

Will Seek \$4 Trillion in Budget Savings

Claim and Official Tolerance

... a \$2 ...
... count and about \$9 million from ...
... financing Goldman Sachs account.

as Disciplined

theists Seek
to explain Role
of the Military

Juvenile Killers
In Jail for Life
Seek a Reprieve

With New Technology, Fire Department
Seeks a Faster Response to 'Mayday' Calls

Obama Seeks Reset in Arab World

Obama Seeking Extension for Director of F.B.I.

Health Law Br...

More 737 Cracks Found; U.S. Seeks In...

Seeking Next ... er as 'U...

F.A.A. announces ...

Printed in California \$2.00

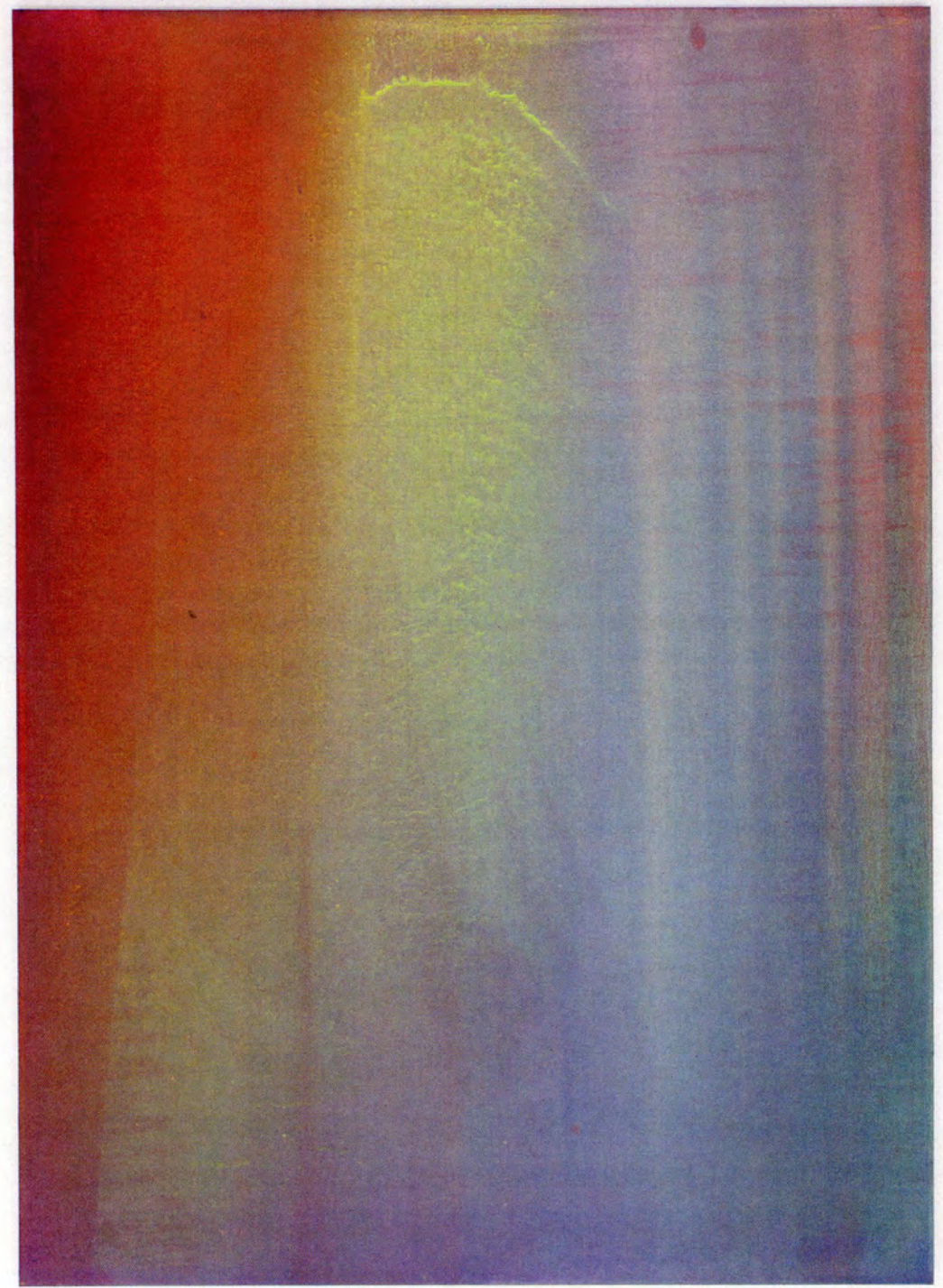
Orchestra Seeks Bankruptcy

U.S. SAID TO SEEK
NEGOTIATED EXIT
... MENI CHIEF

Protesters in Morocco Seek Quick

Somalia, Wobbly on Ground,
Seeks Control of Its Airspace

Attorney's Lawyer Seeks a Voice on WikiLeaks Documents



October 6 - November 2, 2014

Bas Jan Ader	John Mills
Sarah Bostwick	Jed Ochmanek
Joshua Callaghan	Gina Osterloh
Megan Daalder	Robert Rauschenberg
Karl Haendel	Peter Wu
Mary Kelly	

Curated by Marcus Herse

The question of what is at the beginning of things - paralleling the metaphor of the chicken and the egg - is negotiated in this exhibition. Is it life that inspires our creative production, or is it precisely art and our creations that enable us to recognize and maneuver the world? The exhibition looks at interdependencies and correlations between these views, and presents a line up of positions that mine this interstice via indexical, mimetic, linguistic, and semiotic tactics.

An old ideal of art and its beauty is that of the perfect illusion. The legendary competition between the ancient Greek painters Zeuxis and Parrhasios illustrates this: Here Zeuxis's skills with the brush create such a remarkable copy of reality that a flock of doves is trying to pick the painted grapes. Zeuxis however, inspecting his opponent's work and attempting to remove the curtain that obstructs Parrhasios's painting, finds out that the joke is on him, as the curtain is in fact part of the work, so masterfully executed that even the great Zeuxis does not recognize it as an illusion.

On the other hand of the spectrum is a view, which the age of enlightenment first introduced, that left a lasting mark on art ever since the project of modernity came into full swing: Art does not mimic the natural world. This view, once a liberation from old doctrines, proposed l'art pour l'art, the autonomous artwork, freed from the burden of illustration, narration and possibly all other relationality.

So far so good, but in a non-central art universe, neither one of these views can be said to dominate our ideas of what art is supposed to be and do. In view of a reality of life that itself has become abstracted, in which the list has replaced the picture, where can a distinction be made between a given, non-negotiable 'reality' and the realities we create? How close can art get to life before it disappears into the same?

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Front and Back Cover

Karl Haendel, *Seek*, 2012
Pencil on paper, 26 x 40" paper size

Pages 1 and 51

Bas Jan Ader, *Nightfall*, 1971
16mm film transferred to DVD, black and white, silent, 4'10"
Courtesy of the Estate of Bas Jan Ader and Meliksetian | Briggs, Los Angeles.
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Following double leaf: Installationview Joshua Callaghan, Jed Ochmanek, Bas Jan Ader, Karl Haendel



by Liatrix Hethcoat

Germes, genes, T.V. signals, nerve impulses, light, data, and ideas. Through art, we process light waves from the visible spectrum, let them percolate, and then interpret them - whereupon art's message is transmitted to our consciousness. Life is full of percolation, both through the collective social conscience and the conscience of the individual; the artistic process and the process by which art takes effect.

As I walk into the gallery space - soaking up the visuals coming at me from all angles - a realization surfaces: depth is paramount and art is an illusion. Floating concepts transform into tangibles: inspirations become manifest in pieces of art, which then hold the power to inspire other thoughts and creations. Life and art and art and life are endless spirals. Forget about which came first, the chicken or the egg; the reality is they are inextricably intertwined. A collage made from what was once a 3-D box, a cloth smeared with the life size image of a Ford Focus, human secretions on fabric, a television which by nature transforms the moving three-dimensional world into a flat, two-dimensional world for convenient viewing, photographs of marker drawings, traces of objects and reliefs in plaster, oil on aluminum, oil on canvas - all are part of an endless cycle: a process that trickles down from source to source to creation to creation, back to the source. Art is not a recreation of life, but a synthesis of all of its aspects - a multidimensional living entity. Art oscillates between the world as we find it, and the world as we create it.

A car literally has a transmission - the mechanism that transmits power from the engine to its wheels. The transmission gives the wheels power, and the human driver reigns supreme. In Joshua Callaghan's piece, *Focus*, he imprints in charcoal a life-sized Ford Focus on a piece of 20' x 26' linen. The artist takes a mechanical object, the function of which is manifest in its three-dimensionality, and takes away its function by spitting it out in a different dimension. In the process, he alters its purpose. Without its power, the car fades into the background, as a literal flat backdrop for the energy in the surrounding space.

Gina Osterloh also plays with depth and focus. She presents three photographs mounted on colored acrylic panels, which show wonky marker drawings of grids. She fools us a bit, creating perspective where there is none, unfastening the objectivity of Modernism's key viewing tool - the grid of the pictorial stage. Osterloh has hollowed out the drama and content of the "action" by depicting only the framing devices: the "stage" and the "grid" - the ultimate signifiers for an enlightened worldview and modern precision. By distorting or changing the form of the visual transmission of spatial reality, the artist alters our understanding of the very backdrop of our visual fabric and realm.

John Mills simulates scribbles into imagery, or verbal language into visual language, in his piece *MD 20/20* - perhaps the most classical of the exhibition in his reference to early modernist vocabulary. The oil and graphite work is a meditation on language. Filled with loopy, curly shapes or signs, it evokes a resemblance to letters. Mills reflects on the human response not only to written language but also to the language of the visible world around us.





Viewers of his work are immersed in a gradual, cognitive process as they resolve to make sense of its indexical signs of communication. With Mills' work as the catalyst, a myriad of results could emerge, ranging from personal discovery to creative impulse - furthering the cyclical process of life and art.

Transmitting genes, translating traits - humans are transmissions, too. Mary Kelly presents motherhood in *Post-Partum Document: Introduction*, from 1973. She displays her son's wool nappy liners stained with remnants of bodily excretions - mucus, urine, saliva - all of which have been transferred from the infant's body to the cloth, now art. Kelly's literal creation, her child, transferred signs of its existence to the piece which explores the relationship between artist and son during formative moments of linguistic development. During this period, Kelly simultaneously is experiencing a sense of loss, once again representing a chain of transmittance in multiple senses. She incites life, the young human produces indexical traces of its existence, and the mother creates art with those remnants, which in turn influence others. The viewers too are affected by what they've seen, and may go on to create, act, or interact - perhaps with a new perspective. Mothers give their children life, but sometimes the child is the force that instills life back into the mother. Kelly has chronicled the chain reaction that lies at the core of the exhibition: her piece translates emotional residue through the literal residue of her relationship with her most intimate creation - her son.

Life is full of sunrises. Due to an intricate web of interconnections which make it necessary, humans need the sun to survive: we rely on plants, plants rely on photosynthesis; we rely on certain vitamins which we get from sunlight; we need energy, which comes from the sun. Jed Ochmanek relies heavily on the sun for his artistic process in achieving his work, *Polarity*. Putting down a layer of oil paint each day on site, Ochmanek relied on the harsh sunlight of Joshua Tree to expedite the drying of hundreds of layers of thinned oils that comprise his works. He has created a sort of gradient, which almost seems to display the visible light spectrum: characteristic of the very element which defines the process and enables the creation. The result is a rusty, moody atmosphere that reflects how the external forces erode the surface of the paintings, channeling classical abstraction.

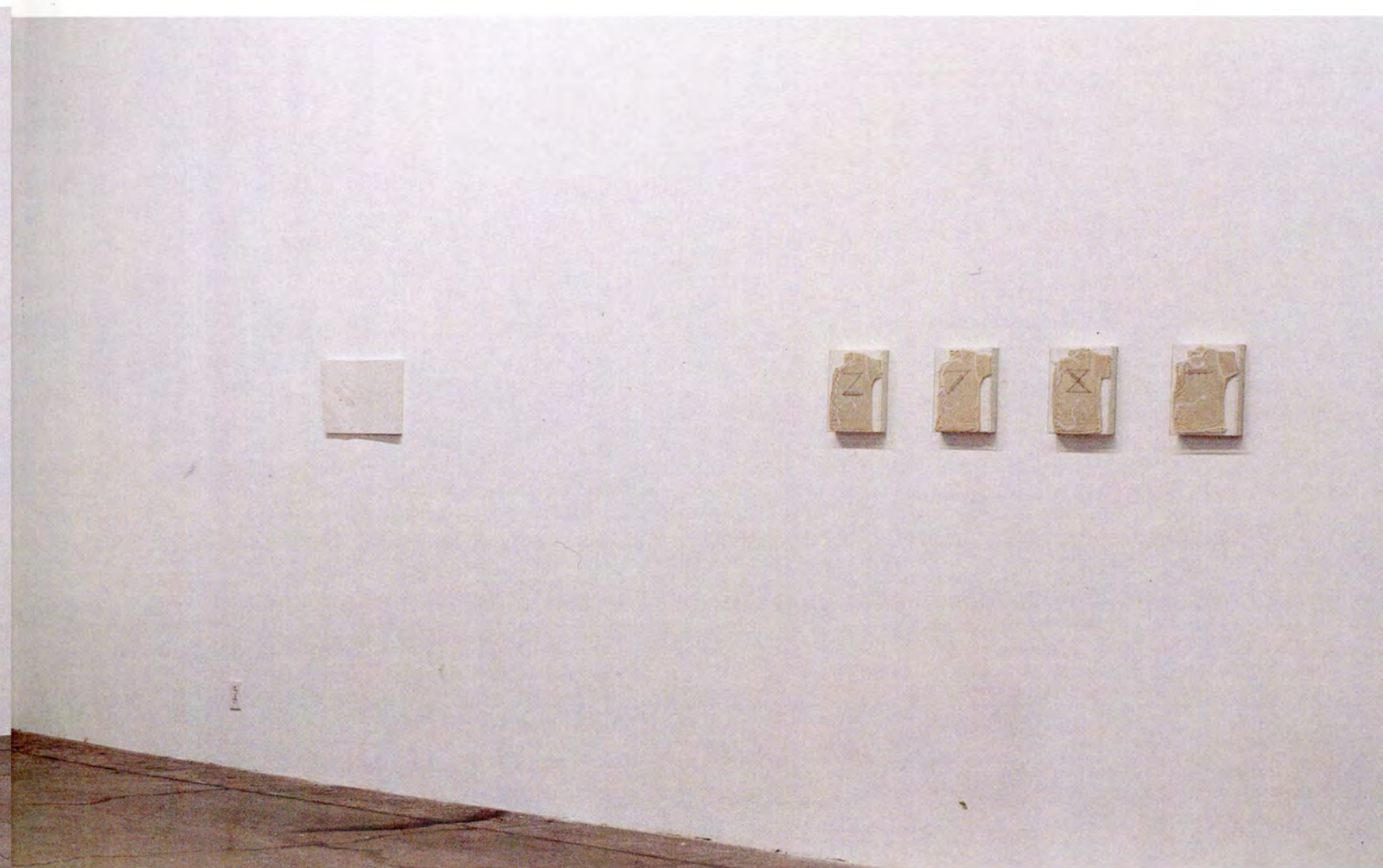
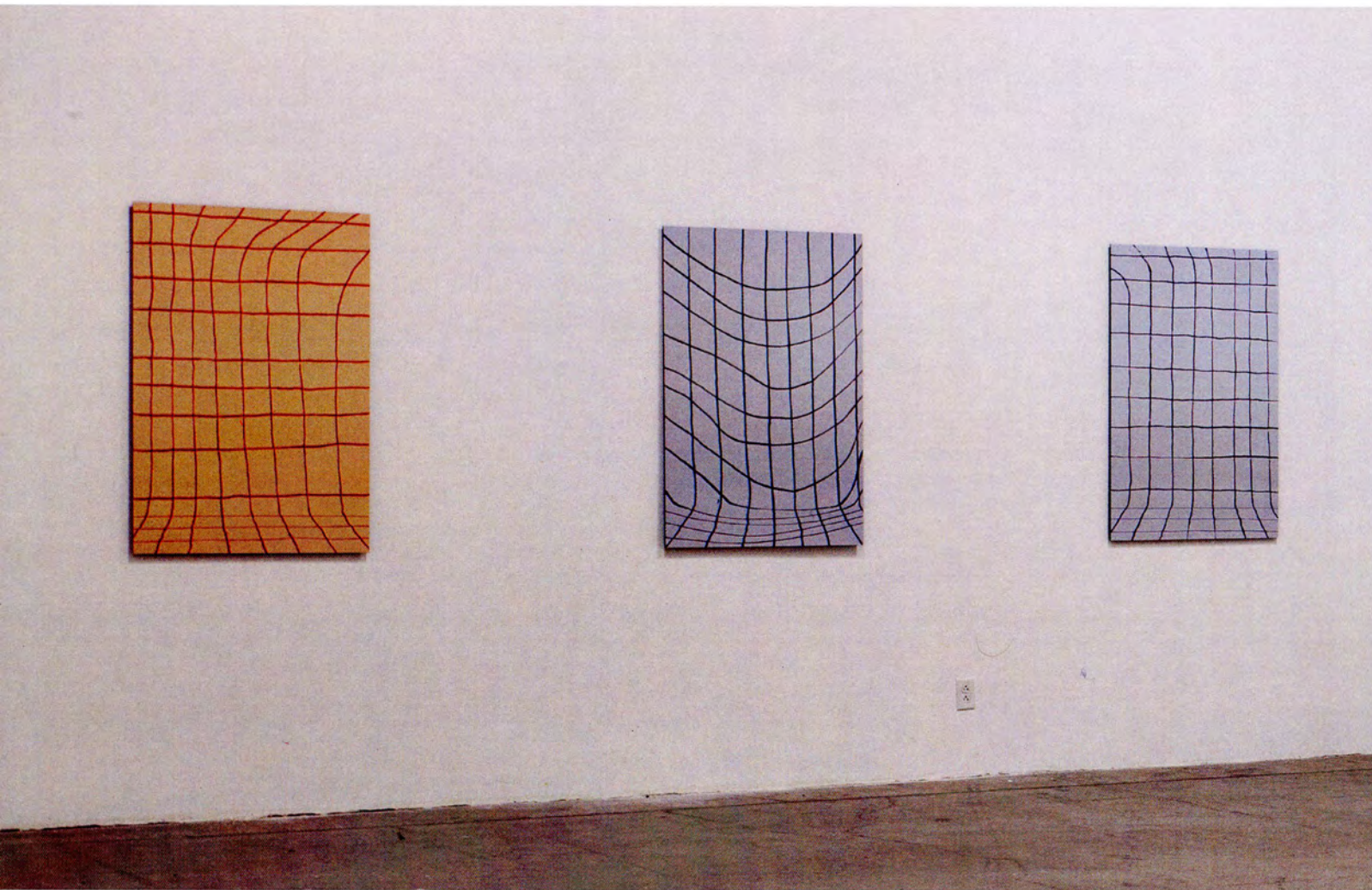
What about when the sun goes down? How are art, emotion, and transmission affected? Sarah Bostwick's *Norm* explores these questions in a small, white plaster piece. Hanging on the bleak gallery wall, the piece would blend into nothingness if not for its dimensionality.



For her plaster block to be anything at all against the white wall, it must have depth. It does - you just have to wait for the shadows to emerge. Bostwick's casting and carving process has resulted in a precise architectural relief of the Norm's Restaurant sign, surrounded by unaffected white space that we read as "empty." Given the nature of Norm's draw and the ominous vacancy present in the piece, it appears to suggest nighttime. Open 24 hours, Norm's is a source of life - and light - to those who need it, whatever the time. The illuminated letters send a signal into the night: "You are welcome here; we know it's late, but we're still awake and you're not alone." Its message can be lifesaving, especially for those whose hope descends with the sun. Variations of light and dark exist in the shadows; Bostwick runs with this inevitability, inciting personal meditation and exploration through darkness.

Bas Jan Ader's 1971 silent video, *Nightfall*, shows the artist in a garage - an interesting mixture of interior and exterior environments. We are not sure if it is nighttime outside, or if the nightfall exists only within the confines of the artist's consciousness. Visually, we could draw in Gina Osterloh's infinity wall grid, framing Ader in the pictorial space (of his mind?). In this case, however, the grid would be straight and precise, conveying the present reality as earnest. The action consists of Ader struggling to lift a block of concrete, which he attempts to balance with one hand before dropping it onto a luminescent light bulb laying on the floor - crushing it and eliminating the light it conveys. After a substantial pause during which he stands still in the middle of the frame - perhaps reflecting on all the tribulations of the day - he again lifts the block of concrete and smashes a second light bulb, exterminating the light altogether - leaving him in total darkness. It appears that the artist deliberately tries to portray a sense of personal strength and control throughout the process. The darkness he creates apparently is by choice.





Perhaps he would rather be blind to his burdens than for them to remain apparent; or maybe the hopelessness that accompanies the weight of earth's nightfall catalyzes a personal darkness that he has no choice but to accept. He even may prefer darkness over the light of day, because of the element of control inherent in the choice of using artificial light. Taking things away also can create. God said, "Let there be light." But Ader might argue that darkness is the creation, and he can control it - at least after nightfall.

The works of Callaghan, Osterloh, Mills, Kelly, Ochmanek, Bostwick, and Ader are part of an endless cycle of art and life. They were part of the cycle before they knew it, and will continue to be part of the process. Now, you and I are part of the cycle, too.

Above Installationview
Gina Osterloh, Sarah Bostwick, Mary Kelly

Following double leaf
Megan Daalder: *Painting the Town*
Video still, Digital Video-loop
5.42min

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Installationview Peter Wu

Page 7

Peter Wu: *Substantia Nigra (Figure 1)*, 2013
Air dry clay, india ink, mounted on linen and wood
21 x 17.5 x 2.5"

Page 8

Installationview Jed Ochmanek, Bas Jan Ader,
Karl Haendel

Page 9

Peter Wu: *Substantia Nigra (Figure 7)*, 2014
Air dry clay, india ink, mounted on linen and wood
21 x 17.5 x 2.5"

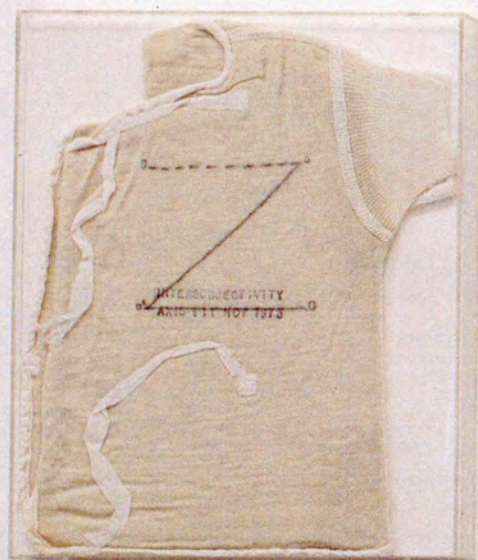
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Installationview Joshua Callaghan, Jed Ochmanek, Bas
Jan Ader

Page 11

Peter Wu: *Substantia Nigra (Figure 8)*, 2014
Air dry clay, india ink, mounted on linen and wood
21 x 17.5 x 2.5"





Mary Kelly
Post-Partum Document: Introduction, 1973
Perspex unit, white card, wool vests, pencil, ink
4 units, 20 x 25.5 cm each
Collection Eileen Norton, Santa Monica

by Olivia Love

Life Transmissions invites viewers to question the relationship between two seemingly dissimilar concepts. Occasionally, we find some art works referencing the 'world' in such a way, that they blur the line between art and reality. Artists Robert Rauschenberg and Karl Haendel present us with works that convey this kind of representation. Conversely, one can contextualize a familiar object resulting in an ambiguous piece that we may or may not have the ability to identify. Peter Wu and Joshua Callaghan give viewers familiarity while incorporating some degree of abstraction within their work. The physical process of transmuting art into reality can also be reversed, which is clear with Megan Daalder's video piece. Jed Ochmanek allows the environment to directly affect the production process of his work. Is it acceptable to consider art and life to be disparate notions? Is it acceptable not to?



American artist Robert Rauschenberg was known for utilizing non-traditional materials and objects, yet *Cardbird I* appears to be a contradictory piece. Upon first glance, it seems to be cut-up cardboard put together as some sort of collage. After examining the piece in further detail, one will immediately appreciate the process that Rauschenberg applied to create this lithograph. He acts as a gap between art and life by exploring a new order of materials.

Adjacent from the lithograph collage is the work of Karl Haendel, who also creates a realistic depiction of a common material: newspaper. Using only pencil and paper, Haendel constructs a series of images 'resembling cutout' using newspaper headlines that appear to be matted on a black surface, as if they were cut out and pasted to create some sort of dynamic collage. Out of the

eight illustrations each one has its own theme, with reoccurring words within different headline titles. He takes life events and transmutes them into print. One can orientate themselves with these faux newspaper "clippings" because we confront news stories multiple times throughout the day, through various forms of mass media. Haendel's interest in semiotics is apparent by choosing to emphasize expressive words such as, "doubt", "hope", and "change", rather than using figures or images to convey a message. Rauschenberg and Haendel both give archetypal materials new life by constructing realistically raw representations.

The transmission continues with Peter Wu and his pieces titled *Substantia Nigra* (Figure 1, 7, and 8) that have a natural quality yet are abstracted at the same time. Wu creates three-dimensional "imprints" with air dry clay and black India ink that are mounted on linen and wood. These pieces seem natural in that they almost look like malleable tar. One can envision objects being used to create the varying formations of the clay, resulting in rigid pinnacles and grooves across the undulating surface. The abstraction derives from the imprints onto the clay, but the viewer is unsure how to explicitly distinguish what types of objects were used to create them. Whatever objects were used, familiar or not, have been placed in a different context and left their shape.



Similarly, Joshua Callaghan creates a slightly more recognizable imprint. Perhaps the license plate allows viewers to identify the subject of this piece more easily, but something about this work still seems unusual. Callaghan's *Focus* was created with charcoal and looks like the imprint of an enlarged car. This enormous ceiling-draped canvas measures 26 feet long and 20 feet wide, serving as an immediate focal point within the gallery space. The representation of the car is abstracted which is why it may seem obscure. Just as the earth is distorted in an unfolded paper map, the car appears flattened and all perspective is lost. Instead of the wheels being underneath the car, they are placed outwards near the edges of the canvas. The car has detail such as doors, handles, mirrors, rims, and headlights, but they are not proportional and the detail is not exact (Da Vinci would not approve of this piece). This limited perspective, unrealistic size, and lack of precise detail, generates the effect of an abstracted depiction of a car. Wu and Callaghan's pieces do not exactly mimic the natural world. Life itself becomes abstracted. By applying indexical techniques, which one could argue to render the closest possible version of the thing to its picture, it becomes apparent how far removed any depiction always already is. What we are looking at is, although imprinted from life, an utterly abstracted reality.

Megan Daalder incorporates a technological element into the exhibition with her video *Painting the Town*. Daalder set out for the streets of downtown Los Angeles. She dances around, strolls down the street without a care in the world, all while engaging with other passersby. As a viewer watching the video-loop, one would not be able to identify the artist, as visually, she removes her physical features from the video, but leaves the outline of her body and replaces her features with dancing colors and patterns. In the gallery space, we see the letter size projection of a lively whimsical multicolored figure that intimately engages with the public. The figure dances, walks on all fours alongside a woman, hitches a quick ride by hoping on a cart of a homeless person, and saunters in the urban environment of L.A. In this experimental video Daalder's actions remind us of the situationist practice of the *derive*. Herein an individual (or a group) drop their relations, their work and leisure activities, and all their other usual motives for movement and action, and let themselves be drawn by the attractions of the terrain and the encounters they find there. The playful and constructive behavior that Daalder exercises considers one to question whether or not citizens were merely meeting with a girl exercising or if they received an invitation into a fantasy world, that only revealed itself in full on video; A series of close encounters as the physical transmutations of art into life.

The creation process of Jed Ochmanek's pictorial planes also highlights this physical transference in the pieces *Polarity* and *Highlands*. One might feel like they transported into a reverie while looking at Ochmanek's work. The works resemble rainbows, with an innumerable amount of colors effortlessly blending together while looking like some type of wash, yet are made of oil paint on aluminum. The location of creating them is key: out in the desert of Joshua Tree, California is where he adds layer upon layer of thinned oil paint. The arid environment allows for the paint to dry quickly, allowing for a more efficient process. The climate and weather phenomena themselves inscribe their mark on these works.

Furthermore, all of these art works encourage us to contemplate what art really is and the manner in which we engage with our artistic creations. Potentially, these pieces might act as a gateway to an existential experience, in which we question our beings in relation to the objects of our creation. Whether the subject matter is realistic, abstract, or a combination of both, it causes us to take its meaning into consideration. We engage with art everyday; it is certain that these artists find a way to visually present a transposal that so many of us unintentionally overlook.

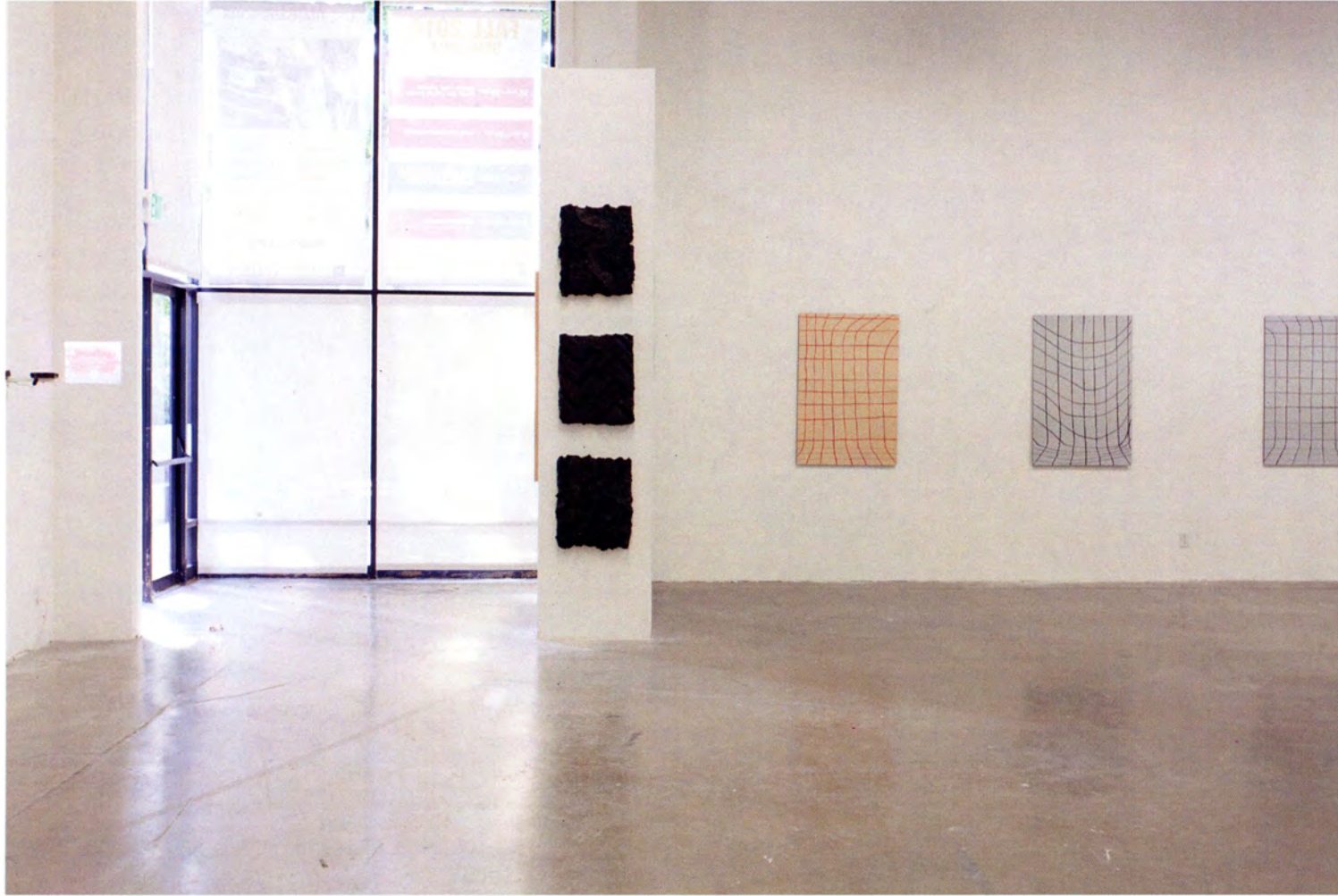


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Robert Rauschenberg
Cardbird I, 1971
Lithograph on Collage
A Gift from the Steinmetz Family
The Phyllis and Ross Escalante Permanent Collection Of Art
Chapman University

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Megan Daalder
Painting the Town
Video stills, Digital Video-loop
5.42min



Installationview Megan Daaleder, Peter Wu, Gina Osterloh

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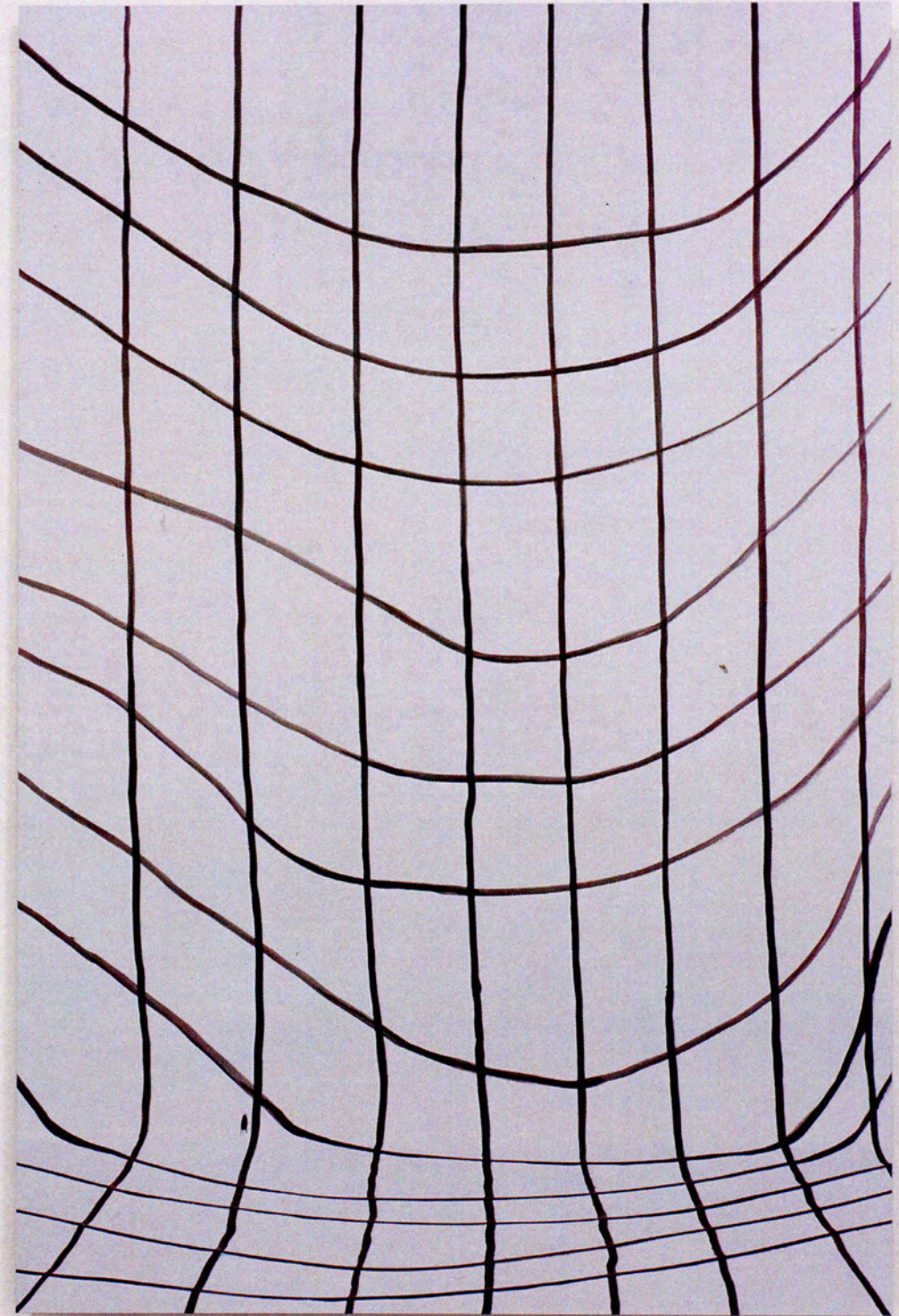
Gina Osterloh
Grid #1, 2014,
Archival pigment photograph with UV laminate mounted on colored acrylic panel,
45 3/4 x 30"

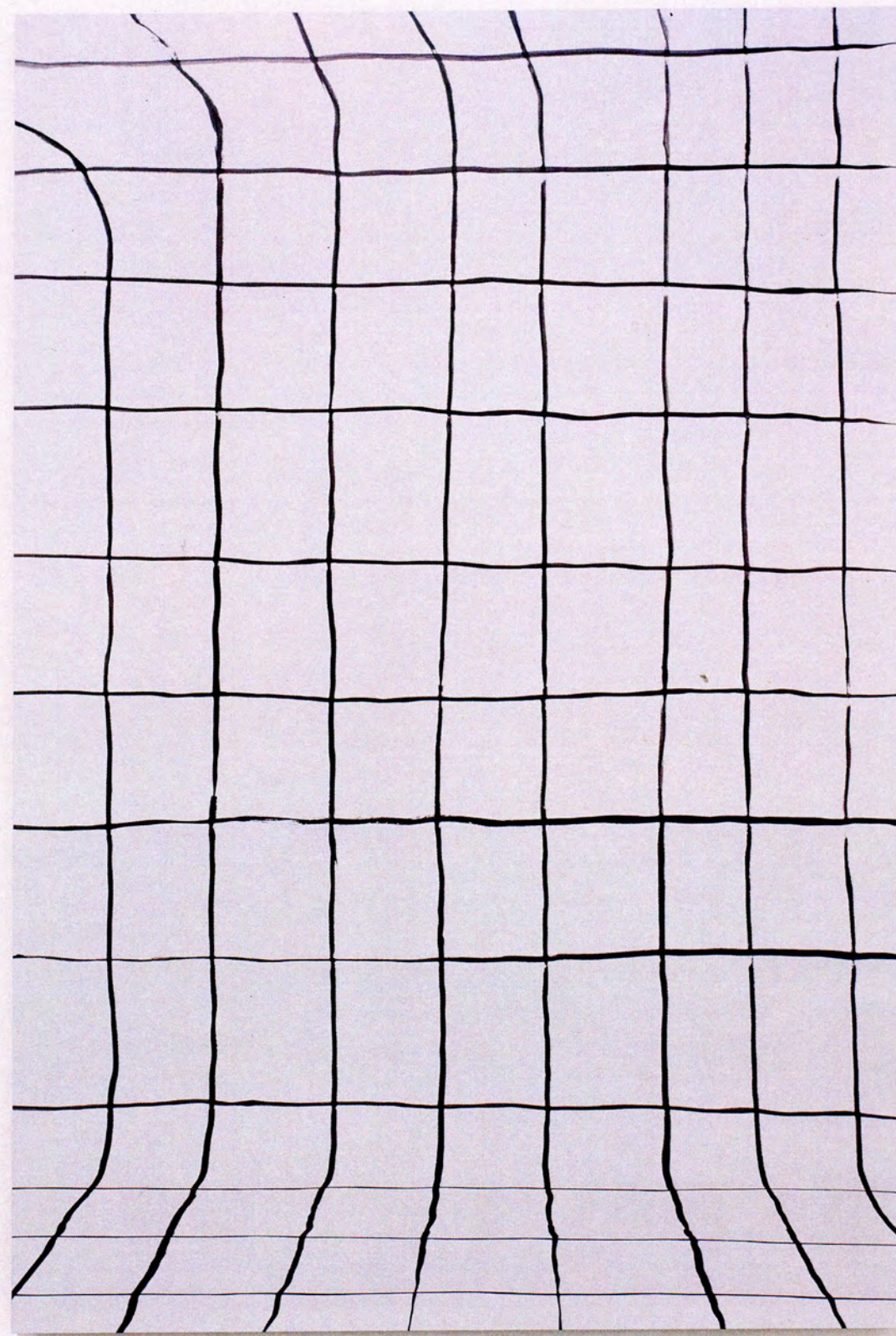
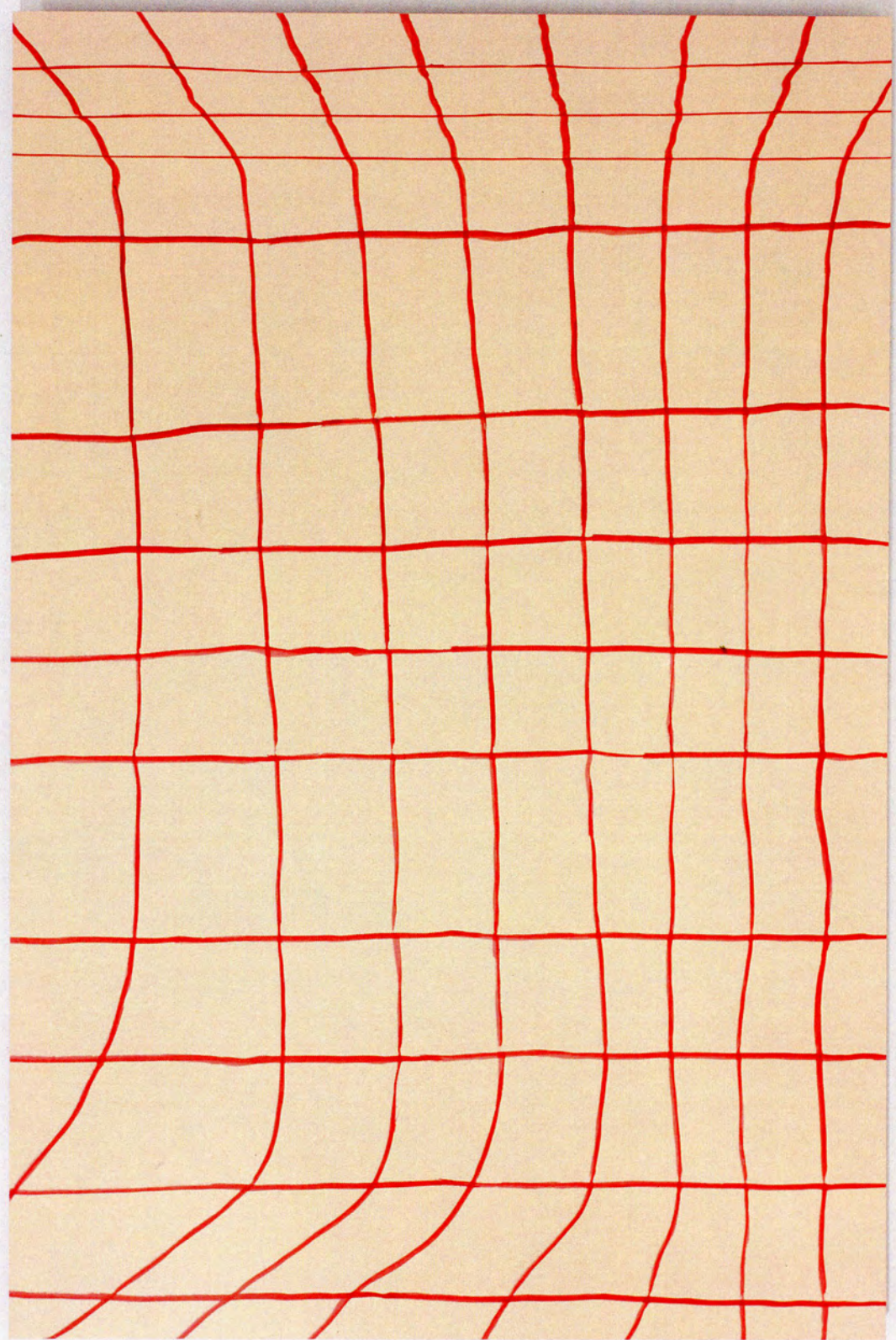
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Gina Osterloh
Grid #3, 2014,
Archival pigment photograph with UV laminate mounted on colored acrylic panel,
45 3/4 x 30"

Page 25

Gina Osterloh
Grid #5, 2014,
Archival pigment photograph with UV laminate mounted on colored acrylic panel,
45 3/4 x 30"







Jed Ochmanek
Polarity, 2014
 Oil on aluminum
 36 x 48"

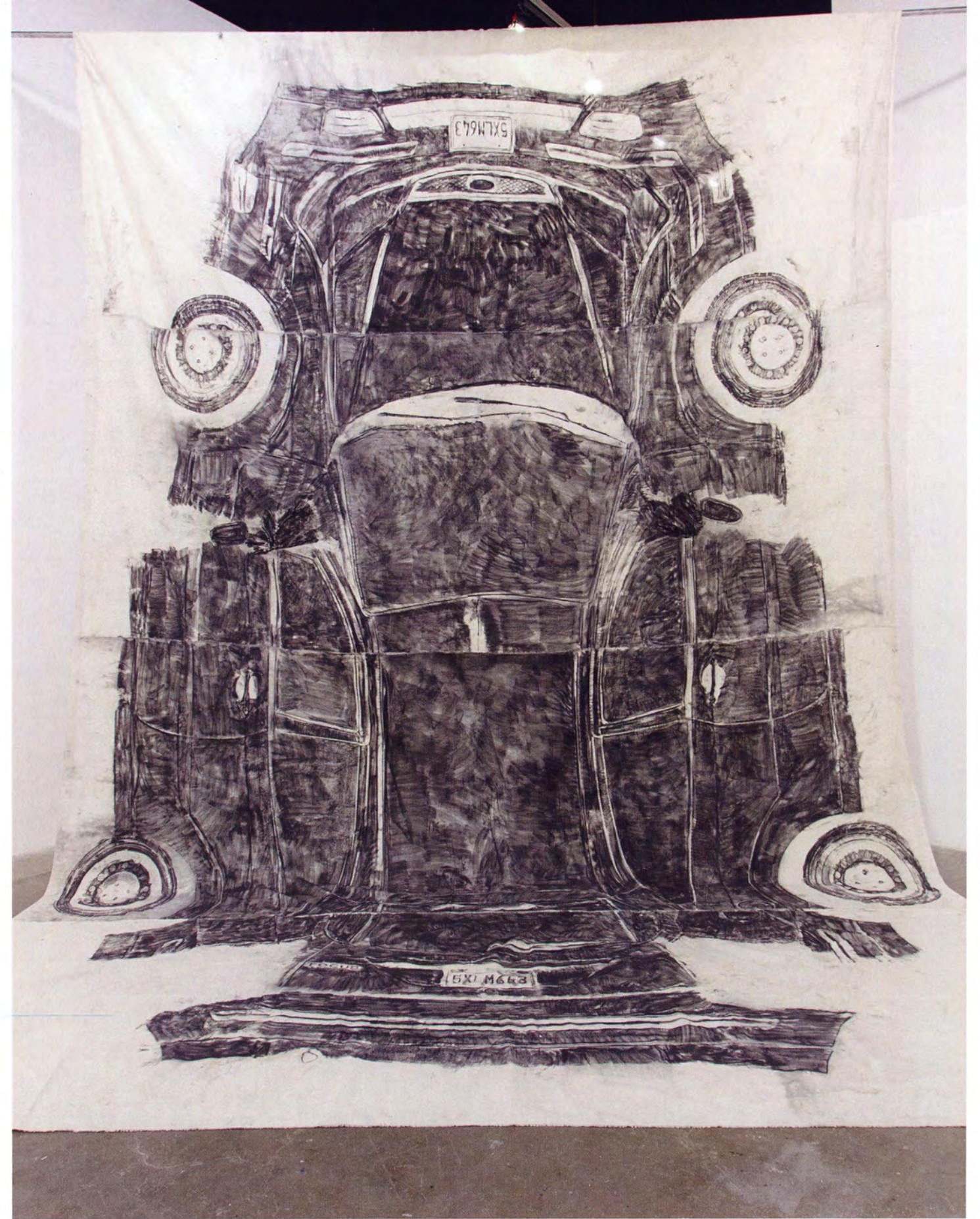
Highlands, 2014
 oil on aluminum
 36 x 48"

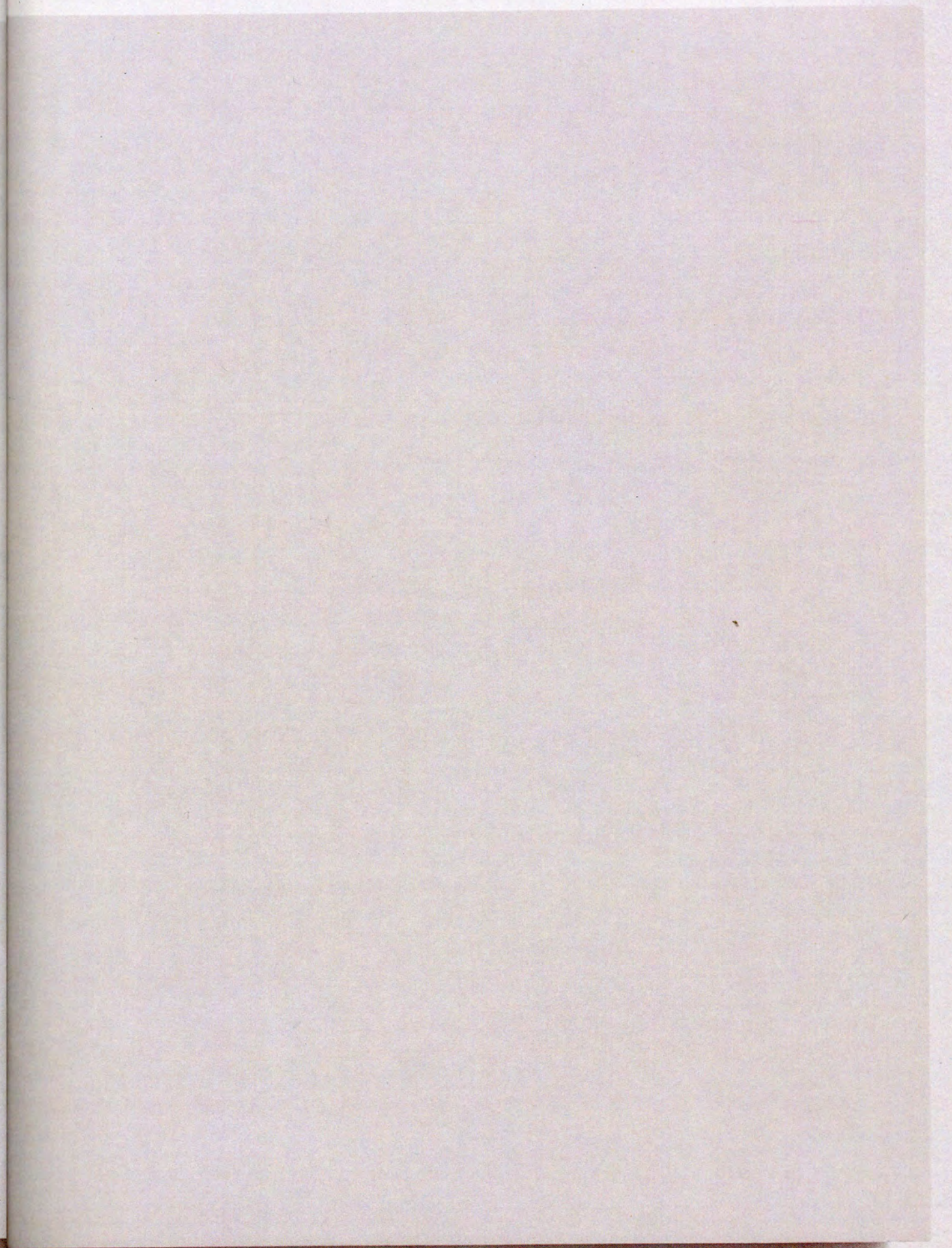
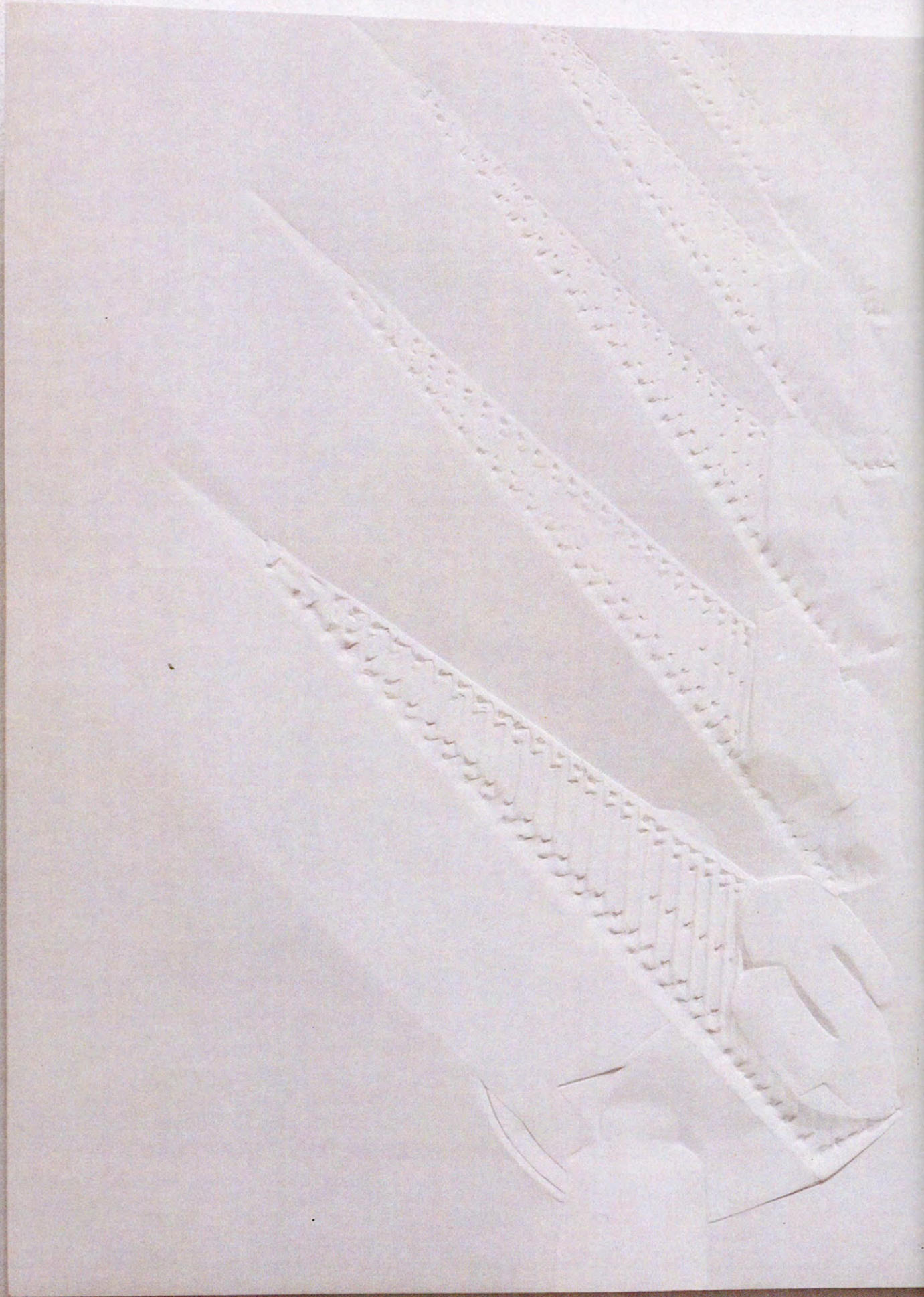
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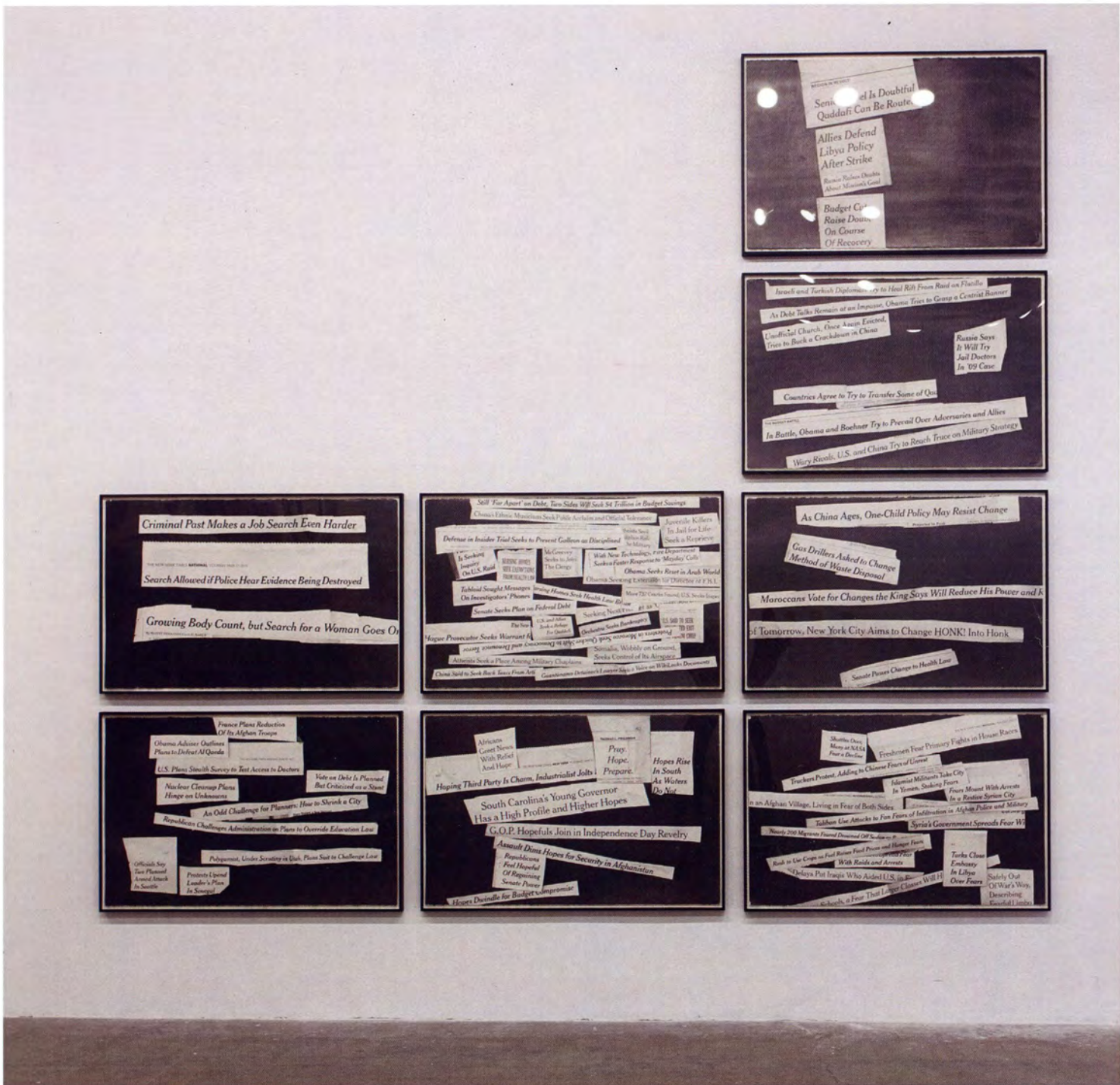
Sarah Bostwick
Norms, 2014
 Hydrocal miniature study in white
 11 x 17 x 1"

Opposite page

Joshua Callaghan
Focus, 2012
 Charcoal on Linen
 20 x 26"

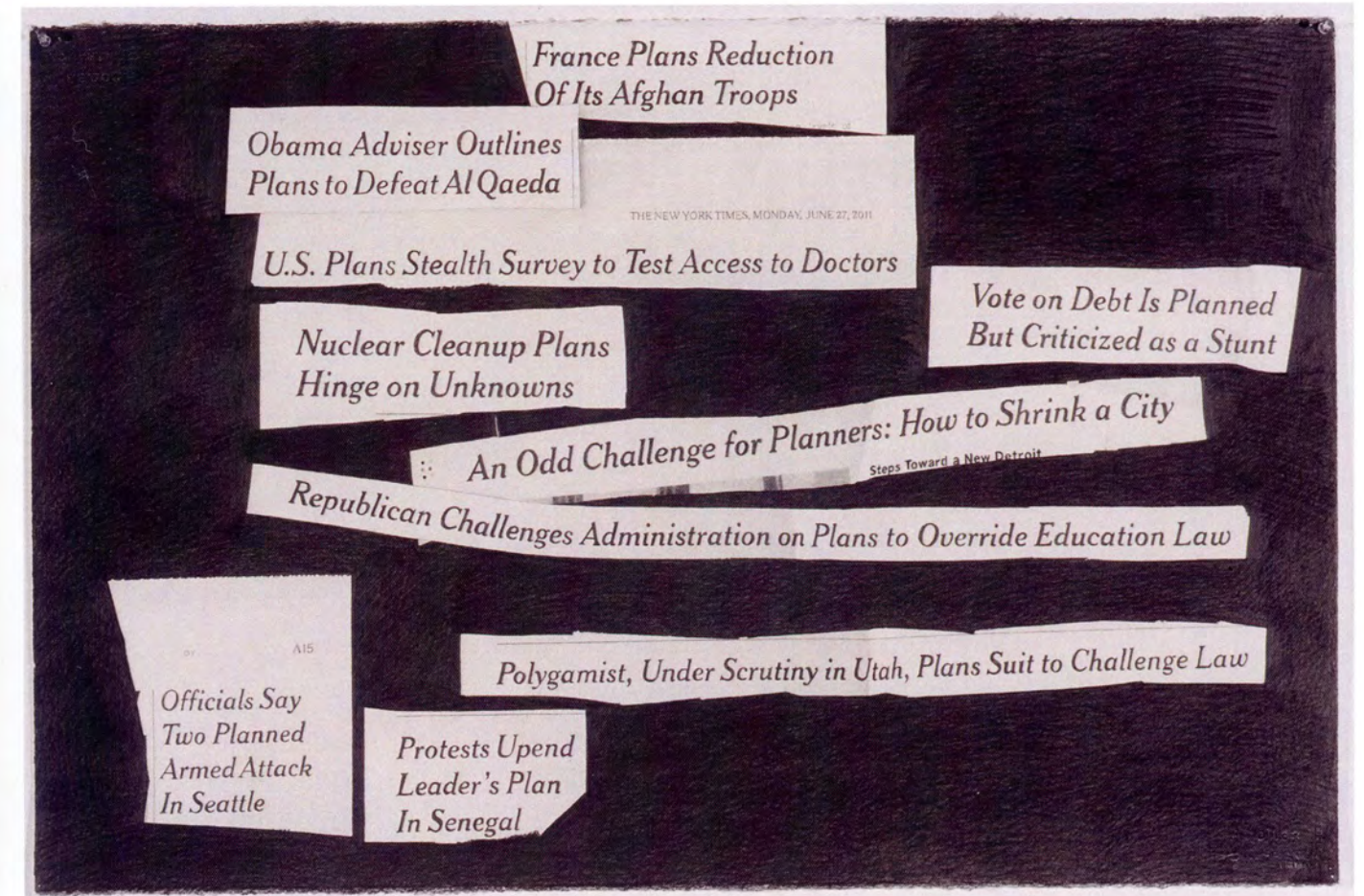
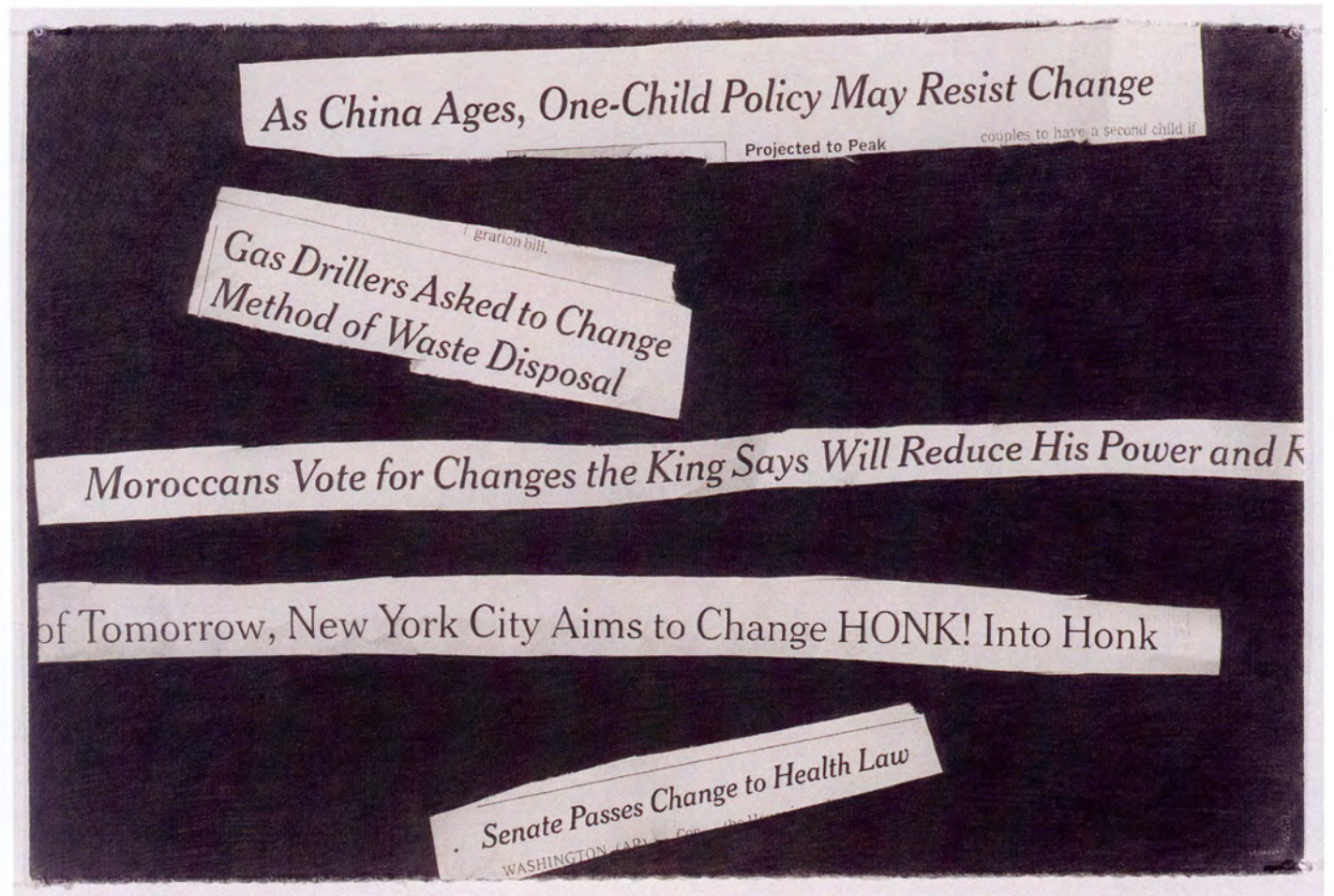






Karl Haendel
Try, 2012, Pencil on paper, 26 x 40" paper size
Doubt, 2012, Pencil on paper, 26 x 40" paper size
Change, 2012, Pencil on paper, 26 x 40" paper size
Plan, 2012, Pencil on paper, 26 x 40" paper size
Seek, 2012, Pencil on paper, 26 x 40" paper size
Fear, 2012, Pencil on paper, 26 x 40" paper size
Search, 2012, Pencil on paper, 26 x 40" paper size
Hope, 2012, Pencil on paper, 26 x 40" paper size

Opposite page
Change, 2012, Pencil on paper, 26 x 40" paper size
Plan, 2012, Pencil on paper, 26 x 40" paper size
 Following double leaf
Hope, 2012, Pencil on paper, 26 x 40" paper size



Africans
Greet News
With Relief
And Hope

THE NEW YORK TIMES NEW YORK, MAY 17, 2003

Y A23
THOMAS L. FRIEDMAN

*Pray.
Hope.
Prepare.*

When I was in Cairo during the Egyptian uprising, I wanted to change hotels

*Hopes Rise
In South
As Waters
Do Not*

A22 □ Y
Hoping Third Party Is Charm, Industrial Jolts

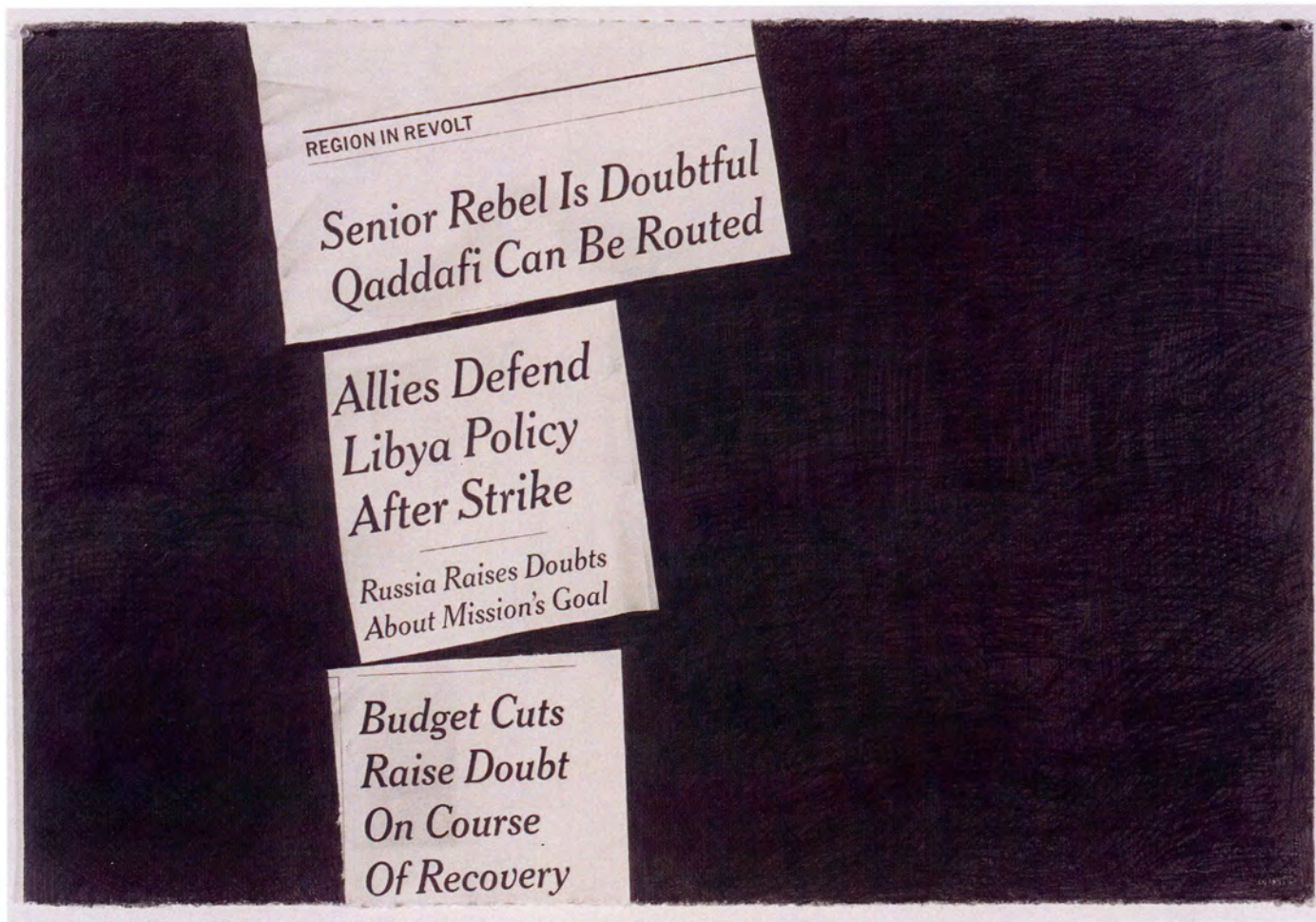
*South Carolina's Young Governor
Has a High Profile and Higher Hopes*

G.O.P. Hopefuls Join Independence Day Revelry

*Assault Dims Hopes
Republicans
Feel Hopeful
Of Regaining
Senate Power*

Security in Afghanistan

Hopes Dwindle for Budget Compromise

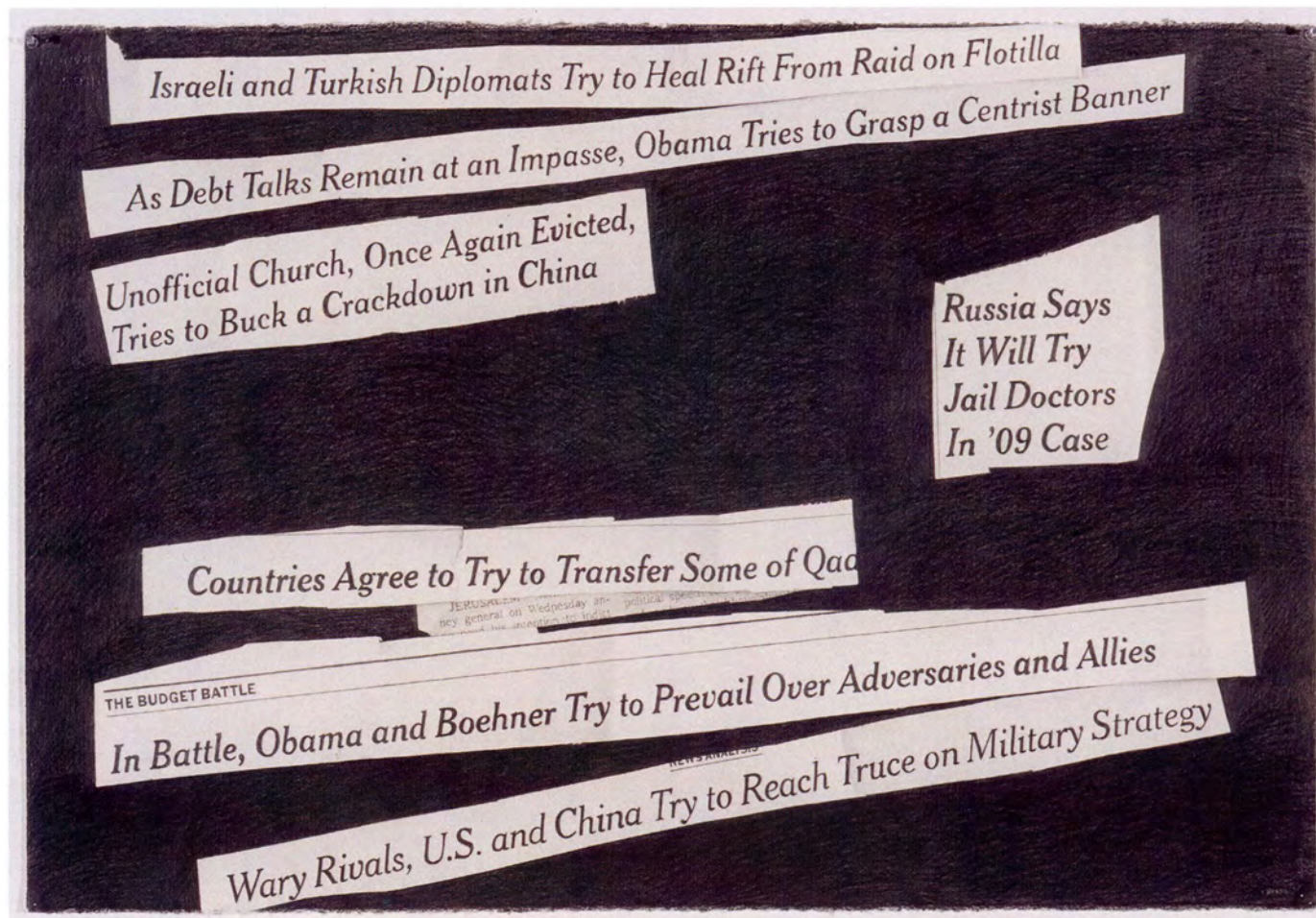


Karl Haendel
Doubt, 2012
Pencil on paper, 26 x 40" paper size

Opposite page

Mary Kelly
Post-Partum Document: Introduction, 1973
Perspex unit, white card, wool vests, pencil, ink
1 of 4 units, 20 x 25.5 cm
Collection Eileen Norton, Santa Monica



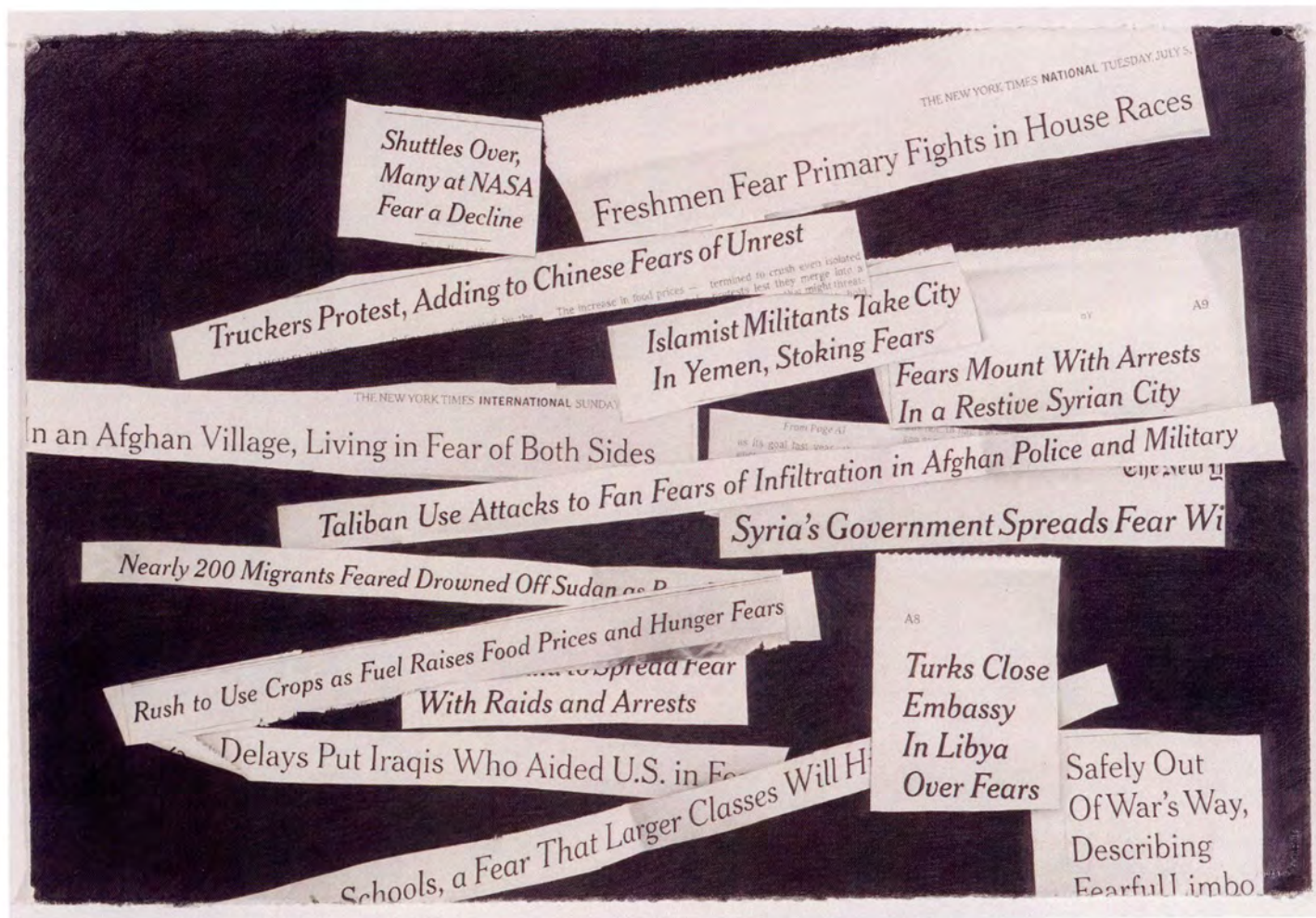


Karl Haendel
Try, 2012
 Pencil on paper, 26 x 40" paper size

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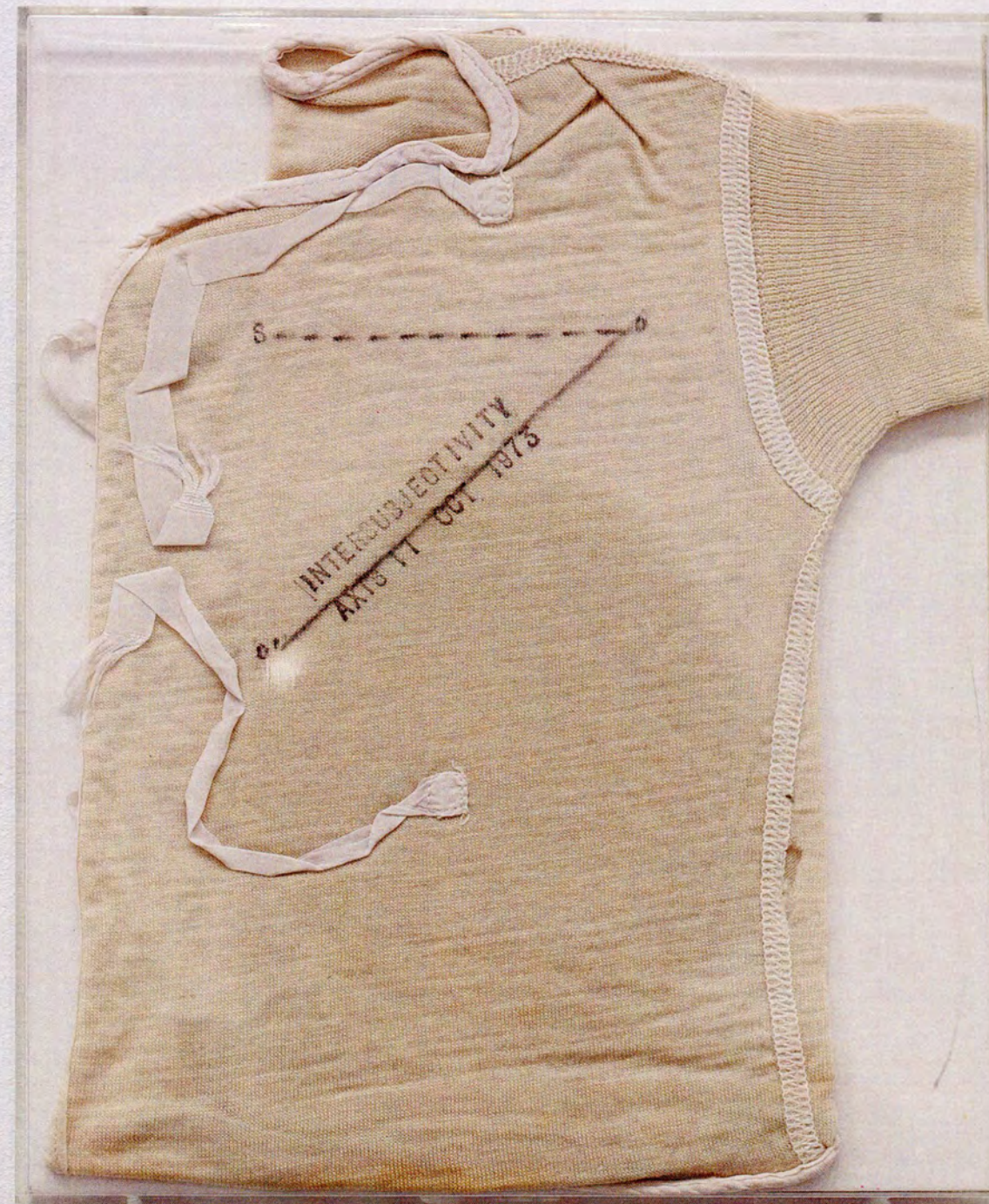




Karl Haendel
Fear, 2012
 Pencil on paper, 26 x 40" paper size

Opposite page

Mary Kelly
Post-Partum Document: Introduction, 1973
 Perspex unit, white card, wool vests, pencil, ink
 1 of 4 units, 20 x 25.5 cm
 Collection Eileen Norton, Santa Monica

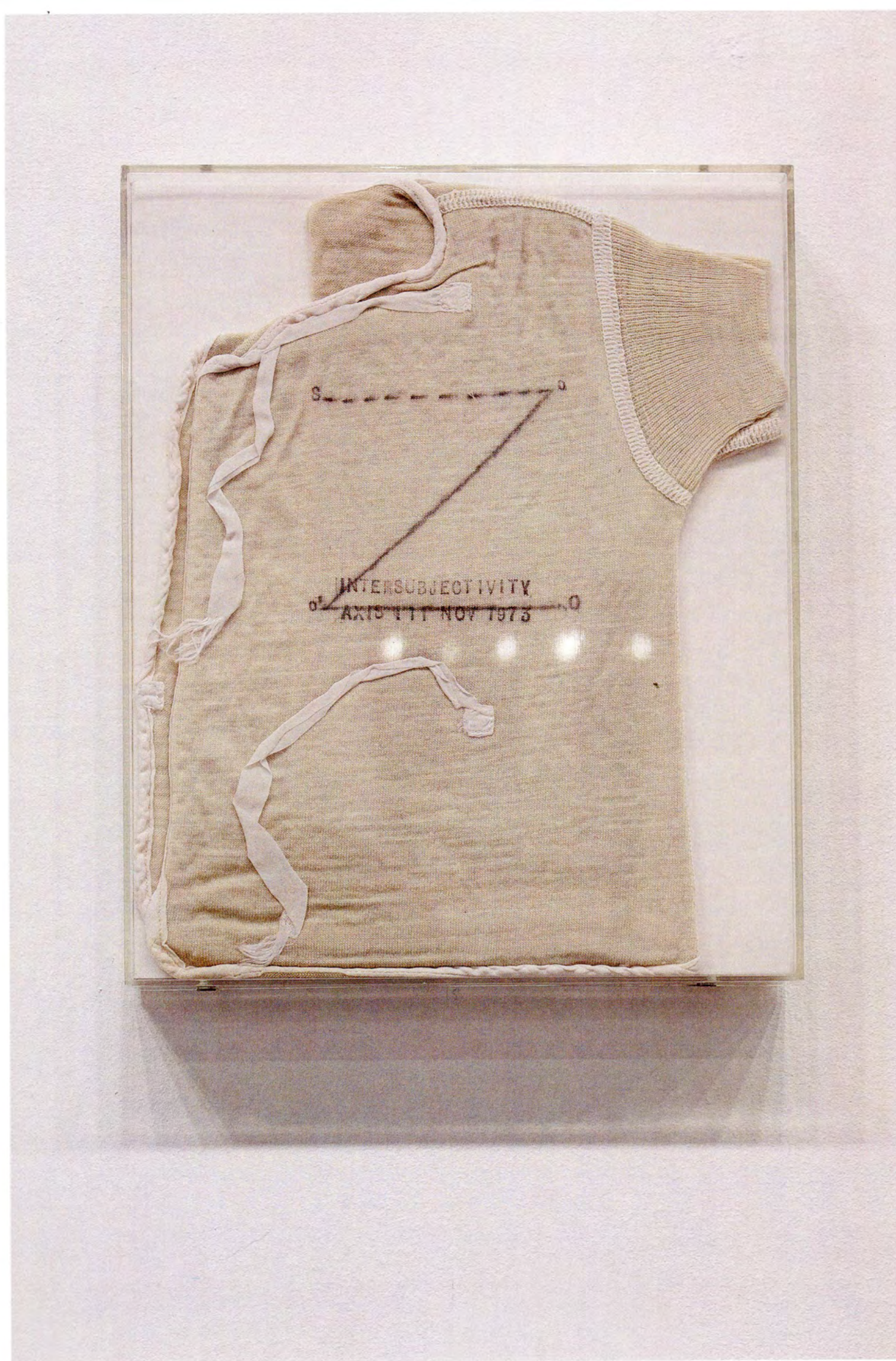




Karl Haendel
Search, 2012
 Pencil on paper, 26 x 40" paper size

Opposite page

Mary Kelly
Post-Partum Document: Introduction, 1973
 Perspex unit, white card, wool vests, pencil, ink
 1 of 4 units, 20 x 25.5 cm
 Collection Eileen Norton, Santa Monica





John Mills
MD 20/20, 2014
Oil and graphite on canvas,
78 x 78"



Installation view: Karl Haendel, Megan Daalder, Peter Wu, John Mills

Opposite page

Jed Ochmanek
Highlands, 2014
oil on aluminum
36 x 48"



Dutch/Californian artist Bas Jan Ader was last seen in 1975 when he took off in what would have been the smallest sailboat ever to cross the Atlantic. He left behind a small oeuvre, often using gravity as a medium, which more than 30 years after his disappearance at sea is more influential than ever before.

Bas Jan Ader was born to idealistic ministers in the Dutch Reformed Church on April 19, 1942. His father was executed by the Nazis for harboring Jewish refugees when Ader was only two years old. A rebellious student, he failed art school at the Rietveld Academy, where friend Ger van Elk recalls that he would use a single piece of paper for the entire semester, erasing his drawings as soon as they were finished. At the age of 19 he hitchhiked to Morocco, where he signed on as a deckhand on a yacht heading for America.

The yacht shipwrecked off the coast of California, and Ader stayed in Los Angeles where he enrolled at Otis Art Institute. There he met Mary Sue Andersen, the daughter of the director of the school. They married in Las Vegas, where he used a set of crutches to symbolically prop himself up during the ceremony. Ader then taught art and studied philosophy at Claremont Graduate School. In 1970 he entered the most productive period of his career, beginning with his first fall film, which showed him seated on a chair, tumbling from the roof of his two-story house in the Inland Empire.

In 1975 Ader embarked on what he called "a very long sailing trip." The voyage was to be the middle part of a triptych called "In Search of the Miraculous," a daring attempt to cross the Atlantic in a 12½ foot sailboat. He claimed it would take him 60 days to make the trip, or 90 if he chose not to use the sail. Six months after his departure, his boat was found, half-submerged off the coast of Ireland, but Bas Jan had vanished.

Sarah Bostwick (b. 1979) is a Los Angeles based artist, working with ebonized hardwood, hydrocal and bronze to create relief sculptures that depict three-dimensional space while existing in it as abstract monochromatic objects. As a member of The Property, an artist-run exhibition space in downtown Los Angeles, Bostwick will be collaborating with each artist to build a monthly series of animated digital posters for every exhibition to be hosted on the collective's website <http://theproperty.gallery>. In December of 2014 she will be curating an exhibition of new media, sound, film, video and architectural performance based work in The Property's neighboring eight abandoned mini-mall storefronts titled On Broadway. Bostwick has been a fellow at the MacDowell Colony, the Lower Manhattan Cultural Council Workspace Program, and the Roswell Artist in Residence Program and her work is in the permanent collection of San Francisco Museum of Modern Art, The Progressive Art Collection, Wellington Management Company, and Microsoft Art Collection. She has exhibited locally and internationally including Meessen De Clercq gallery in Brussels, Belgium, Gregory Lind Gallery in San Francisco, the Roswell Museum and Art Center in Roswell, New Mexico, the Brooklyn Historical Society in New York City, and the Aldrich Museum of Contemporary Art in Ridgefield, Connecticut. Her work has been featured in Artforum, Flash Art, San Francisco Chronicle, and The New York Times.

Joshua Callaghan (Doylestown, PA, 1969) holds an MFA from UCLA (2005), BA in Cultural Anthropology from UNC at Asheville (1992), and is the recipient of Fulbright Fellowship to Nepal (1995). Solo exhibitions include Royale Projects, Palm Desert, CA (2014), Steve Turner Contemporary, Los Angeles (2010, 2011), Haas & Fischer Gallery, Zurich (2008), and Bank Gallery, Los Angeles (2008).

Megan May Daalder is a self-styled guinea pig using performance, video, and scientific curiosity to investigate life on Earth. Her videos and performances have been shown internationally at Mains D'Ouvres in Paris and the WRO media art center in Poland, where she took top prize for her Mirrorbox installation. Her documentation documentary about the Mirrorbox was video of the week on ScientificAmerican.com, and her collaboration with neuroscientists at USC lead to a TEDX talk in Canada and a feature on the National Geographic series "Crowd Control."

Karl Haendel is an artist who makes drawings, installations, films, and public projects. As Haendel describes his own practice, he "tries to make honest work about contradiction and hypocrisy." He bases his drawings on found and self-made photographs, constructing a liminal reality with the artist's very personal reference points. His work engages the role of drawing as performance and record, executed with a coherence of narrative and subject as journey. Haendel thematically investigates time, romantic exploration, and failure.

He received a BA from Brown University in 1998 and a MFA from the University of California, Los Angeles in 2003. He also studied at the Whitney Museum Independent Study Program, and the Skowhegan School of Painting and Sculpture. His works are in the collections of the Museum of Contemporary Art, Los Angeles, The Museum of Modern Art, New York, and The Guggenheim Museum, New York. He has been included in the California Biennial (2004, 2008), Prospect (2011), Biennial de Lyon (2013) and the Whitney Biennial (2014). He is represented by Susanne Vielmetter Los Angeles Projects and Yvon Lambert, Paris. He lives in Los Angeles.

Mary Kelly is known for her project-based work, addressing questions of sexuality, identity and historical memory in the form of large-scale narrative installations. She studied painting in Florence, Italy, in the sixties, and then taught art in Beirut, Lebanon during a time of intense cultural activity known as the "golden age." In 1968, at the peak of the student movements in Europe, she moved to London, England to continue postgraduate study at St. Martin's School of Art. There, she began her long-term critique of conceptualism, informed by the feminist theory of the early women's movement in which she was actively involved throughout the 1970s. She was also a member of the Berwick Street Film Collective and a founder of the Artists' Union. During this time, she collaborated on the film, Nightcleaners, 1970-75, and the installation, Women & Work: a document on the division of labor in industry, 1975, as well as producing her iconic work on the mother/child relationship, Post-Partum Document, 1973-79. Documentation I, the infamous "nappies," caused a scandal in the media when it was first exhibited at the Institute of Contemporary Art in London in 1976.

In 1989 she joined the faculty of the Independent Study Program at the Whitney Museum of American Art in New York. Her four part work interrogating women's relation to the body, money, history and power, Interim, 1984-89, was organized in conjunction with it. On the Subject of History, marked a highpoint in the feminism and postmodernism debate instigated by the critic and early supporter of Kelly's work, Craig Owens. During the nineties, she focused on the issue of war: first, spectacle, in Gloria Patri, 1992, using components of polished aluminum, then trauma, in Mea Culpa, 1999, developing the ephemeral medium of compressed lint to form text in intaglio. This process culminated in a continuous, linear relief of more than 200 feet, The Ballad of Kastriot Rexhepi, 2001. The exhibition included an original score for Kelly's Ballad by composer, Michael Nyman, and a live performance by soprano, Sarah Leonard, with the Nyman Quartet at the openings in Los Angeles, New York and Mexico City. More recently, she has turned to the theme of collective memory. For Circa 1968, first shown in the 2004 Whitney Biennial, she transcribed an emblematic image of Parison the eve of the general strike, into lint and projected light noise, and in Love Songs, 2005-07, she collaborated with younger women on the restaging of protest photographs from her archive. Multi-Story House, a three dimensional intergenerational narrative reflecting on feminism, was commissioned for Documenta XII. Since 1996, Kelly has been Professor Art and Critical Theory Art in the School of Art and Architecture at the University of California, Los Angeles where she has established an Interdisciplinary Studio area for graduate students engaged in site-specific, collective and project-based practices.

John Mills was born in the UK and emigrated to the US in 1977. He holds an MFA in painting and drawing from the California College of the Arts and a BFA from the University of Florida. Mills has exhibited his work nationally and internationally including exhibitions in Los Angeles, the SF Bay Area, NYC, and London. He is represented by Rosamund Felsen Gallery in Los Angeles, where he most recently had a solo exhibition in June 2014. He lives and works in Los Angeles.

Jed Ochmanek was born in 1982 in Frankfurt, Germany, and lives and works in Los Angeles CA. His recent paintings are produced by pouring highly thinned, oil-based enamels onto metal plates. Here the flatbed picture plane is interpreted as a sheer surface from which the majority of "information" slides off. Dust settles between coats, creating thousands of points where pigment is retained as it separates from its binder. Assuming shifting tonal colorations through progressive pours, they visually advance or recede like cones and rods in a biomorphic play-act of perception.

To create the paintings on view in *Life Transmissions*, Ochmanek moved his painting practice from Los Angeles to Joshua Tree, California. The site was chosen for its aridity and extreme heat - factors necessary to enable particular behavior and rapid drying cycles of the poured solvent and paint solutions across the works steel and aluminum supports. The plates are tilted to allow material to pour off, adjusted to catch or deflect the wind, and baked in full exposure sun. The rich, unrepeatable diversity of tonal and textural dispersions achieved through their successive layers synthetically registers not only the local atmospheric conditions where the paintings were produced, but the more universal forces of the earth's gravitational pull and orbit around the sun.

Beyond the painting's indexical relationship to their environment, Ochmanek's work resonates deeply with the bareness of the desert's features: as the paintings draw the viewer to experience the duration and conditions of their making, so too does the dimension of geological time make itself apparent throughout the sparse expanse of the Mojave.

Gina Osterloh investigates operations of mimesis and perception, along with new ways of addressing identity through photography, film, video, and performance. Her photographs depict constructed life-size room environments activated through still performances, papier-mâché models and cardboard cutouts. Recent projects include the performance *Prick, Prick, Prick* - part of ongoing research examining call and response relationships between the body and the photographic frame, as well as repetition and rhythm produced by speech and actions. Osterloh's documentary with *New Vision*, a blind massage therapist cooperative in Manila, Philippines, investigates perception and identity through the lens of blindness. Recent 16mm film work investigates the act of tracing of her own shadow and the origins of photography located in the desire to make the image of self (and the other) permanent.

Current and recent exhibitions include: *This is Not America: Resistance, Protest and Poetics* Arizona State University Museum; *Women in Photography*, in LA at Contact Lab; *Fragments of the Unknowable Whole* Urban Arts Space Ohio State University; *Material Object* Charlie James Gallery. Solo exhibitions include: *Press, Erase, Outline, Slice, Strike, Make an X, Prick* at Francois Ghebaly; *Anonymous Front, Yerba Buena Center for the Arts, San Francisco*; *Group Dynamic and Improper Light* Los Angeles Contemporary Exhibitions & Body Prop Silverlens, Manila. Reviews of her work include *Art Forum*, *Art in America*, *Art Asia Pacific*, *Art Monthly Australia*, *Art Ltd.*, *Art on Paper* and *Art Practical*. Osterloh's first monograph *Group Dynamic* is available through RAM publications, and is designed by Willem Henri Lucas.

Osterloh received her MFA from UC Irvine. Her work is represented by Francois Ghebaly (Los Angeles) and Silverlens (Manila, Philippines + Singapore).

American artist Robert Rauschenberg is best known for paving the way for pop art of the 1960's with fellow artist Jasper John by making use of non-traditional materials and questioning the distinction between art and everyday objects. He worked as a costume and stage designer in New York City before moving to painting, sculpture, music and collage to produce his work.

Milton Ernst Rauschenberg was born on October 22, 1925, in Port Arthur, Texas. He studied at the Kansas City Art Institute (1946-7), the Académie Julien, Paris (1947), and with Josef Albers and John Cage at Black Mountain College, North Carolina (1948-50). Traveling widely, he was based in New York City from 1950, where he and Jasper Johns paved the way for pop art of the 1960s. He worked with the Merce Cunningham Dance Company, New York, as costume and stage designer (1955-64). An imaginative and eclectic artist, he used a mix of sculpture and paint in works he called 'combines', as seen in *The Bed* (1955). From the late 1950s he incorporated sound and motors in his work, such as *Broadcast* (1959), and silk-screen transfers, as in *Flush* (1964). Throughout the 1980s and 1990s, he experimented with collage and new ways to transfer photographs. In 1997 the Solomon R Guggenheim Museum, New York City, staged a major exhibition of his works, showcasing the breadth and beauty of his work and its influence over the second half of the century. Pop artist Robert Rauschenberg died on May 12, 2008 in Lee County, Florida.

Robert Rauschenberg. [Internet]. 2014. The Biography.com website. Available from: <http://www.biography.com/people/robert-rauschenberg-9452410> [Accessed 26 Oct 2014].

Peter Wu (b. 1976, Windsor, Ontario) lives and works in Los Angeles. In 2013, he was the recipient of the California Community Foundation Fellowship for Visual Artists and the YoYoYo Grant, a part of the Los Angeles Initiative of the Rema Hort Mann Foundation. Solo exhibitions include *Greene Exhibitions* (Los Angeles, CA), *Patrick Painter Inc* (Santa Monica, CA), *Power Galerie* (Berlin, Germany), and *Tomio Koyama Gallery* (Tokyo, Japan). He has exhibited with *Parkhaus im Malkastenpark* (Dusseldorf, Germany), the *Fellows of Contemporary Art* (Los Angeles, CA), the *Torrance Art Museum* (Torrance, CA), and the *Glendale College Art Gallery* (Glendale, CA). He holds a Masters of Fine Art from the San Francisco Art Institute and a Bachelors of Fine Art from the University of Windsor.



Guggenheim Gallery Mission Statement

The department of art will provide provocative exhibitions and educational programming that provide a local connection to the national and international dialogue about contemporary art and provide a framework for an interchange between artists, scholars, students and the community at large. While the exhibitions feature contemporary art, they often address other disciplines and societal issues in general. Integrated into the curriculum, these programs contribute significantly to the Chapman education.

Mission Statement of the Department of Art at Chapman University

The Mission of the Department of Art at Chapman University is to offer a comprehensive education that develops the technical, perceptual, theoretical, historical and critical expertise needed for successful careers in visual art, graphic design and art history. The department supports artists, designers, and scholars within a rigorous liberal arts environment that enriches the human mind and spirit. We foster the artistic and academic growth necessary to encourage lifelong study and practice of the arts through a curriculum that contains strong foundation and history components as a basis for continued innovations in contemporary practice and scholarship.

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