiss** (including the rippling *Bent Field* of 1969, which has its own talismanic, almost iconic power). Each produces a kind of visual poetry that ranges analogously from the sparest haiku to elegant lyricism to the elegiac. Fissures register prominently in many of these works – in nature, in perception; and **Karin Apollonia Müller's** earthbound subjects have long considered them; also the aura of ambiguity, even ambivalence that envelops the

concrete – our slippery apprehensions of physical actualities. But from here, she simultaneously soars and submerges in the cosmic apprehension of our tenuous, intermittently luminous, imprint on the cosmos in the "**Citylight**" and "**Starlight**" series of lightjet prints produced from **NASA/JPL** telescope data transmissions for her 2013 *Far Out* show.

The show, which runs through January 16<sup>th</sup>, also includes work by **John Adelman**, **Eleanor Antin**, **Jedd Garet** and **Arnold Helbling**.

Something of the sublime quality of this show (as well as its larger concerns beyond the material and formal) carries over (not surprisingly) to **Whitney Bedford's** strong show of painting at **Susanne Vielmetter Los Angeles Projects**, *West of Eden*, but I have to leave a more extensive discussion of the show for another post. (It's up through January 23<sup>rd</sup>.) And as if there's not enough of the peerlessly first-rate to be had at **LACMA** this last holiday week-end,\* you might check out *Living for the Moment*, an amazing show of Japanese prints from the **Barbara S. Bowman** collection. To paraphrase a **Masunari** poem included in one of **Kunisada's** woodblock prints – "Nothing can compare ... not even seeing Mount Fuji in a New Year dream."

## WHITNEY BEDFORD

**Region:** Pacific Coast

I make paintings that explore portraiture and landscapes as votives, consecrated objects that reflect on the past while seeking to invoke new emotive potentials. Votives are made not only to protect, but also as an expression of thanks to overcome a calamity. Often my work is imbued with a self-reflexive quality that aims to protect or embolden the subject, the viewer, and the artist alike.

My paintings negotiate the territory between portrait and landscape—a realm where forces of nature collide with the personal and the political. I often use iconic portraits of historical figures, shipwrecks, utopian images of Arcadian landscapes, and photos of Mars and fireworks as a visual lexicon within which I negotiate the burden of history [on painting] within the exigencies of contemporary life. I then use the materiality of my medium to mark, manipulate, and consume the image—exalting the depiction with the aim of locating new emotional potential in the reworked imagery.



### APPEARANCES

2015, *Pacific Coast*, Issue #121





# ARTILLERY



Warm Air/Stand Still, 2015

## WHITNEY BEDFORD

by Eve Wood ·

December 17, 2015 · In



Whitney Bedford's newest exhibition "West of Eden" at Susanne Vielmetter, is compulsory viewing for anyone who thinks they know anything about painting. Mind you, Bedford's elegantly crafted oils on canvas of mostly landscapes, flora and fauna and the like, are fraught with tension and a haunting, indeed vaguely beguiling quality that makes them appear simultaneously beautiful and menacing. The most striking works in the show are five smaller paintings that depict a desert terrain of soft pinks, punctuated by more graphic pen-and-ink marks like the spiny eruptions of cacti in an otherwise serene terrain.

Susanne Vielmetter; Los Angeles Projects

6006 Washington Blvd, Culver City, CA 90232

Show runs through January 23, 2016

## “La Femme de trente ans” at Art Concept

July 21st, 2015



**Artists:** Jean-Luc Blanc, Whitney Bedford, Judith Bernstein, Marvin Gaye Chetwynd, Lothar Hempel, Celia Hempton, Hedwig Houben, Tatiana Rihs, Walter Robinson  
**Venue:** Art Concept, Paris

**Exhibition Title:** La Femme de trente ans

**Date:** May 30 – July 25, 2015

[Click here to view slideshow](#)





*Images courtesy of the artists and Art Concept, Paris. Photos by Dorine Potel.*

*Press Release:*

The exhibition title *La Femme de trente ans* ("*A Woman of Thirty*") is just an amused wink at the eponymous work by Balzac, a way of placing the exhibition under the auspices of a novel that depicts (from man's point of view) the not enviable life course of a woman in the 19th century after her thirtieth year. The title of the novel is a contradiction in itself, since it evokes a "type", "the" thirty-year-old woman, whereas it extends to the successive stages of a woman's life through different ages and that it was also initially split into separate novellas, featuring several characters, not just one single woman.

In cinema, probably we would call it a MacGuffin, a pretext to link a few works that share some iconographic aspects, symbols and questions that remain constant, just as the sexual and gendered archetypes to which they refer. Each work is more or less explicitly sexual, erotic or pornographic. Their juxtaposition offers multiple and trans-generational points of view on the subject, and it is not without humour and without a certain critical distance that the title *La Femme de trente ans* comes to play the role of ambiguous and somewhat enigmatic binder – binding and not linking with reference to what materially constitutes painting and – by extension or contamination from one medium to the other – what constitutes links between painting and photographic images, filmed and captured to make them one's own.

The redundancy of these representations of sex, their freedom of access (in the broad sense, as obvious echo to its continuous availability on the Internet) and their absurdity in the present context of a gallery willingly turns the topic to exhaustion and evacuates the subject in favour of a shift from figuration to abstraction, or one might even say to liquefaction as the brightly coloured and sensual geometric shapes drawn by Tatiana Rihs seem to melt one after the other. As counterpoint:

The grandiloquent screws drawn by Judith Bernstein arise, as well as the otherwise phallic sculptures by the young Belgian artist Hedwig Houben, which she comments from a lying position in her 2014 filmed performance *The Good, the Bad, the Happy, the Sad*.

All these things are made to stand out against a background of black and white all-over collages by Marvin Gaye Chetwynd. Like a crazy cardboard decor or a bass line (which could be that of John Waters's *Female Trouble*, on whose soundtrack Divine, full of lightness, sings the cynical refrain "I've got lots of problems ... "). Chetwynd's works homogenize and level off this collection of works that remains formally very heterogeneous, but without smoothing out the ambiguous and queer accents of Jean-Luc Blanc's or Lothar Hempel's works.

From both sides of the gallery the pornographic and erotic paintings by Celia Hempton and Walter Robinson also interact. Directly inspired by images gleaned from live chats (Chatroulette for example) found on photography-sites for the first and on Internet streaming for the second. Some will no doubt say that these paintings (especially Robinson's) by the choice of techniques and subject obviously flirt with bad taste, but the contradiction that engenders them largely prevails here. As figurative representations they attract while playing on the banality of massively circulating images, conceived without interiority or depth, and on which it is a priori not necessary to dwell since the continuous scrolling logic which is linked to their visual experience exhausts them before the visitor is even ready to look at them. Described in these terms, the conceptual strategies of these two artists, although very distinct one from the other, may seem to refer to pop but the reality they evoke is more subtle: These works do not borrow so much from codes of "traditional" advertising, or should we say "pre-Internet" imagery, they are more interested in the relatively new aesthetics of self-presentation (whether purely fictitious and consumerist or not) centered on the exacerbation of sexuality and the aesthetics of self-promotion through sex whether voluntary, liberating, simulated or forced. These paintings, whose subject can be absorbed at first glance, are images of images and hold a strange magnifying glass up to the exhibition of bodies, sex and to symbols that are like pop-up displays, popping up and then immediately closing, or, as the margins of our internet mail-boxes or other sites, overloaded with ads intended to appeal to consumption "of all kinds".

*Link:* ["La Femme de trente ans" at Art Concept](#)



## WHITNEY BEDFORD



Whitney Bedford

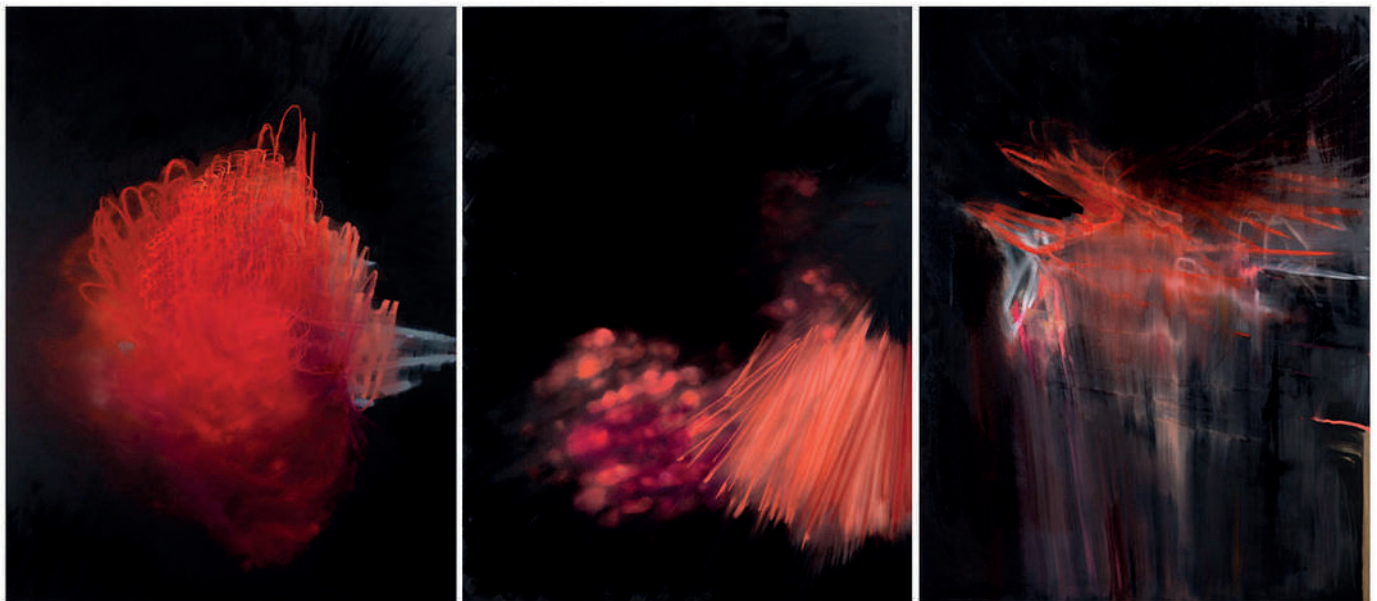
United States

Painting

<http://whitneybedfor..>

Born in 1976

SHARE



## Whitney Bedford

• Painting • Hugo Hess

Whitney Bedford is an American contemporary painter. Bedford uses her own mark making to bring the original source material of her paintings into the realm of the imaginary. Layered with both ink and oil paint, romantic scenes of destruction, calm at sea, and migrating birds are manipulated to the point of abstraction, showing only vestiges of her starting point.

Bedford received her MFA at the University of California, Los Angeles in 2003. She was the winner of the 2001 UCLA Hammer Museum Drawing Biennale and received a Fulbright Graduate Fellowship from Hochschule der Kuenste, Berlin.

Bedford aligns herself with the historical school of naval painting, "trying to update it, or even capsize it, in a way that only a hybrid of educations and living on the edge of the California coast can do." For Bedford this is a way of claiming rigid, academic imagery and making it her own. She states: "Sometimes it is the paint itself that sinks the images. Other times, I push the paintings to reduce their images to abstract forms or landscapes that connote a different space, one aged by time and impossible to revisit."

There is a mercurial quality to Whitney Bedford's work. Her paintings have a compositional turbulence and a distinctly ominous air – their listing ships, heavy seas, detached icebergs, temperamental landscapes and low horizons stirring up notions of the sublime – yet on closer look another language begins to emerge, one altogether more eloquent. Drawing on Bedford's architectural training, the works are first drafted in fluid, angular marks made with ink often lost in overpainting. Swiftly overlayed with an application of paint that is both beautiful and cruel as it actively creates and destroys, the gestural brushwork and dark ink offer crisp linearity with a capricious, smudgy chaser.

She has had solo exhibitions at Susanne Vielmetter Los Angeles Projects, Los Angeles; Cherrydelosreyes Gallery, Los Angeles; D'Amelio Terras Gallery, New York; Art Concept, Paris and at Starkwhite, Auckland.

Bedford currently lives and works in Los Angeles, CA.





## The Paint Storm *Whitney Bedford*

[Read the Artist Q&A](#)



Whitney Bedford, *Ships (Shadow and Smoke)*, 2014. Ink and oil on canvas on panel, 48 x 84 inches. Photo: Evan Bedford. Courtesy the artist and Carrie Secrist Gallery, Chicago.

*Interview by Rosecrans Baldwin*



Whitney Bedford, *Ships (Inviting Catastrophe)*, 2014. Ink and oil on canvas on panel, 72 x 120 inches. Photo: Evan Bedford. Courtesy the artist and Carrie Secrist Gallery, Chicago.



Whitney Bedford, *The Fixer*, 2014. Ink and oil on panel, 30 x 42 inches. Photo: Evan Bedford. Courtesy the artist and Carrie Secrist Gallery, Chicago.

**Whitney Bedford's paintings of ships and shipwrecks, ocean ice and fireworks, are simultaneously hot and cold, catastrophic and serene.**

**It's a tension that makes for some very turbulent art.**

Whitney Bedford (American, b. 1976) lives and works in Los Angeles. Her exhibition history includes The Jewish Museum, New York; Massachusetts Museum of Contemporary Art, North Adams, Mass.; Armory Center for the Arts, Pasadena, Calif.; Museum of Contemporary Art, Denver, Colo.; and St. Paul St. Gallery, University of Auckland, Australia.

Bedford's work may be found in public and private collections worldwide including Jumex Collection, Mexico City, Mexico; Francois Pinault, Paris, France; The Saatchi Gallery, London, UK; and Rosa and Carlos de la Cruz, Miami, FL. She is the recipient of an MFA from the University of California Los Angeles (2003) and the Fulbright Visiting Artist grant, Berlin, Germany (1999). Whitney Bedford is also represented by Susanne Vielmetter Los Angeles Projects, Art & Concept, Paris, and Starkwhite, Auckland.

**Bedford's solo exhibition at Carrie Secrist Gallery is on view through Nov. 15, 2014.**

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Whitney Bedford, *Iceberg (Black Diver)*, 2014. Ink and oil on panel, 18 x 22 inches. Photo: Evan Bedford. Courtesy the artist and Carrie Secrist Gallery, Chicago.



Whitney Bedford, *Black Lala Land/Red Fireworks*, 2014. Ink and oil on canvas on panel, 60 x 84 inches. Photo: Evan Bedford. Courtesy the artist and Carrie Secrist Gallery, Chicago.



**The Morning News:** What's your attitude toward the sea?

**Whitney Bedford:** I live right on the edge of the Pacific Ocean, so it's an ever-present horizon in my life. I think it's also a metaphor for a balancing act in our lives: a stage on which we fight our great dramas. Man v. nature, from the most epic to banal degree.

**TMN:** As you develop a painting, when does emotion play a part?

**WB:** I develop a painting from the structure of previous academic paintings, or widely available source material of whatever subject I'm pursuing for its iconic connotations. I go through a whole process of drafting and editing an image on canvas before I really let myself unravel it. I would say the unraveling side of painting it out is pretty emotional, as in gestural.

**TMN:** Is it always gestural? Isn't it often mechanical?

**WB:** It's mechanical in the beginning, the drafting, and then turns gestural in the paint storm.

**TMN:** The show combines turbulence and serenity, foreboding and calm. Did you want the paintings to come off as balanced?

**WB:** No, I think of them as conversations. If they were easy we wouldn't be talking about them.

**TMN:** Yeah, but that “conversation” happens long after you’re involved.

**WB:** I consider the conversation to be my commune with the piece, the this-for-that and then-that-falls-apart-and-the-other-part-pulls-back-up. The conversation continues long after I have left behind my ambitions, and the painting starts to finish itself in dialogue.

The hope is that the audience finds something resonant in the work and starts to unravel the work of the conversation I’ve had with the piece into an understanding of their own.

**TMN:** When are you most confident as a painter?

**WB:** I think the whole thing is pretty humbling. But there is a sense of awe and relief when you finish something and really know that it’s finished. That it has reached its own pitch and that I have left it to its own ending.

**TMN:** What was the first piece of art you ever sold?

**WB:** I can’t exactly recall. I think it might have been when I was an undergraduate at the Rhode Island School of Design, at a student fair, to another student collector. I think I was surprised that there was a money equivalent to the work. The work seemed so personal and expletive—it was hard to imagine that it could mean something desirable to a stranger. I felt lucky to have it be both personal for me and yet somehow also for someone else. I still do.

**TMN:** Here’s a quote from Charles de Gaulle, “Old age is a shipwreck.”

**WB:** I love that. I will be surrounded by friends.



THE BLOG

# Must-see Painting Shows: October 2014

🕒 10/09/2014 04:20 pm ET | Updated Dec 09, 2014



Steven Zevitas



Publisher, New American Paintings

After a sleepy summer, the art world is once again up and running full tilt. Among the hundreds of painting shows on view throughout the country this month are close to three-dozen solos by *New American Paintings*' alumni. They range from shows by talented emerging artists such as Samantha Bittman at Andrew Rafacz in Chicago and Suzannah Sinclair at Samson in Boston to strong mid-career painters such as the phenomenal Sarah McEneaney at Tibor de Nagy Gallery in New York City and Emily Eveleth at Miller Yezerski Gallery in Boston. I want to give a special shout out to my buddy Eddie Martinez, whose show at the new Kohn Gallery space in Los Angeles confirms what many already knew: Eddie is one of the best natural painters of his generation. There is a lot of good abstraction on view this month. For those in New York City, the fearless Chris Martin has his debut at Anton Kern Gallery, the much-hyped Norwegian artist Fredrik Vaerslev can be considered at Andrew Kreps Gallery, and one of Boston's best kept secrets, Jesse Littlefield, has his first major solo at Zieher Smith & Horton. Also in New York, co-curator for the 2014 Whitney Biennial and juror for the 2015 Northeast issue of *New American Paintings*, Michelle Grabner, has just opened a must-see show at James Cohan Gallery. In Los Angeles, don't miss Sam Falls at Hannah Hoffman Gallery and Pia Fries at Christopher Grimes Gallery. If you are in the Bay Area, visit Jessica Silverman Gallery to see the work of Hugh Scott-Douglas, who, like an increasing number of emerging artists, is obsessed with process.

While abstraction continues to look good this season, representational painting has been making a comeback and it owns the month. Over the past two years, more and more young artists have been engaging with imagery, in particular the figure. There are the aforementioned exhibitions by Sarah McEneaney and Suzannah Sinclair to consider. In New York City, emerging artist Gina Beavers continues to push impasto to the limits in her new group of paintings at Clifton Benevento and the virtuosic Angela Dufresne has a new suite of paintings with figure in landscape at Monya Rowe Gallery. Other shows of note around the country include: Storm Tharp at PDX in Portland, OR; Angela Fraleigh at Inman Gallery in Houston; **Whitney Bedford** at Carrie Secrist in Chicago; and the group show "Bedtime Stories" at Alpha Gallery in Boston.



In a quiet, but extraordinary exhibition at Matthew Marks Gallery in New York, LA-based artist Paul Sietsema renders carefully selected imagery with such technical dexterity that they almost revert to real objects. Sietsema is not interested in *trompe-l'oeil* for the sake of showing off his technical chops; at the end of the day, his paintings and works on paper are a highly considered critique of the production of cultural objects and the varying roles that they play as they leave the studio and circulate in the world. Taken as a whole, this exhibition represents the various aspects of how a painting can function.

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Please visit the [New American Paintings/BLOG](#) for a more comprehensive list of must-see painting shows in October.

*[New American Paintings](#) magazine is a juried exhibition-in-print, and the largest series of artist competitions in the United States. Working with experienced curators, [New American Paintings](#) reviews the work of thousands of emerging artists each year. Forty artists are selected to appear in each bi-monthly edition, many of whom go on to receive substantial critical and commercial success. Additional content focuses on the medium of painting, those who influence its direction, and the role contemporary painting plays within the art world. Visit [New American Paintings](#) for more information or to subscribe.*



Galleries

## Must-See Art Guide: Chicago

This week's guide includes Mickalene Thomas, David Bowie, Adam Pendleton, and more.

Astyaj Ghassemi Bass, September 18, 2014

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[VIEW SLIDESHOW](#)

The art world may think New York is where it's at, but this week's events shine the spotlight on Chicago. The city known for deep dish pizza and home to the first art museum in the country to present the work of Pablo Picasso, has a lot going on in the month of September. From EXPO Chicago and Gallery Weekend Chicago to the Hyde Park Jazz Festival, there's no shortage of exciting events. The Windy City has a variety of exhibitions, from Edward Steichen's *World War 1 and Condé Nast Years* at the Art Institute of Chicago to Mickalene Thomas's first solo exhibition at Kavi Gupta titled *I was born to do great things*, located in the hip West Loop neighborhood. Or, why not celebrate David Bowie on September 23? The day was declared David Bowie Day by mayor Rahm Emanuel to coincide with the opening of his first retrospective, "David Bowie Is," which will be on view at the Museum of Contemporary Art Chicago, and will showcase never-before-seen handwritten set lists and lyrics, and some of his own sketches. Or, head uptown to see Adam Pendleton's site-specific work at Lincoln Park, hosted by Shane Campbell Gallery. And if you *still* have the energy, don't forget to swing by Navy Pier to check out all the galleries exhibiting at EXPO Chicago.

**Exhibition:** "Whitney Bedford"

**When:** September 19–November 15, 2014

**Where:** Carrie Secrist Gallery, 835 W. Washington Boulevard, Chicago, Illinois



# An Unprecedented List of Cultural Exhibitions and Events in Chicago This September

🕒 09/16/2014 08:48 am ET | Updated Nov 16, 2014



**Tony Karman**

President/Director, EXPO CHICAGO

In the thirty-two years that I have lived in Chicago, I have never missed an international art fair in this great city. With that in mind, I am proud to write that never before has the annual exposition benefited from such a long, and unprecedented, list of major exhibitions and events that were planned to open and run concurrently with its dates. Chicago's leading museums, cultural institutions, galleries, artists, and arts organizations are making a bold declaration to the international art world that Chicago is the place to be this September for the third edition of **EXPO CHICAGO**, the International Exposition of Contemporary and Modern Art, (September 18-21, 2014 at Navy Pier).

Collaboration is hallmark of our city, and the full list of alignments is a testament to that - beginning with the David Bowie Is exhibition at the **Museum of Contemporary Art Chicago**, the only U.S. venue for the highly anticipated show. Also on view at the museum is London-based artist Yinka Shonibare MBE, who will premiere three sculptures from his new Wind Series as part of their annual plaza series, and the not-to-be missed Simon Starling: Metamorphology exhibition, done in conjunction with Simon Starling: Pictures for an Exhibition at **The Arts Club of Chicago**. A panel discussion featuring Laurie Simmons, in conversation with Sara VanDerBeek, Liz Deschenes, and Kate Linker is set to align with the opening reception of Sarah Charlesworth: Stills at the **Art Institute of Chicago** where their critically acclaimed Magritte: The Mystery of the Ordinary 1926-1938 will also be on view. The **Sullivan**



**Galleries at The School of the Art Institute of Chicago** will present *A Proximity of Consciousness: Art and Social Action*, curated by Mary Jane Jacob and Kate Zeller, with works included by Jim Duignan, Paul Durica, Pablo Helguera, J. Morgan Puett, Iñigo Manglano-Ovalle, Dan Peterman, Michael Rakowitz, Laurie Jo Reynolds, Temporary Services, and Rirkrit Tiravanija. The **Mary and Leigh Block Museum of Art** will open with *Wangechi Mutu: A Fantastic Journey*; an ongoing group exhibition at the **Chicago Cultural Center**, *CHGO DSGN: Recent Object and Graphic Design*, beautifully celebrates Chicago's acclaimed design community. The **Renaissance Society at the University of Chicago** will open with a stellar exhibition of work by renowned contemporary artist Josef Strau, and **The Poetry Foundation** will present *Freedom of Shadow: A Tribute to Terry Adkins* with Douglas Kearney. **Columbia College Chicago** has aligned their annual Wabash Arts Corridor (WAC Crawl) and the **Museum of Contemporary Photography** will showcase *Phantoms in the Dirt*, curated by Karsten Lund. Luftwerk unveils their *FLOW/ACTIVATE* public installation, done in conjunction with the **Chicago Loop Alliance; The Hyde Park Art Center**, now celebrating 75 years, has a group exhibition entitled *The Chicago Effect: Redefining the Middle* on view, and the **Chicago Artists Coalition** will present the second annual *EDITION Chicago*.

Special performances of *Dutchman*, a Performa Commission by Rashid Johnson, will be presented by **Performa, MCA Chicago**, and **Monique Meloche Gallery** - and for music lovers, Riccardo Muti will lead the **Chicago Symphony Orchestra** in a free and public concert at Millennium Park.



Both **EXPO CHICAGO**, and **EXPO ART WEEK** events, will more broadly provide local and visiting arts enthusiasts an opportunity to explore the year-round cultural activities presented by our galleries and institutions. Working in conjunction with our city's art galleries, and partnering with Chicago Gallery News, the exposition has established the first annual **Art After Hours** (Friday, September 19), encouraging all galleries, performance venues, and alternative spaces throughout the city to offer extended hours that night. This year, over forty galleries are participating. Although there is a long list of galleries in the city that will open exhibitions this week, several prominent galleries have chosen to specifically align with EXPO ART WEEK. **Kavi Gupta CHICAGO | BERLIN** will feature two important shows, with new works by Glenn Kaino and Mickalene Thomas; **Stephen Daiter Gallery** will open with a portfolio release reception for an exhibition entitled Birmingham: Four Girls, Two Boys; **McCormick Gallery** will be featuring Works from the Estate of John Little; **Carrie Secrist Gallery** will open with an exhibition of works by Whitney Bedford; **Linda Warren Projects** will feature Chicago artist Kim Piotrowski's works in Music, Morsels and Makers; **Richard Norton Gallery** will exhibit works by Hananiah Harari; and **Andrew Rafacz** will open concurrent solo exhibitions of Robert Burnier in Gallery One, and Samantha Bittman in Gallery Two. Our city's commitment to supporting arts and culture is unrivaled - Mayor Rahm Emanuel and the Chicago Department of Cultural Affairs and Special Events (DCASE) have just recently unveiled plans to honor exemplary Chicago artists and arts institutions at the inaugural **Fifth Star Awards**, a free public celebration of Chicago's art, architecture, dance, music, and theater at the Jay Pritzker Pavilion in Millennium Park on Wednesday, September 17, as a part of EXPO ART WEEK. The ceremony will feature a diverse lineup of performances and tributes for the honorees, including The Auditorium Theater of Roosevelt University, Lou Conte, Richard Hunt, Ramsey Lewis, and Lois Weisberg.

In addition to these, and many other special events and exhibitions, **EXPO ART WEEK** will feature not only this city's strong visual arts presence, but also the performing arts and award-winning dining experiences.

Now is the time to be here for September in Chicago. Our unparalleled visual arts alignments in venues throughout the city offer the chance to survey some of the best in international contemporary and modern artwork being made today, opening in stride with EXPO CHICAGO. All of them are not to be missed.



## Art Guides

### 60 Fall Gallery Shows You Can't Miss

From LA to New York, and Birmingham to Boston, September is art's coolest month.

artnet News, September 3, 2014

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[VIEW SLIDESHOW](#)

The fall art season is upon us, when galleries return from their August hibernation, and bring out their best stuff in an attempt to catch the buzz. In September alone, hundreds of shows kick off around the country, and we've picked out 60 that we are particularly keen on. They range from the blue chip (Gagosian's Helen Frankenthaler show, its first with the artist's foundation) to A-list contemporary (Allora & Calzadilla at Gladstone, Doug Aitken at Regen Projects) to the more intriguing and far-out (the outrageous blown-glass sculptures of the De La Torre brothers at Mindy Solomon in Miami). Below, we offer up a calendar of some of what we're looking forward to across the land. Enjoy!

## CHICAGO

Hank Willis Thomas, "Bench Marks" at Monique Meloche, September 1–November 30

Natalie Frank, "Interiors and Openings" at Rhona Hoffman, September 9–October 25

Adam Pendleton at Shane Campbell, September 12–October 24

Mickalene Thomas, "I Was Born to Do Great Things" at Kavi Gupta, September 19–November 15

Whitney Bedford at Carrie Secrist, September 19–November 15



## T.J. McNamara: Colour heightens vivid drama

11:20 AM Saturday Apr 20, 2013

Arts & Literature

Culture

TJ McNamara on the arts

...

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**Whitney Bedford turns conventional subjects into the unconventional with zestful use of colour giving them a theatrical impact.**



Whitney Bedford: 'Orpheus towards Manukau'. Photo / Supplied

Colour in art is generally decorative and atmospheric but it can also add vivid drama to painting. In one work by Los Angeles-based artist **Whitney Bedford** at Starkwhite, the theatrical quality resides entirely in the turbulent colour.

The painting is mildly called *Landscape*; exactly what is happening in the vivid splashes of intense colour is by no means clear but something momentous is going on. There are other potent images where the colour is associated with sharp delineation reinforced by the brio of the painterly handling.

The artist uses an unusual combination of ink and oil paint. A notable work, based on a subject that came to her attention during her time in New Zealand, is *Orpheus toward Manukau*. The ship in the famous wreck is washed over by waves described by rhythmic lines in ink. The tumultuous, astringent orange colour of the sky emphasises the feeling of catastrophe accentuated by a jagged line dragged through the paint to make a spectacular bolt of lightning.

The rigging torn by the wind adds to the drama intensified by the hull of the ship, conceived as a stranded whale.

In the biggest work, *Smoke and Fire*, the situation is conveyed with minimal gestures as well as a forlorn pink in the sails of a stranded ship. The horizon is evoked by a single line and swirling smoke and its reflection on the water by the lightest of touches.

This sort of attack gives special force to *The Californian*, a boat beached on a wide strand assailed by a gust of wind painted as one continuous brushstroke folding around the vessel. This is conventional painting made modern by swashbuckling skills.



## Review: 'Facing the Sublime in Water, CA' delves deep

December 20, 2012 | By Sharon Mizota

From the environmental devastation of the Salton Sea to the walling off of the L.A. River, water — where it comes from, who controls it — has been a troublesome issue in Southern California. An ambitious group exhibition at the Armory Center for the Arts, "Facing the Sublime in Water, CA" looks at these struggles and their aftermath while finding an analogue for their complexity in the nature of water itself.



Part of the Pasadena Water Centennial celebration, and curated by Armory gallery director Irene Tsatsos, the exhibition consists of two parts, divided between the downstairs and upstairs galleries. The show downstairs is the splashier (forgive me) and more general of the two; on its own it would be simply a mini-survey of water imagery. Upstairs is a more ideological show-within-a-show, assembled by the artists Nicole Antebi and Enid Baxter Blader as part of their initiative, Water, CA ([www.watercalifornia.org](http://www.watercalifornia.org)), a collaborative exhibition, book and website on water in California. It provides much-needed context for the rest of the exhibition.

This section opens with two paintings by Baxter Blader depicting maps of California before and after the damming of its rivers. The verdant areas that resulted in the second image drive home quite starkly the fantastic artifice on which California's agricultural bounty rests. And while one may long for a more natural past it feels hypocritical, standing in an art gallery in a beautiful, artificially irrigated city, to do so. Similarly compromised is Douglas McCulloh's photograph of the mountains and penstock — a gate that controls water flow — at Mono Lake. The edge of a large white pipe almost, but not quite blends into the majestic slopes. Is human engineering encroaching or coexisting with nature?

Other artists take a more whimsical approach. Amy Blount Lay's sculpture is a vision of global warming: a colony of elephant seals invading a small Western town. Lara Bank's "The Portable Forest" is a tree lending library complete with its own water supply and irrigation system. Sometimes preserving and propagating nature requires the most unnatural apparatus.

The works downstairs treat water more generally: Roi Clarkson Colman's early 20th-century oil of crashing waves and Whitney Bedford's schematic paintings of foundering ships and icebergs convey water's power and threat, while Mineo Mizuno's ovoid ceramic planter, moist with live mosses, suggests its generative possibilities. Works by Judie Bamber, Felix Gonzalez-Torres, and D'neil Larson focus on the surface of the ocean as an encounter with the sublime.

Emilie Halpern's installation consists of 4 liters of sea water — enough to drown a person — poured daily into a sepulchral vault at the back of the gallery. The sandy puddle, left to evaporate over the course of the day, turns the odd space into an eerie torture chamber. Luis G. Hernandez's installation suggests another kind of watery danger. It features a jar of brownish "Mexican" water jerry-rigged to a drinking fountain. The piece is both a dare and a pointed question. If water is fluid, why is it so different on the other side of the border?

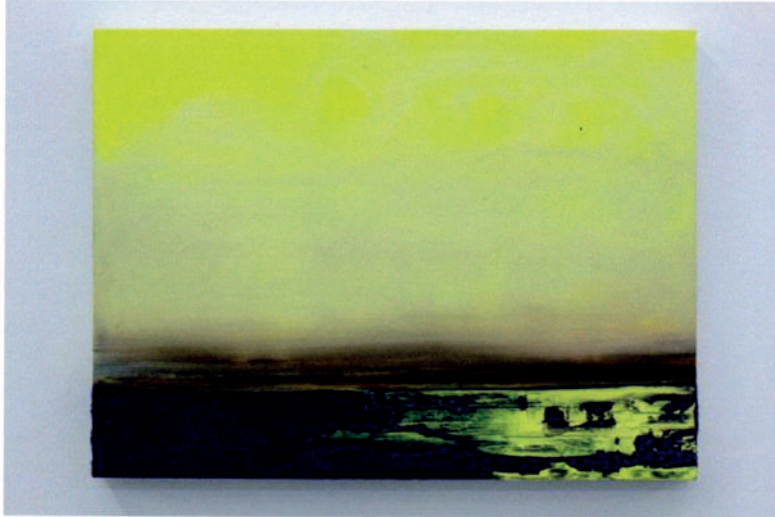
But perhaps the best expression of water's unmanageable nature is Ger van Elk's short video of himself, floating down a placid canal in an inflatable raft, futilely trying to smooth the ripples it makes with a trowel. He's attempting to solve the problem he has created, but it continually eludes him.



# Los Angeles Times

December 8, 2011

Art review: Whitney Bedford at Susanne Vielmetter



Whitney Bedford's hauntingly beautiful new works at Vielmetter draw from a strand of maritime painting tradition exemplified by J.M.W. Turner, incorporate a bit of the Gerhard Richter signature smear, and cast a loving backward glance at old engraved illustrations. They are temporal and stylistic hybrids that hold together spectacularly well.

Bedford has been painting shipwrecks for nearly 10 years and most of her recent works could loosely be categorized as such. Her real subject is the sublime — nature's fearsome, awesome power to evoke it and paint's exquisite potential to describe it, to become it. "Untitled (Yellow Swell)," among the smallest panels at just 18 by 24 inches, depicts a placid sea with electrifying intensity. The ocean is a thick slab of purple beneath an acid yellow sky; the stillness belies an atmospheric toxicity.

On the grand scale of the largest paintings (up to 8 by 12 feet), the L.A.-based Bedford keeps the horizon extremely low, texturing the roiling sea with dense black ink hatchmarks, dangling in the sky oddly languorous streaks of lightning, tilting ships in the tempest and staging a consistently tense friction between flat brown planes and luminous turquoise gestures, concrete gray and that buzzing, ozone-charged yellow.

A small group of glass vials and a vaporizer (made in collaboration with Dane Mitchell) are more esoteric, and less interesting, attempts at capturing a scent specific to the expanse and volatility of the sea. The paintings more than manage that visually, delivering both a jolt of immediacy and a lingering, time-release intrigue.

-- Leah Ollman

## Artist Whitney Bedford draws on shifting landscapes

**Whitney Bedford, whose solo show at Culver City's Susanne Vielmetter opens soon, paints tumultuous landscape scenes that often mirror her changing emotions.**

By Margaret Wappler, Los Angeles Times

November 10, 2011

Metaphors and visual symbols play a big role in conceptual landscape painter Whitney Bedford's life. Take what happened in 2001. The daughter of an international businessman and a flight attendant, Bedford impulsively jumped on a plane to follow a man she had a crush on to Antarctica. When she arrived in Ushuaia, Argentina, the southernmost city in the world and a port to the South Pole, she discovered he wasn't there.

"I was devastated," she said. A master's in fine arts candidate at UCLA at the time, she decided to stay for a couple of weeks and make the best of it. "I took flying lessons and used it as a metaphor for coming back up" from her emotional doldrums.

Now Bedford, 35, works out of photographer Uta Barth's former studio on the grounds of the Santa Monica Airport. But it's not aircraft that Bedford paints as much as shipwrecks, icebergs and lightning strikes, each one an active, often tumultuous, representation of her mood. Icebergs symbolize loneliness; shipwrecks are upheavals in her emotional life. When she paints fireworks, it means she's in love.

A handful of the paintings focusing on lightning and accidents at sea, some as large as 8 feet by 12, will be on display beginning Saturday at Susanne Vielmetter, Bedford's second solo show with the Culver City gallery.

Drawing on her architectural training as an undergrad at Rhode Island School of Design, Bedford thinks of her paintings as grids first. She charts a meticulous seascape and ships with delicate, skeletal sails. But at some point before the painting is finished, she erases part of her work and fills it in with spontaneous, chaotic swoops of paint, a harrowing process that has the ability to make or break the piece.

"Conceptually, the paint is the destroyer," Bedford says, pointing at one of the stormier seascapes. "It sinks the image."

For Susanne Vielmetter, it was Bedford's risky process, as well as her balance of feminine and masculine aesthetics, that made her want to represent the young artist.

"Whitney's paintings don't have a specific feminist agenda," Vielmetter said, "but there's an awareness of historical issues, and a handling of those issues in a highly idiosyncratic way that I like. She's playing with the male history of the ship, typically seen as homage to conquering new frontiers and wartime conflict."

And she's watched Bedford become more ambitious with scale in the last few years, making grander fields for the outbursts and disruptive brush strokes in her paintings.

"Whitney is an inheritor of the gestural brushwork of the abstract expressionists," artist John Baldessari wrote in *Art Review* in 2005. "She has a unique sense of color . . . I like the heroic romantic aura her work emanates."

Earlier in the year, Bedford traveled to New Zealand, Australia, Beirut and Jordan, among other places, often with friends in the dance-punk collective LCD Soundsystem. When she returned in the summer, she started making the bulk of the work for her new show.

"Travel is how I recharge," Bedford said. "I'm very nomadic that way. It's all about shifting my landscape."



Portrait of painter Whitney Bedford outside her Santa Monica studio. (Francine Orr / Los Angeles Times / November 6, 2011)



# Whitney Bedford at Susanne Vielmetter Los Angeles Projects

By Christopher Miles

published: July 02, 2009

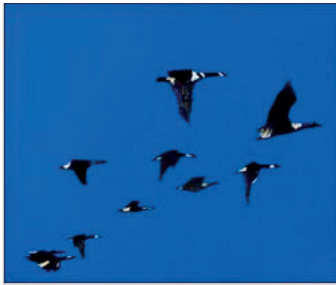


Lovers (2009)

You have to give yourself over to Whitney Bedford's paintings, which combine gestural brushwork with more discrete marks

in what the exhibition checklist says is "ink" but appears to be some kind of marker pen, on panel. You have to be open to the possibility that within the clumsy, cartoonish and seemingly simple, you might be able to access the sublime, beautiful and

complex. That's the opportunity upon which these lovely works deliver. A few, more drawn than painted, are more explicitly figurative and deal with Cleopatra at the moment of her reckoning, but the rest, more painted than drawn, are less specifically referential or representational than allusive. Bedford's paintings evoke Goya, which sounds grand anytime someone makes such a claim, and perhaps doubly so here given that most of Bedford's paintings are essentially mashes of smudges, daubs and dashes — more clearly akin to the works of late-modern painters like Philip Guston (in both his Abstract Expressionist and cartoonish phases), or Jules Olitski, who created something of a fusion of Ab Ex and Pop sensibilities. But they do in fact evoke Goya's plays of compositional turbulence, and atmosphere, and his working of point of view in relation to objects and the horizon to generate a sense of simultaneous placidness and trouble brewing. Bedford does a lot with a consciously limited vocabulary — mostly horizontal rectangles divided between ground plane and backdrop by low horizon lines, usually no more than a fifth of the way up from the bottom of the panel. She then drops in lumpy yet prickly forms — mounds of marks — either cut off at the bottom of the panel so as to foreground them; cut off by the horizon line so as to push them into the distance; or cut flat at the bottom so as to make them sit on the plane in middle space. But she tweaks them — in their relation to one another, in slight variations of shape, and in the variety of marks that comprise and orbit them — so as to achieve surprising variety, like a person giving a single word many meanings by means of inflection. Some suggest ships approaching (or sinking) in the open ocean (not surprising, as they often too are evocative of Turner); volcanoes, rocks or hillocks jutting from the land or seascape; bodies on a floor or bed; herds or hordes thundering in the distance; or explosions going off too close for comfort. Bedford succeeds at creating paintings that are pleasurable, humorous and even sweet, while also



## Whitney Bedford

### Arcadia

18 nov. 2008 - 10 janv. 2009

Paris. Galerie Art: Concept

L'Arcadie, région de la Grèce au cœur du Péloponnèse au bord de la mer Egée, historisée de monts marbrés et schisteux, tire son nom d'Arcas, patronyme proche de celui d'arktos voulant dire « ours » en grec ancien...

Arcas, fils de Zeus et de Callisto, fut changé à sa mort en constellation — celle dite de la Petite Ourse. Le dieu des bergers, Pan, serait également originaire de cette région. *L'Arcadie* (1590), essai pétrarquiste d'analyse des sentiments dû à sir Philip Sidney, brode autour des personnages mythologiques. Bernardin de Saint-Pierre, à la suite de Cervantès, associe *L'Arcadie* (1781) au paradis terrestre. Les peintres n'ont cessé de traiter du thème, de Greuze à Fernand Léger.

L'Eden — âge d'or, temps fort, des copains, de l'aventure ou de l'innocence — n'est pas seulement prétexte à exploration picturale, il donne matière à réflexion et cette réflexion porte plus qu'à son tour sur la matière du tableau. La peinture n'est-elle pas un rêve révolu ? Beaucoup de bruit pour rien ? Que de temps perdu pour peu de gain ? La peintre ou la peintresse ignore, ou feint d'ignorer, ces questions, évite l'aporie, cela vaut peut-être mieux ! surmonte l'inhibition qui tue le projet dans l'œuf.

Whitney Bedford, pour être plus précis, ne se situe pas, n'a jamais fait dans le premier degré de l'artiste face à son motif. Elle trimalle dans son chevalet des munitions conceptuelles, de quoi donner le change, le cas échéant, en se référant à l'histoire de l'art ou à la sienne propre.

Elle fait dans la peinture de genre : des paysages, des marines, des ciels étoilés de volatiles succincts, suggérés, hachurés, sur fond rouge, par exemple, d'autres fois ultra violet, placés plus haut qu'à l'habitude comme pour faire un clin d'œil au regard même de l'observateur. Romantique expressive, elle lisse, vernit, astique et cire ses toiles composées de grandes plages monochromes hérissées de traces de brosse à reluire.

Lorsque Whitney Bedford le décide, elle dessine. Lorsqu'elle dessine, elle peint encore. En noir et blanc. Des thèmes du bon vieux temps de l'éternel retour. Des faits divers et pas si variés que cela. Elle donne volontiers dans le sous-genre des naufrages géricaldiens et des radeaux de rescapés médusés inspirés par des clichés trouvés dans de vieux journaux, recadrées et démesurément agrandies.

Des gravures d'Epinal nous présentent des noyés et des victimes d'hydrocution croqués dans le style des xylographies d'urériennes revues et corrigées par le pop'art. Whitney Bedford fait du Hogarth, pas du William, plutôt du Burne.

Démocrate, comme tout un chacun, Whitney Bedford a mis en exergue à son exposition la première page du NY Times avec une photo du nouveau couple présidentiel, celui qui cassa la baraque dans l'Alabama comme dans l'Illinois, quelques jours avant le vernissage de la galerie Art : Concept.

Les peintures pures alternent avec des dessins rétro, comme ce portrait de moustachu 1900, au look vaguement proustien. Les traces de pinceau sont des coquetteries assumées par l'artiste. La mythologie du Nouveau monde se juxtapose à celle de la Grèce antique. Une jeune femme, nommée non pas Désir mais Léda, rapproche une bestiole informe de sa bouche. Est-ce du pâté d'alouette ou du foie gras d'oie ou un tout autre cygne ?

### Œuvre(s)

#### Whitney Bedford

- *Arcadia*, 2008. Encre et huile sur bois. 101,5 x 132 cm.
- *Blue Birds*, 2008. Encre et huile sur bois. 38 x 46 cm.
- *Untitled (Landia)*, 2008. Techniques mixtes sur bois. 46 x 56 cm.
- *Untitled (Yellow Storm)*, 2008. Encre et huile sur bois. 56 x 66 cm.



# LIVE FROM LOS ANGELES

Sonia Campagnola

IT DOESN'T COME AS news that the Los Angeles art scene is growing fast. It's evident in the sheer quantity of new galleries, events and museum exhibitions. But LA's core strength is in its artists.

The art world generally aggregates in circles around galleries — everywhere it seems except Los Angeles. LA is different. Although galleries are the ultimate meeting point, for many reasons — mainly because LA's expanded geography is difficult to navigate — art communities here often emerge around artist studios and art schools. Large industrial complexes are rented relatively cheaply and then divided internally into smaller spaces, each taken by an artist. Even if we are past the time when groups of artists might share missions and manifestos, it often happens that artists with similar attitudes come together in the same workspace. In a way, Los Angeles is to New York what Berlin is to London. Like Berlin, LA has a high concentration of artists; and like Berlin, LA might not

have the strongest market, but it's a place where art gets made.

One example of such an artist studio complex is the one shared by Stephen Rhodes, Sterling Ruby, Nathan Hylden and a handful of other budding LA artists. Rhodes is now showing at Overduin and Kite. Lisa Overduin — former director of Regen Projects for almost ten years — and Kristina Kite opened their own gallery recently. They don't have a full stable of artists yet, but are building it gradually, seeking artists of any age and working within any media, although with an unstated but evident preference for conceptual work. The Stephen Rhodes exhibition is their third show. Inside, the gallery space is loaded with images and sounds. The central piece, *Ruined Dualisms* (2007), is a video installation featuring a hypothetical duel projected from 4 different vantages onto 2 screens (back and front). The same sequence — the preparation for the duel — is shot over and over again; but the fatal moment, the

gunshot, never occurs, even as the sound component builds to an unfulfilled climax. You have the frame but not the picture, the setup but not the action; irony and frustration are the engines of the work. Every moviegoer is familiar with such suspense-building techniques, in films as divergent as *Kill Bill* and *Inland Empire*. But finding this cinematic move in an art gallery, deconstructed in a three-dimensional environment made of screens, paintings and crumbling ruin-like sculptures, is unusual and intriguing to say the least.

## WAY OUT WEST

LA is far away. Its charm and free spirit come from this factor too. But out in the far West, galleries are often looking at Europe as a destination and resource. LA artists take part in major international exhibitions and biennials, and they are represented at fairs such as Frieze and Art Forum Berlin. It is in Europe, more so than New York, that LA galleries discover





artists and conduct business.

Marc Foxx is one such LA gallery that pursues new European art. Their show of emerging Belgian artist Cris Brodahl consisted of black-and-white and sepia oil-on-linen paintings with wooden side panels that suggest a constructivist sensibility. Brodahl's paintings have a dark mood and seem to come from a "new conceptual existentialism" that is especially evident in continental Europe. Her odd portraiture aesthetic is reminiscent of early 20th-century photography and religious iconography. If the figuration in these portraits is a moment of reality, the brushstrokes that erase portions of the anatomical features push them into abstract space. The wooden panels, hiding the paintings from each other and enclosing them within a delimited space, accentuate the impression of segregation and punishment. Terms such as devotion, ritual, esotericism and introspection come to mind.

At MOCA's Focus series — dedicated to young LA artists — Matthew Monahan also pursues a Mitteleuropean-type vocabulary that references Thomas Schütte as well as Expressionism. Curated by MOCA's Assistant Director Ari Wiseman, the exhibition consists of a large grouping of sculptures and works on paper presented as an installational whole. They are anatomical studies that recall the historical avant-garde in their multifaceted geometrical understanding of the volumes and masses of body parts.

Instead of presenting his sculptures in the classical museum vitrine format for which he is known, here Monahan more successfully shows them released from the glass case. They achieve expressive freedom as pure sculpture, disinheriting what still remained in his work of the relic and cabinet-of-curiosities cliché.

#### SLEIGHT OF HAND

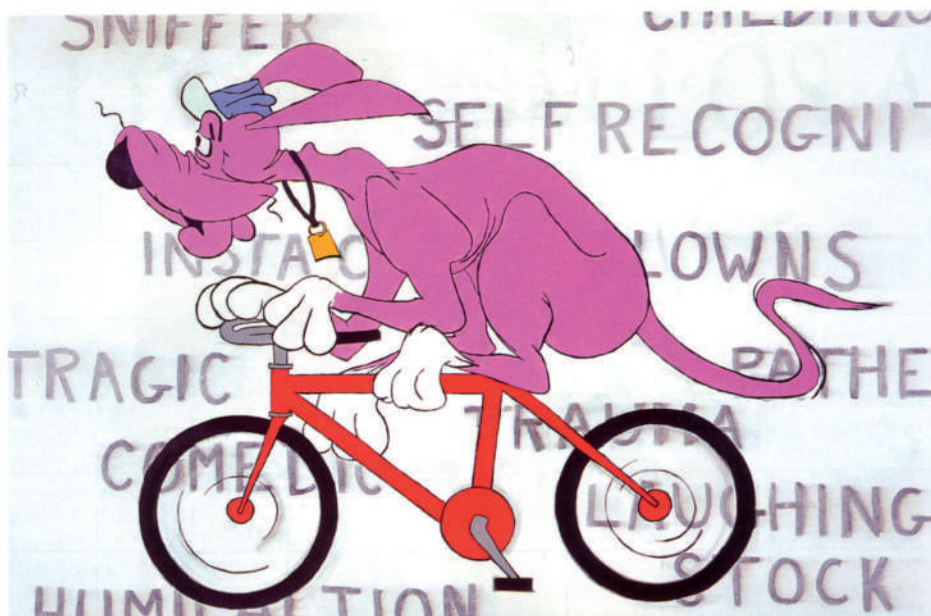
At Cherry and Martin — a small but forceful young gallery freestanding in West LA among a row of shops that sells everything but art — Whitney Bedford shows her new series of paintings sourced from the iconography

From top: WHITNEY BEDFORD, *Houdini (Pink Shadow)*, 2007. Ink and oil on unprimed paper, 188 x 188 cm. Courtesy Cherry and Martin, Los Angeles; RUBEN OCHOA, *Infracted Expansion (I cannot tell a lie, lightning struck down the first one and my father chopped down the second)*, 2007. 8 wood pallets, bonding cement, wire mesh, burlap, rebar. Installation view. Courtesy Susanne Vielmetter Los Angeles Projects.

Opposite: MATTHEW MONAHAN, exhibition view at MOCA, Los Angeles, 2007.







of magician Harry Houdini. Houdini here embodies as metaphor the will to escape from the rules and constrictions of the external world, and, moreover, the notion of challenge as an ideal to pursue.

As in her previous shipwreck paintings, the subject matter here is not just a means to painting, but is central to the comprehension of her work — this is also why the artist thinks of herself as a “conceptual painter.” Made with ink and oil on paper, the subject is merely suggested with quick brushstroke gestures. This technique emphasizes the flimsy physicality of the paintings, reinforcing the idea of escape and challenge. Referencing these issues, Bedford simultaneously imbues her work with a grand mythos and evasiveness.

Tricks and magic are in the air. Concurrent with Francis Alÿs’s inspiring solo show at the Hammer Museum, their project room features works by up-and-coming New York artist Jamie Isenstein. This show develops from a prank by P.T. Barnum who, in his American Museum in New York in the mid-1800s, fooled visitors with a sign that read “This way to the Egress.” Visitors that didn’t know that “egress” meant “exit” followed the sign thinking to enter another room featuring an exotic bird. Instead they found themselves outside the museum. Isenstein performs in the costume of an odd bird, staring at visitors from a gold-framed window opening in the wall, as if inside a painting. Constantly shifting from a fictional plane to a real one, her work confounds our belief in what we see. The exhibition recalls an amusement park with Surrealist objects, such as a door’s keyhole through which one can see one’s own eye reflected in a mirror, or an empty bird cage with a constantly swinging perch, suggesting a small phantom companion.

Clockwise from top: SEAN LANDERS, *Buford*, 2007. Oil on linen, 127 x 187 cm. Courtesy China Art Objects Galleries, Los Angeles; STEPHEN RHODES, *Ruined Dualisms*, 2007. Installation view. Courtesy Overduin and Kite, Los Angeles. Photo: Joshua White; CRIS BRODAHL, *The Collage (series)*, 2007. Oil on linen, 127 x 98 x 6 cm. Courtesy Marc Foxx Gallery, Los Angeles; JAMIE ISENSTEIN, *This Way to The Egress (detail)*, 2007. Installation at the Hammer Museum, Los Angeles.

Opposite: DASH SNOW, *Untitled (Penis Envy)*, 2007. Installation, 8mm film on DVD, performance. Courtesy Peres Projects, Los Angeles/Berlin.





How much talent does it really take to come  
on the New York Post, anyway?

Isenstein's show, curated by Ali Subotnick, coincides with her New York solo show at Andrew Kreps. The two exhibitions together make up a strange world of humorous and invisible presences, not too engaging and not too pretty either. Her work satisfies the order of the day: a bit of magic, performance, and low-budget but well-crafted sculptures and objects.

#### RETURN OF THE REAL

Ruben Ochoa's work provides a reality check. For his first solo show at Susanne Vielmetter he realized two large installations and several photographs, built upon observations of the surrounding urban landscape. A young LA-based artist, Ochoa sees this show as the continuation of a work from 2006, when he placed at LAXART a large picture of a freeway wall that looked like a piece of real estate transposed from the street to the gallery. A similar maneuver is explored in the new main work at the gallery. A set of pallets covered with concrete serve as bases for an unnatural landscape of concrete stumps with steel rebar armatures like

skeletons. Through the lens of the LA landscape, Ochoa expresses a widening dichotomy between nature and artifact.

After three years, Sean Landers returned to LA for a second solo show of five new paintings at China Art Objects Galleries. They are a continuation of an LA-centric narrative started almost ten years ago at Regen Projects and then developed in several stages from an original group of clown paintings. In two of them, Nick Nolte is portrayed as a "huffer," his clown-like face spotted with spray paint as a result of sniffing it. Landers says, "Sometimes people, when drunk or high, do things that are regrettable. That humiliation is interesting to me since so much of my writing has used that access point into the mind of the viewer." The painterly crudeness evokes irony but also pathos. Three other paintings revolve around cartoon characters from the late '60s, when Landers was a child, combined with his signature texts in the background. In typical Landers fashion, the paintings function together as a multifaceted self-portrait of the artist.

#### GLITTER IN THE GLOOM

At Peres Projects, darkness is exposed at the heart of glitter. Dash Snow's show includes a number of new works, but the exhibition's centerpiece — a performance that served as subject matter for the Super 8 film and photos on view — can't be exhibited. About 30 guys, recruited from craigslist.org, were invited to the gallery at night to masturbate in a line, one after the other, while the artist and his assistants shot pictures. Snow felt his privacy was violated last year when New York Magazine published an article that probed into his personal sex and drug habits. So a large illuminated screen with the text "How much talent does it really take to come on the New York Post, anyway?" was the surface on which Snow's performers came.

The actual art on display can't replicate the un-sexy and pathetic sweaty dreariness of that night-time environment, nor does it satisfy the questions that come to mind watching the reactions of other viewers, some shy, some voyeuristic, some speechless. Like it or not, this is a show that we will be talking about for a while. ■

*Sonia Campagnola is Senior Editor and US Editor of Flash Art*

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## WHITNEY BEDFORD

*Baltimore, Maryland, 1976. Lives in Los Angeles.*

Whitney Bedford's paintings are a surprising cocktail of sea battles and boardings, portraits of seadogs and [...] backgrounds where wood panels are made extremely smooth by multiplying the coats of paint. It makes them seem dematerialized, as if sprayed in quick successive layers. Some of the scenes seem to have been painted by a gliding hand in a caressing stroke, leaving just a faint felt-tip-pen trace. The more descriptive action scenes are violently inscribed onto the panel by brush or felt-tip strokes forming a bush-like figure: the painting's nucleus. (*Yves Brochard*)

**Represented by:** Art:Concept, Paris; Cherrydelosreyes, Los Angeles.

**Image: Merry Blackbeard, 2004. Ink and oil on panel, 46 x 38 cm.**

## Les allusions fantomatiques de Whitney Bedford

Whitney Bedford vit à Santa Monica. Est-ce pour cette raison qu'il a du goût pour les histoires de mer, de pirates et de canonnades ? Ce jeune artiste – né en 1976 – s'est attaqué à une tâche plutôt inattendue, ressusciter la peinture de marine, avec combats navals, mâts brisés, vagues vertes, coups de vent et de feu. Il peint à l'huile sur bois, avec une dextérité certaine et un plaisir non moins certain, qu'il s'efforce de communiquer au spectateur. Mais comme il est d'aujourd'hui, les toiles jouent sur l'inachevé, l'équivoque, les allusions fantomatiques. Est-ce l'amorce d'une œuvre dense ou seulement l'amusement d'un jeune artiste brillant ? Il faudra attendre ses prochaines courses pour le savoir.

**Galerie Art:Concept, 16, rue  
Duchefdelaville, Paris-13<sup>e</sup>. M° Chevaleret.  
Tél. : 01-53-60-90-30. Du mardi au  
samedi de 11 heures à 19 heures.  
Jusqu'au 6 novembre.**



# whitney bedford

self-portrait/autoritratto



Today, paintings of shipwrecks and battle scenes have once again become an expression of both the importance of passion and despair as well as the passion of despair. They are connected to a hidden, or imagined, imagery of our time. Academia has marked a place in history for naval painting as much as it has editorialized it. I like coming from this school and trying to update it, or even capsize it, in a way that only a hybrid of educations and living on the edge of the Californian coast can do. My paintings are battlegrounds on which structures and meanings are torn apart. They start from the old academic pictures of battles at sea and lost ships. I draft the pictures, sometimes even composing a hybrid of different old battles to form a new, collaged picture. I then utilize this as a base structure on which my process of mark making can further exaggerate or otherwise comment on the image. This vocabulary of drawn and painted marks reclaim the image as something new, something mine. I re-mark the source to remember it. This process creates a dialogue between old

and new images—it pulls apart and rebuilds. It's a push and pull between direct depiction, imagination, and memory. Because memory is individual, subconscious, and always shifting, I allow myself to be liberally subjective with my materials. Sometimes it is the paint itself that sinks the images. Other times, I push the paintings to reduce their images to abstract forms or landscapes that connote a different space, one aged by time and impossible to revisit. My work is characterized by the friction of change and metaphors of desperation. They come from a history of words and places, of accidents and attacks, of love and loss. In their storytelling and mark-making, they capture a passion that becomes a violence that, in turn, becomes chaos. This element of chaos is also what is beautiful about them. The paintings become then ex-votos of things lost in "beautiful" accidents.

Whitney Bedford was born in 1976 in Baltimore, Maryland. She lives and works in Los Angeles. Photo Credit: Black Dragon Society, Los Angeles.





▲ Whitney Bedford *Untitled (Rio)*, 2004, ink and oil on panel / inchiostro e olio su pannello, 40 x 50,8 cm. Photo by / Foto di Joshua White, jwpictures.com.

◆ Whitney Bedford *Long Field*, 2003, ink and oil on panel / inchiostro e olio su pannello, 36,8 x 60,9 cm.

## whitney bedford

Oggi i dipinti di naufragi e scene di battaglia sono tornati a essere espressione sia dell'importanza della passione e della disperazione, che della passione della disperazione. Sono connessi a un immaginario nascosto o immaginato del nostro tempo. L'Accademia ha assegnato alla pittura navale un posto nella storia e l'ha documentata. Mi piace il fatto di provenire da quella scuola e di cercare di attualizzarla; ma anche di capovolgerla, come solo un ibrido di influenze e la vita sulle sponde della costa californiana possono fare.

I miei quadri sono campi di battaglia sui quali vengono fatti a pezzi strutture e significati. Antichi quadri accademici che raffigurano battaglie sui mari e navi perdute sono il loro punto di partenza. Faccio uno schizzo del quadro antico, a volte una composizione ibrida di vecchie battaglie per formare un'immagine nuova, un collage. Quindi lo utilizzo come struttura di base sulla quale il mio processo di imprimere segni può ulteriormente esasperare, oppure commentare, l'immagine. Questo vocabolario di segni disegnati e dipinti recupera l'immagine

come qualcosa di nuovo, di mio. Ri-marco il materiale originario per ricordarlo. Tale processo crea un dialogo tra immagini vecchie e nuove, demolisce e ricostruisce. È un avanti e indietro tra rappresentazione diretta, immaginazione e memoria. Poiché quest'ultima è individuale, subconscia e sempre mutevole, mi concedo di essere largamente soggettiva con i miei materiali. A volte è la pittura stessa a far naufragare le immagini. Altre volte forzo i quadri a ridurre le immagini che rappresentano a forme o paesaggi astratti che connotano uno spazio differente, invecchiato dal tempo e impossibile da rivisitare.

I miei lavori sono caratterizzati dalla frizione tra mutamento e metafore della disperazione. Discendono da una storia di parole e luoghi, incidenti e assalti, amore e perdita. Nella loro narrazione e nel loro imprimere segni catturano una passione che diviene violenza, che a sua volta diviene caos. Questo elemento di caos è anche la loro bellezza. Allora i dipinti diventano ex-voto di cose andate perdute in "grandiosi" incidenti.

Whitney Bedford è nata nel 1976 a Baltimora, Maryland. Vive e lavora a Los Angeles.

Traduzione di Laura De Tomasi. Credito fotografico: Black Dragon Society, Los Angeles.