

exhibitions

FEBRUARY 24 – APRIL 22, 2012

Opening reception: February 24, 5–8pm, hosted by The Associates

6 7

artifacts

THREE ARTISTS, THREE PERSPECTIVES:

QUINTON BEMILLER, ALEXANDRA WIESENFELD, AND DAVID B. JANG

Three artists who offer different perspectives and approaches to art making and communicating their personal experiences in how they see this world: One Abstract Painter, one Portrait Painter and one Sculptor, bring three perspectives and three unique visions to the Palos Verdes Art Center.

Curator: Scott Canty, PVAC Exhibition Director

Quinton Bemiller's paintings reflect our lives. Daily we encounter both the unexpected and the predictable. We make choices based on experience, but endure circumstances that are beyond our control. Similarly, his paintings are created in layers of subsequent events that unfold into stories. These stories are not literally rendered, but are alluded poetically through color and form. Spatial effects, sensations of time, and suggestions of physical environments exist in his paintings. Bemiller creates scenes that live in his imagination, yet are inspired by the naturalism and reality of our world. In his painting process he balances systematic, logic-driven approaches with elements of chance and accident. Some brush marks are laid down precisely, while other paint may be pressed onto the canvas, creating unpredictable textures and shapes.

Alexandra Wiesenfeld grew up entrenched in the European painting tradition. Force-fed the Old Masters by her artist-father, she revolted, embraced the German Expressionists, and resented the 'brown' paintings. At 18, Wiesenfeld left for Los Angeles, a city she views as a huge organism made up of details so extreme and opposite, they can never blend. Here she started painting, and had much to chew on: her father's art, the European Masters, and her love for expressionis-

tic painting and the LA art scene, which was the antithesis of the European tradition. Her art is an amalgam of all three influences. Wiesenfeld's painting process reflects these thoughts, with layers existing upon layers, not necessarily congruent, yet informing each other. In her drawings, the layers are more visible; in oil paintings the preceding layers are fully incorporated into the surface of the paint.

A large part of **David B. Jang's** work uses materials and object-making to articulate the contradictions inherent in the everyday. Jang's process can be described as an exacting, fanciful, even obsessive re-appropriation of common materials in which he deconstructs, re-programs and re-constitutes industrial and commercial cast-offs to reveal new relationships between the object and the viewer. Most of us see the objects he works with in their common form: a potato chip bag, a remote control, a Styrofoam cup, etc., but coded also into every object and material are its life's instructions. As Jang examines the continuum of the object, he discovers hidden subtexts. Jang's work explores these subtexts, revealing the operating hierarchies of each, the social orders they sustain or subvert, and the relationships they facilitate. Jang finds this art-making process to be self-revelatory. It is empirical, yet open-ended, and in this way, his work ultimately seeks organic discovery, not forced conversation.



—Quinton Bemiller



—Alexandra Wiesenfeld



—David B. Jang

GALLERY HOURS: MONDAY–SATURDAY, 10AM–4PM AND SUNDAY 1–4PM.