









AUGUST 25 – SEPTEMBER 25, 2014

Brian Bress

Cameron

Marc Chagall

Animal Charm

Salvador Dali

India Lawrence

Max Maslansky

Juliana Paciulli

Dani Tull

Jeffrey Vallance

Matt Wardell

Curated by Marcus Herse

The fundamental phenomena in art are cyclical, and there is a recurring tendency that often marks a period of transition. It appears between the exhaustion of one era and the vitality of another. It is an aggressive, yet greatly refined spirit, that surfaces in periods such as Surrealism, or Psychedelic Art, and owes its heritage to such disparate movements as Hellenism, Mannerism, Rococo and Romanticism, In it lies a suspicion towards the real as the current knowledge of an epoch defines it and its zeitgeist perceives it, and the general notion that the rational models of art and thought are fragments 'imposed by the limitations of man's consciousness upon the unlimited variations of his internal and external world.'\*

'Sniff the Space Flat on your Face' brings together historical and contemporary positions working with allegiance to this tradition. The artists in the exhibit summon the irrational, the otherworldly, the dramatic and grotesque. They celebrate the poetry of morphing images, uncovering the beautiful spasms, and marvelous states of excitement, which penetrate into our world from underneath the skin of reality.

---

THE FACE COLLECTOR

15

Travis Diehl

DISCONTINUITY OF TOUCH

7,10,13,21,33,39

David Lucas Bell & Kaitlyn A. Kramer

Artist Biographies

41

Guggenheim Gallery Mission Statement

43

Front and back cover

(detail) Dani Tull: *Untitled (Convergence)*, 2014  
32"x36"x38", carved wood, encaustic wax, inlaid enamel, oil paint, aqua resin.

Pages 1 and 44

Matt Wardell: *Guardian Figure (Butterflies and Chinese Baby #3)*, 2014  
Fabric, blanket, wall decorations with armature





Installation view (Foreground left)

Jeffrey Vallance: *Cock Rooster*, 2008  
Wood plaque and phallus, cloth roster-shaped men's  
g-string, pipe cleaners, wire, brass  
16 ½ x 12 x 11 inches

(Foreground right)

Matt Wardell: *Guardian Figure (Tiger Adventura)*, 2014  
Fabric, rug, with armature  
dimensions variable



# DISCONTINUITY OF TOUCH

---

by David Lucas Bell & Kaitlyn A. Kramer

*the woman arrived first, forever she remains  
upon the park first  
where the images came together; second, last*



Marc Chagall: *Vision of Paris*, 1952  
Lithograph  
The Phyllis and Ross Escalatte Permanent Collection of Art Chapman University  
Gift of Dick Marconi

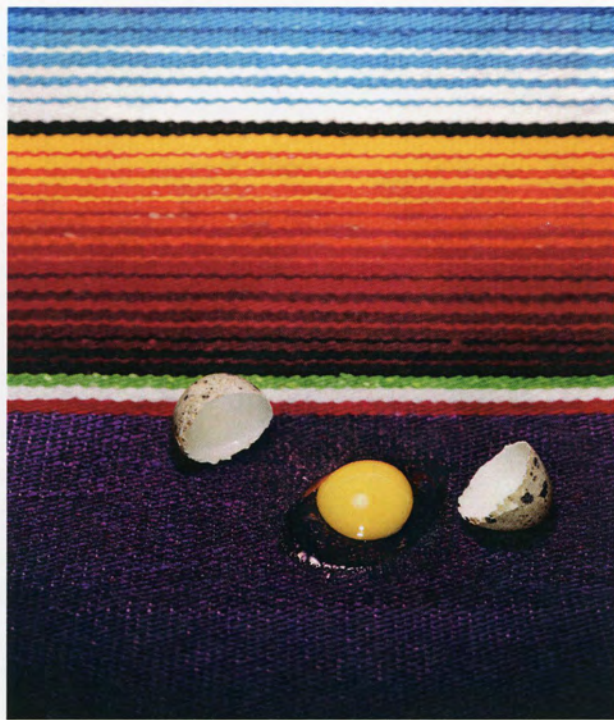




*each instant had its use minutely assigned, each by  
the tranquility of his study her  
an irritating possibility for intrusions each door leading to*

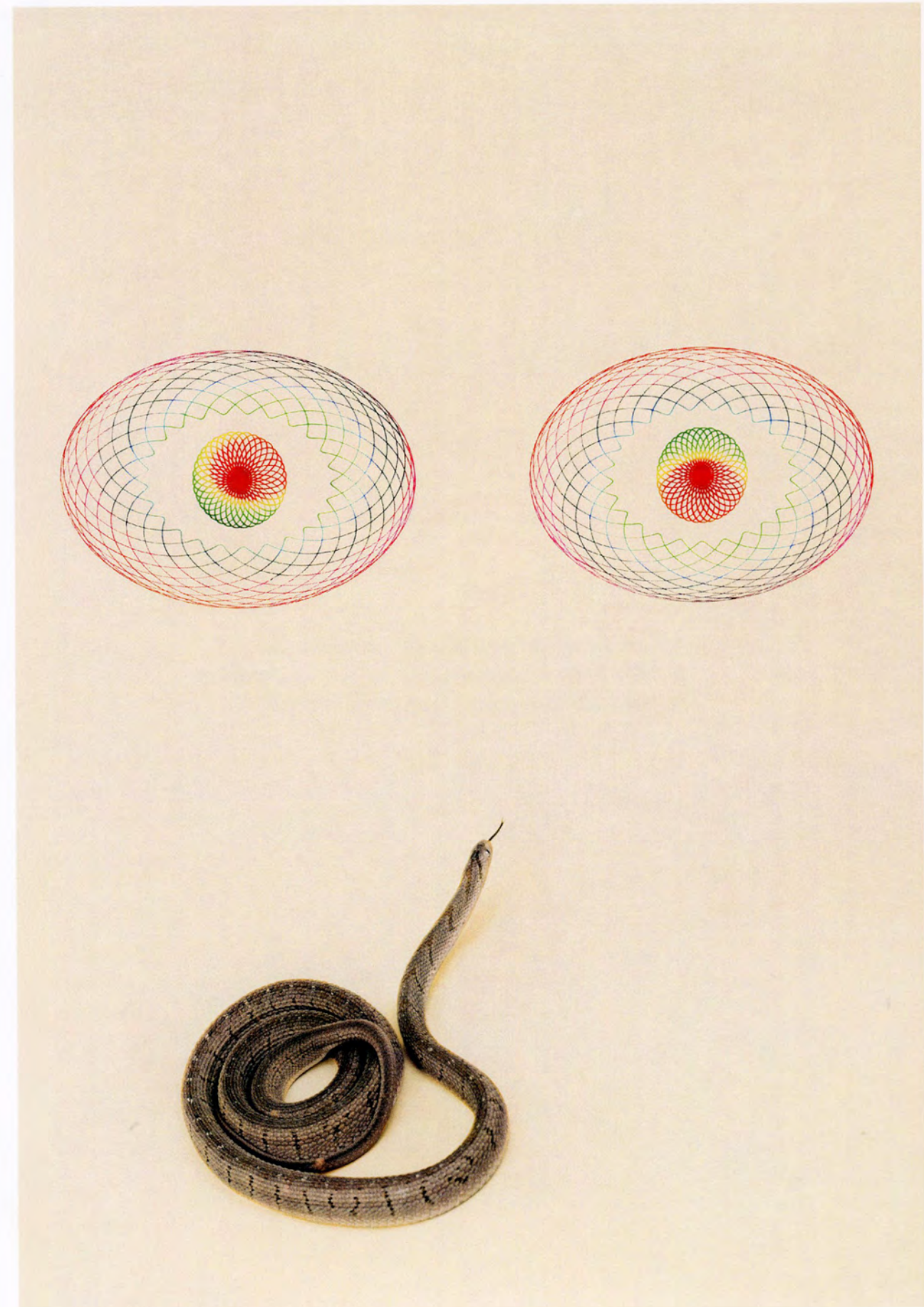
Juliana Paciulli: *Go Ask Alice*, 2012  
HD Video, 3 minutes 25 seconds  
Courtesy of the artist and Greene Exhibitions





Juliana Paciulli: *Cracked Egg*, 2011  
Archival Pigment Print, 8x10 inches  
Courtesy of the artist and Greene Exhibitions

Juliana Paciulli Installation view

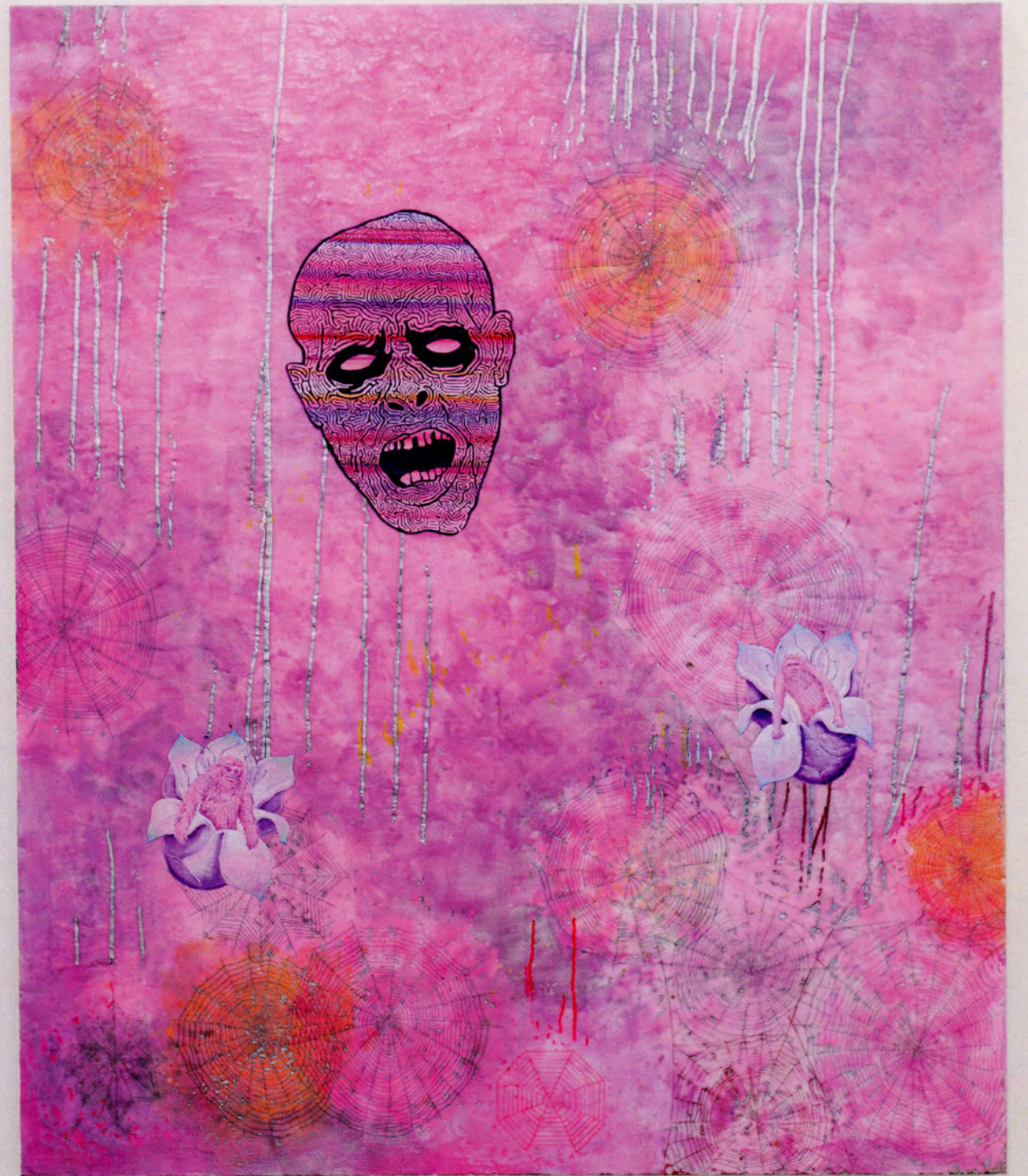


Juliana Paciulli: *Snake (Eyes)*, 2012  
Archival Pigment Print, 19.5x25 inches  
Courtesy of the artist and Greene Exhibitions



---

*the almost perverse pleasure of color and  
afternoon air danced under movement  
names and images of the protagonists void of*



Opposite page

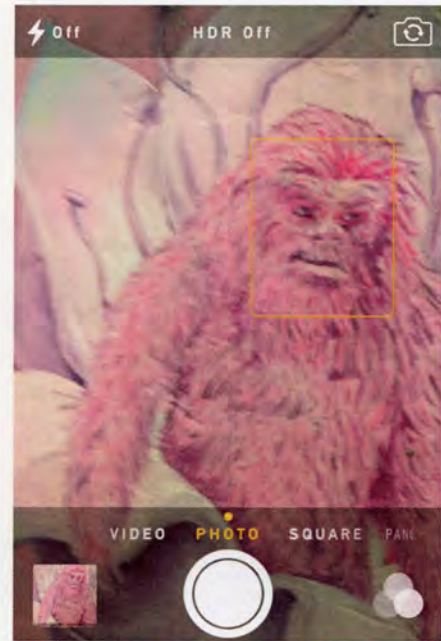
Dani Tull: *Pink Dream*, 2014  
Oil and encaustic wax on panel  
6 x 5 feet



by Travis Diehl

I admit—I had thought it would be a simple matter to find faces there—in an exhibition so obviously full of faces—the title landing on the very word—indeed, sniff the space, from left to right, and see—: Jeffrey Vallance’s googly-eyed Cock Rooster; the grotesque but humanoid proboscis monkeys of Animal Charm’s Shuttle Muppet; the eyes and mouths cut from the bedsheet ghosts of Max Maslansky’s Halloween, the cartoonish population in Marc Chagall’s Vision of Paris; the royal countenances bracketing Salvador Dali’s Le Roi et la Reine; even, it seemed to me, the amphibian puddle, complete

with brass orbs and long grin, of India Lawrence’s For transpositional #4. Not to mention, draped on Matt Wardell’s Guardian Figures, the images of smurfs and human children—faces, if ever I’ve seen faces. Yet after several minutes of darting from work to work, aiming my iPhone at each visage in turn, the only blink of recognition occurred when viewing, in Dani Tull’s



Pink Dream, the clear face of a zombie. After no small number of attempts, however, unable to replicate this singular result, I gave up hope—this first fragment of humanity lost, perhaps, in the wormy maze of the zombie’s features—negatives where one might expect positives, the deeply shadowed eyes, the black rip of a mouth.



Below, elsewhere in this rosy morass, peeked two yeti from lavender flowers. Surely these creatures, I thought, would register more solidly—even to the enigmatic software of the apparatus—as faces—but alas, what counts to the device as an example of this category I dare not speculate, for it was only after several minutes of twisting and juking, angling the device this way and that—I intended, by means of skewing the picture plane and canvas, to distort the final, flattened image into the proportions necessary for a hit—that I succeeded in obtaining detection of first one, then the other hairy pink face.

Somewhat discouraged by this effort, I next sought a simpler solution. the photograph of a human baby, printed on a bamboo mat, draped across Wardell’s Guardian Figure (Butterflies and Chinese Baby #3). And truly, it was with singular ease that my device detected the child’s features, and bracketed them with its rounded rectangle of goldenrod. This, however, was only after some not inconsiderable corrections, owing to the angle of the child in the original image—as it seems the eyes and mouth, somewhat askance, must meet the device’s gaze directly, or at least must appear to do so. The slats of bamboo, the draped rug and blanket of the sculpture sloped and receded toward the right edge of the frame—yet the face held true.

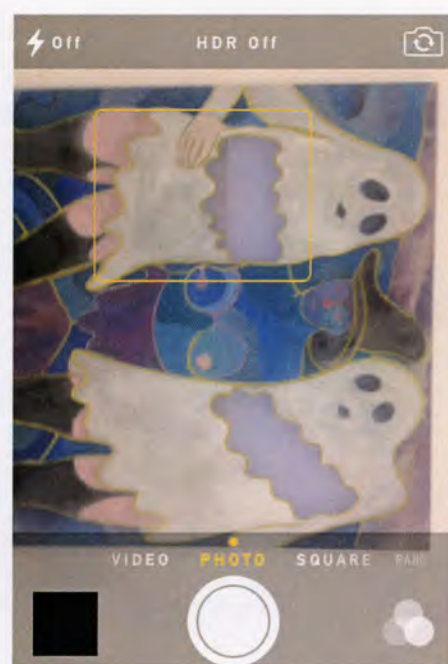
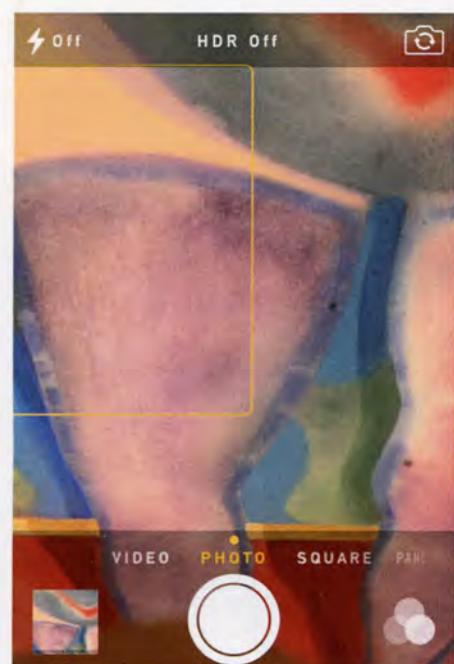
As I passed the lens around the other side of the Figure, continuing my scan, the device once more grabbed onto a form—opposite the baby, a tan-furred puppy—yet now the cheerful box enclosed not just its fuzzy snout and dewey eyes, but the whole animal—and here I must speculate that the nature of the apparatus inclines it toward the human, and not simply any, face—and as such, it might be excused for so adorable an error. Yet soon, in the course of noting this immature canine, the device also signaled its recognition of something else—a shape in the floral border of a rug, which, to that crafty cyclops, resided within the threshold of faceness. Yet, try though I might, as I spent several minutes recapturing this brief phenomenon—and, to be sure, this was no fluke, but a recurring event of some moderate frequency—though I studied the carpet’s pattern of blooms—brown and pink roses and bits of leaf—from this angle and that—I could not myself apprehend the face hidden therein.



From this point forth, I must concede, I forgot all sense of my original purpose—that having been to capture, as best as possible, each evident face presented in the present exhibition—and surrendered—deliriously, as it were—to the inscrutable reason of my apparatus. The apparatus, I now realized, saw faces where there were none, and passed over others which, to my eye, beamed forth clear as day. The family of smurfs, in another of Wardell’s Figures, produced not a blip. Nor did—though this, admittedly, was by now a distant hope—the slithering grimace of Juliana Paciulli’s Snake (Eyes). Not even the plainly human features of the man and woman depicted in Maslansky’s Carry-On (Twin size bed) could pass the test of the apparatus. Yet, instead, my apparatus cast, quite solidly, its golden rectangle onto the top of the woman’s right stocking. Here again, though the software seemed quite confident in its judgement, I could not fathom what slight splotches in that purple thigh had yielded such certainty. For—unlike that of the rug or the yeti—this result, again and again, proved most reliable.



Yet by far the most consistent face, as grasped by the capricious monocle of my apparatus, was another passage of another Maslansky—: not, as I had assumed, the clear-cut features of the two leggy ghosts and harlequined, bare-chested witch—but, to the left of this trio, bounded by the happy detection of the apparatus, an opening in one ghost—: a warbling tear, marked by a ribbon of a yellow akin to the hue of the rounded signal box, a cavern, ringed by worn formations—this wavering hole revealed a distant view, a soft horizon, a dusky plane extending toward a hazy terminus beneath a wash of



sky—an interior expanse both soaring and bottomless, at once the simplest elements of the most abstract landscape—sky, horizon, ground—infinite in their abstraction.

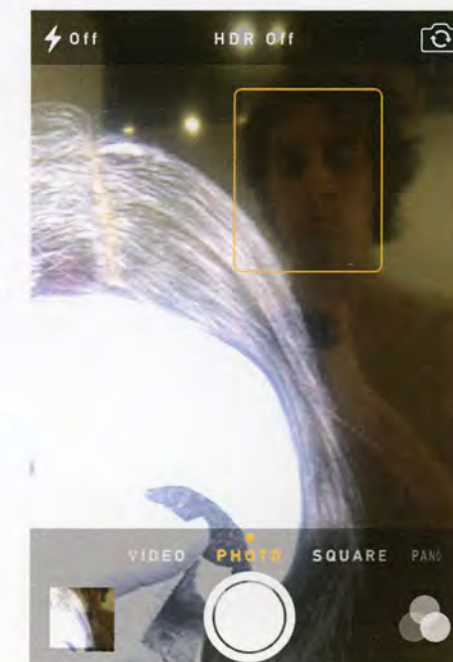
Directed by my impossible apparatus to this dubious fiction—a fantasy within a horror, a gaping pathway in

the center of a specter—it was, suddenly, a mouth!—parted in a scream of calm delight—no less chilling for its disarming absurdity—for, had not the apparatus enveloped a helpless puppy?—I suddenly perceived a submerged dimension of faces—more than guessed at but detected by my silicon guide. I ranged over a blanket crawling with puppies—: a Face I entered the pile of the rug—: Another! The very paper of Dali's drawing, it seemed to me, revealed—: Still More! The acres of pigment became like swaths of unformed flesh, the magnified encaustic like a compendium of the incarnate. I plunged, ecstatic, into Lawrence's floor work—: a crinkled, protean sea of elusive sockets, nostrils, lips. My excited apparatus offered tiny, glowing boxes in agreement.

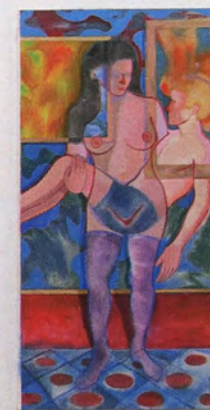
Alas, at length this reverie ebbed, and—beholding a video by Brian Bress—I slipped from my trance—for it was not the work of art before me that my apparatus saw—the face around which it wrapped its fair rectangle was found not in the sheen of a model's hair, nor in the curls of a mushroom mask—no—: the horrible visage, reflected in the black gloss of that fateful flatscreen monitor, was—MY OWN And it was at this moment that my faithful device, having plumbed the depths of not a few artworks, declared its battery low—first twenty per cent—then ten—then blinked—then died.

How long I spent in that room, roving from face to unseen, unseeing face, I have no way of telling. It was yet daylight, however, when at last I staggered into the hall, and—registering, for the first time in a great while, the confines of my physical being—found, mercifully unlocked, a restroom. Much relieved, I made haste to wash my hands—yet, the soap dispenser, to my horror, was motion activated—and, juking my hands to and fro beneath the machine, watching as I did so my wild motions in the plane of a nearby mirror, it was some minutes before I could successfully trigger the sensor. Then, having succeeded in producing a healthful lather, I moved my hands toward the tap—only to find that this, too, was of a touchless design—and, try though I might, no amount of maneuvering would trigger the water's flow. It was then, with hands stinking of thick flora, dripping to the elbows in greasy, pearlescent suds, that I ran blindly from the lavatory, aimlessly down unfamiliar halls, past the unreadable expressions of the coeds who—I dimly perceived—stood agape at my no doubt piteous condition—and reached, by sheer trial and error, the exit.

To this day, I cannot explain why it was here, at this point—having come so far, yet still by all instinct in the grip of dangerous forces—that I paused—and considered, in light of the afternoon's events, that those faces which we perceive as so significant—those which have not, as of now, been lost in the binary maze of the algorithm—might very well be hallucinated, even false—and that, to entrust such anchors of our reality to the whims of an alien agent is to concede—for better or for worse—our confidence in our very humanity. It was with these thoughts in mind that I found myself overcome with a paralyzing fear—unwilling, in a word, to face the world. The scream I heard could only have been my own, yet I could still make out—as they opened their lone oculus onto the endless sun-bleached expanse of the quad—the mocking snick of the building's automatic doors.











*the final chapters yearning dialogue; long  
cigarettes were still within reach after  
a hand to caress a cheek*

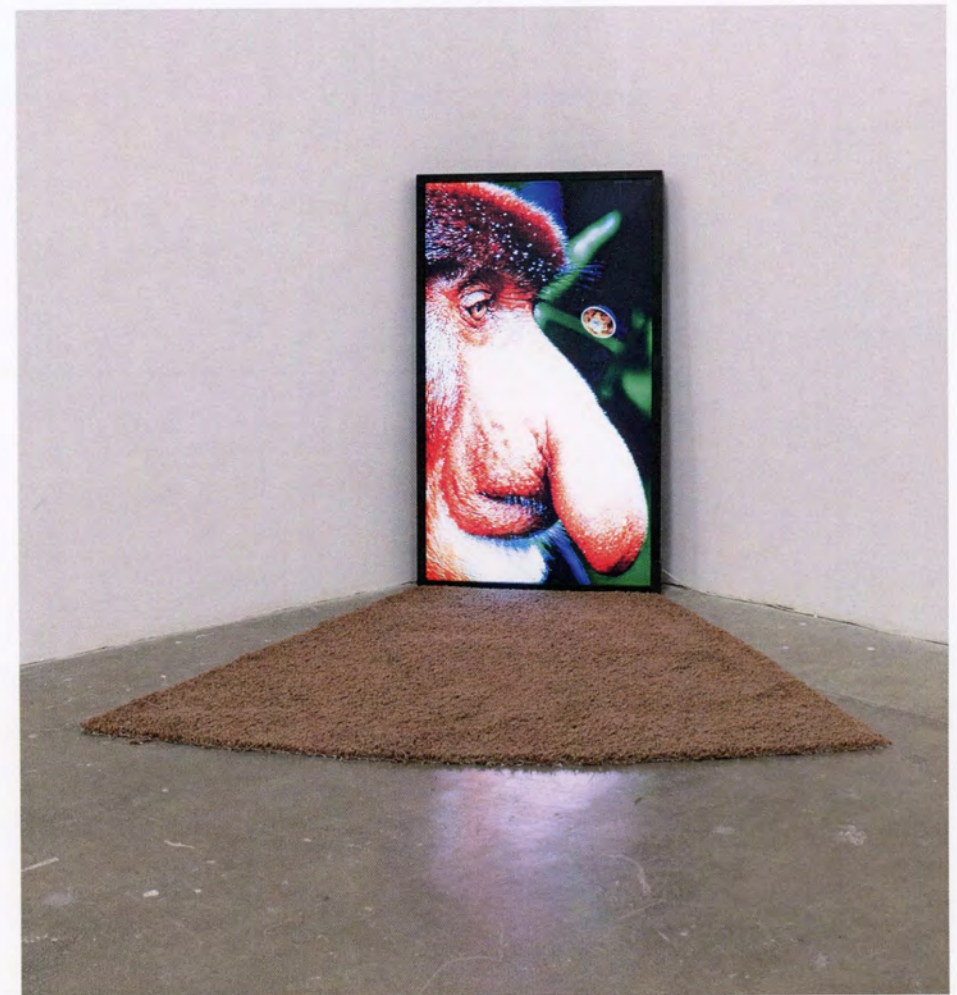
*writhed about the lover's body, he misguided  
an armchair covered in her  
green velvet (a rivulet of snakes, possible mistakes)*

Above and opposite page

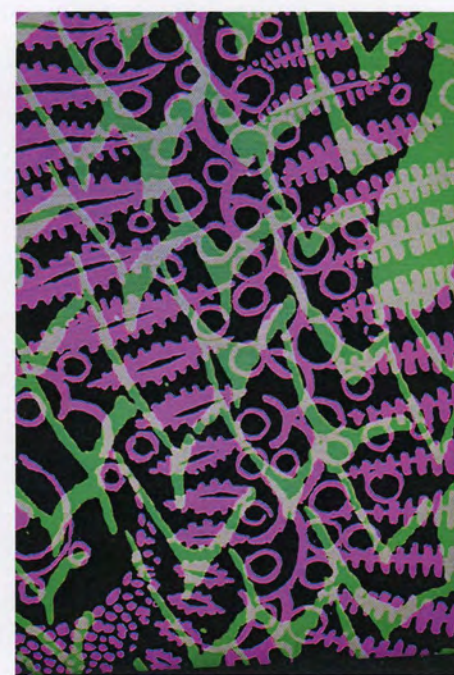
Animal Charm: *Shuttle Muppet*, 2013  
Digital video-loop, 4min, 55 inches

Installation view

Animal Charm: *Shuttle Muppet*, 2013  
Digital video-loop, 4min, 55 inches  
flatscreen monitor, carpet







Above and top opposite page

Animal Charm: *Shuttle Muppet*, 2013  
Digital video-loop, 4min, 55 inches

Opposite page

Dani Tull: *Untitled (Convergence)*, 2014  
32"x36"x38" carved wood, encaustic wax, inlaid enamel, oil paint, aqua resin.







Installation view

Animal Charm: *Shuttle Muppet*, 2013  
Digital video-loop, 4min, 55 inches

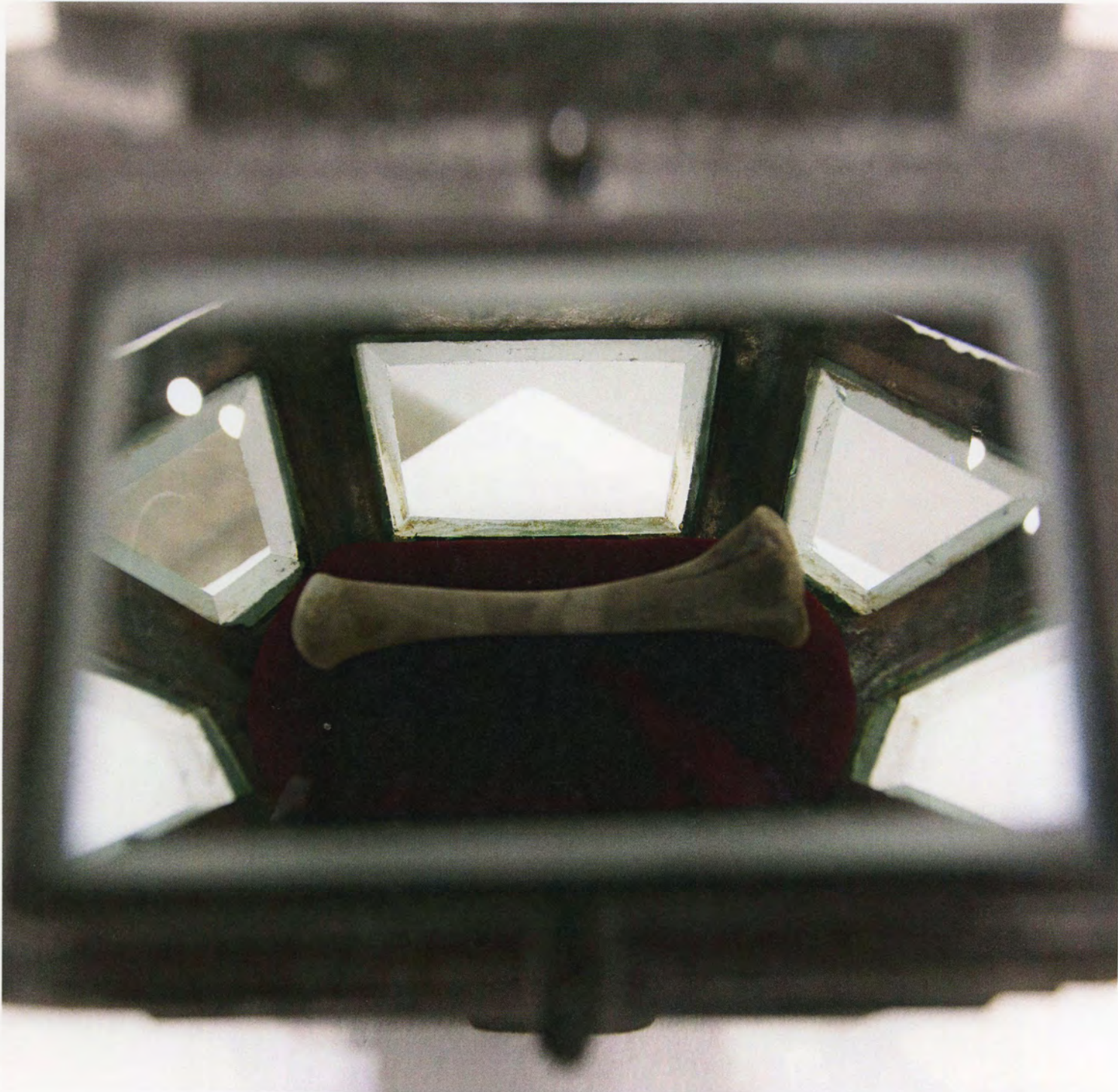
Max Maslansky: *Halloween (Queen size bed)*, 2014,  
Acrylic on bed sheet and silk, 80 x 60 inches.

Opposite page

Jeffrey Vallance: *Cock Rooster* 2008  
Wood plaque and phallus, cloth rooster-shaped men's g-string, pipe  
cleaners, wire, brass  
16 ½ x 12 x 11 inches



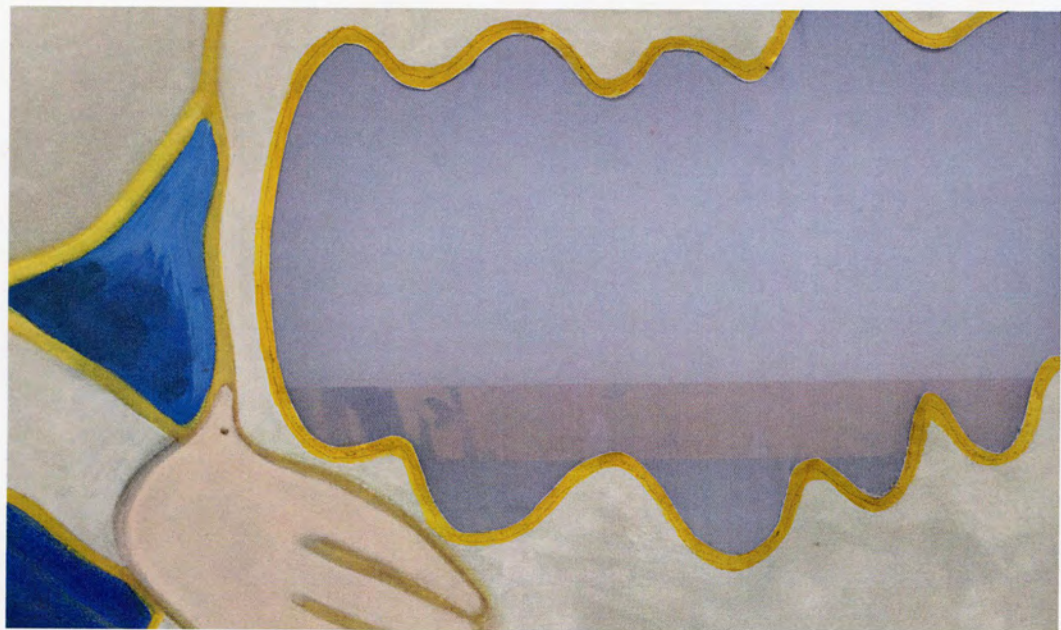




Above and opposite page

Jeffrey Vallance: *Blinky Bone in Greek Reliquary*, 2008  
Metal Greek Orthodox funerary votive, glass, velvet, bone  
11 ½ x 9 x 6 ½ inches  
Courtesy the artist and Tanya Bonakdar Gallery





Above (detail) and opposite page

Max Maslansky: *Halloween* (Queen size bed), 2014,  
Acrylic on bed sheet and silk, 80 x 60 inches.



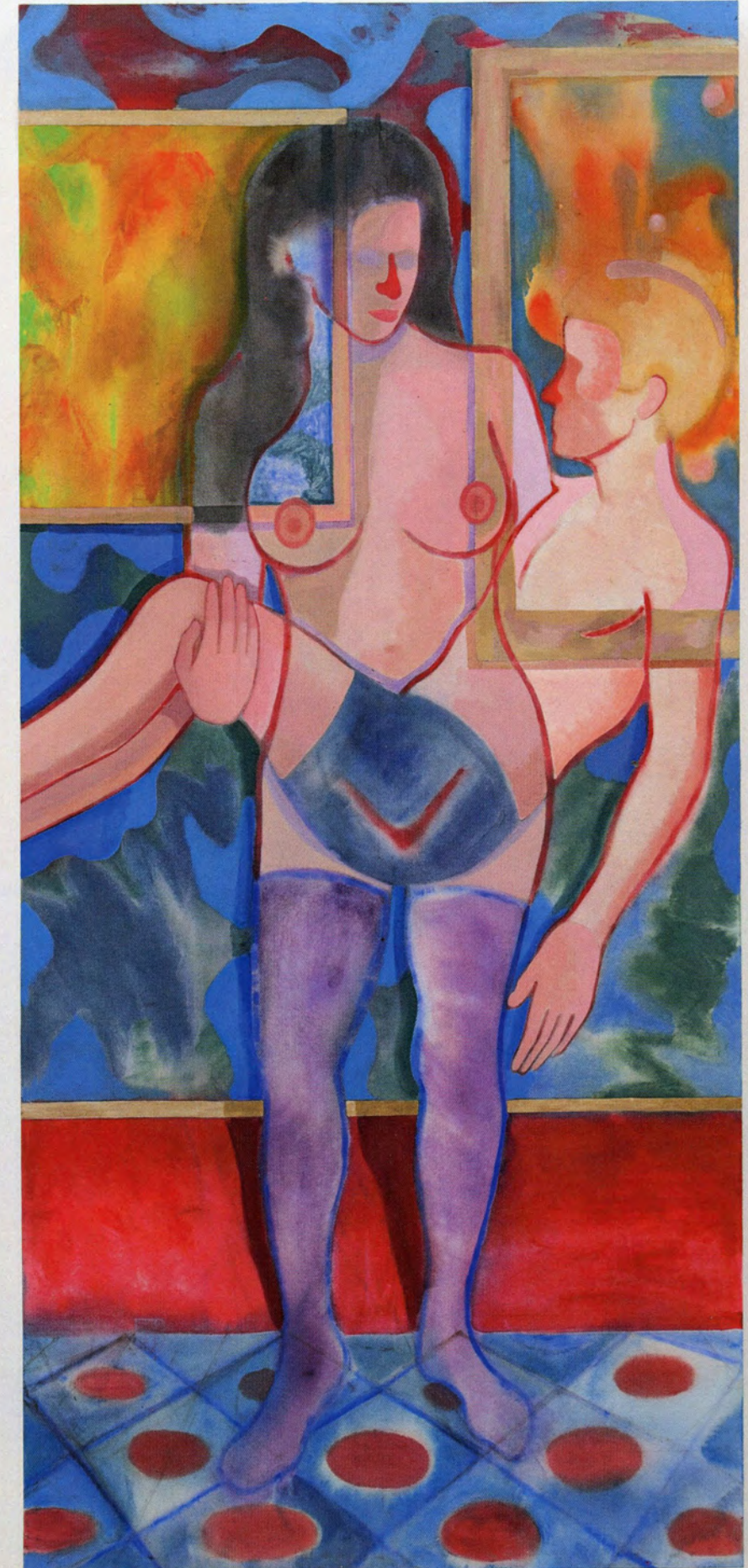


Installation view (foreground)

Dani Tull: *Untitled (Convergence)*, 2014  
32"x36"x38" carved wood, encaustic wax, inlaid enamel, oil paint, aqua resin

Opposite page

Max Maslansky: *Carry-On (Twin size bed)*, 2014  
Acrylic on bed sheet, 75 x 38 inches





*the blood galloping in his ears; signaled  
back to the estate by train touch  
the door of the salon forgone*

*the dagger warned itself against his chest--  
they did not bark.  
it was beginning to get dark*



Installation view (foreground)

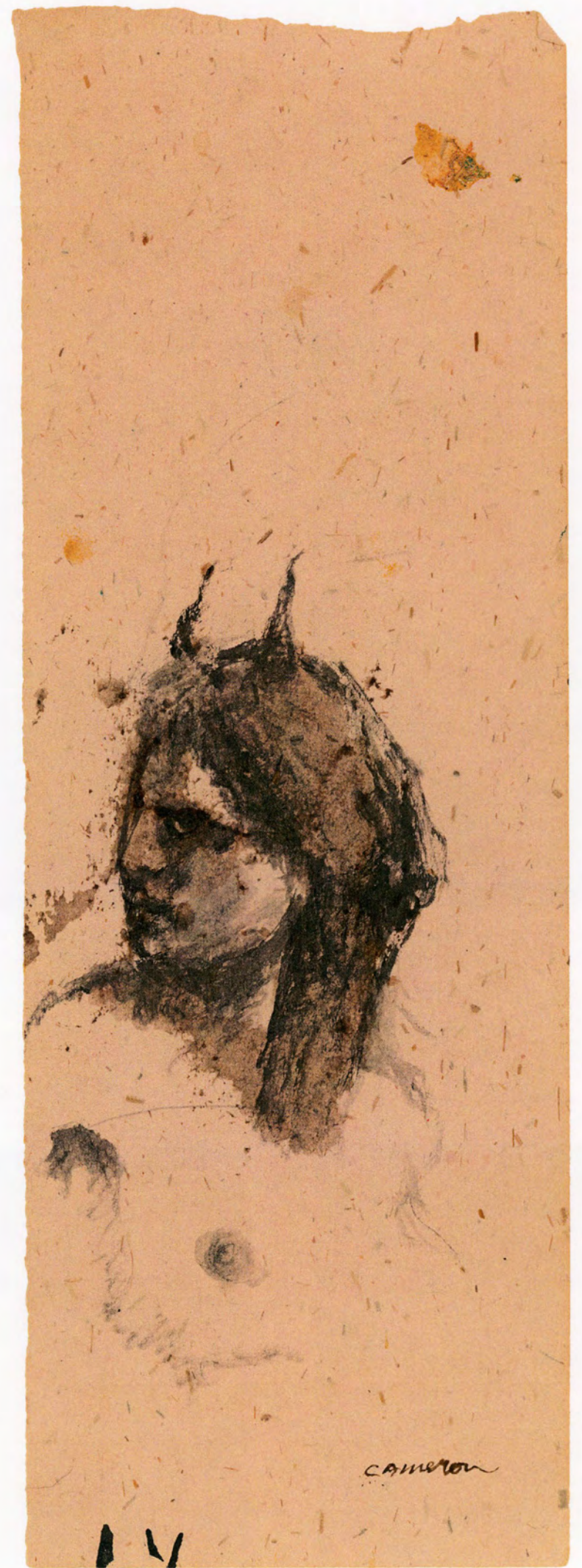
Brian Bress: *The Mushroom Mask*, 2012  
Balsa foam, urethane sheet foam, latex, acrylic paint, wig, velcro  
11 x 11 x 15 inches, pedestal

Following pages

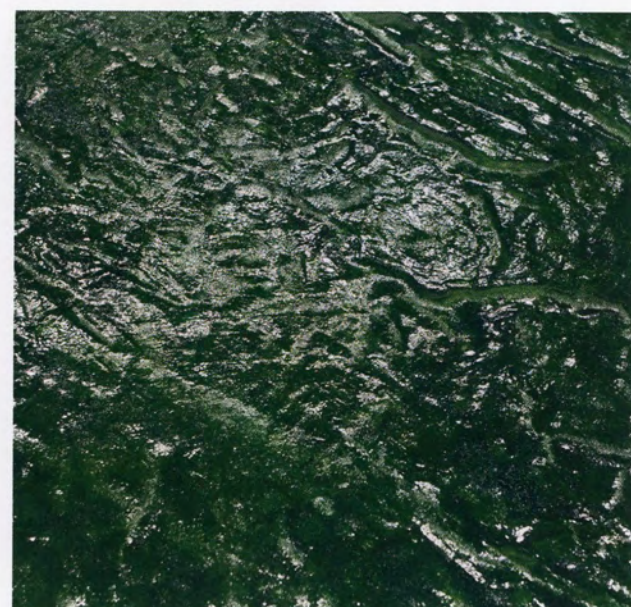
Brian Bress: *The Mushroom (Ellie)*, 2012  
High definition single-channel video (color), high definition  
monitor and player, wall mount, framed  
Collection of John Friedman, New York

Cameron: *Untitled (Satyr Head)*  
20.5 x 14 inches, framed.  
Courtesy Cameron Parsons Foundation, Los Angeles









Salvador Dalí: *Le Roi et la Reine*, 1975  
 Mixed media  
 The Phyllis and Ross Escalante Permanent Collection of Art  
 Chapman University, Gift of Dick Marconi

Opposite page, Installation view (foreground)

India Lawrence: *For transposal #12*, 2014  
 Tar, tulle, hammered brass, dimensions variable

(detail) India Lawrence: *For transposal #12*, 2014  
 Tar, tulle, hammered brass, dimensions variable

(detail) India Lawrence: *For transposal #4*, 2014,  
 Hand-dyed linen, ink, found heels, aluminum glitter, acrylic  
 polymer, 40 x 40 x 4.25 inches





*the woman  
arrived  
first*

India Lawrence: *For transposal #4*, 2014,  
Hand-dyed linen, ink, found heels, aluminum glitter, acrylic  
polymer, 40 x 40 x 4.25 inches

Opposite page:

(detail) India Lawrence: *For transposal #4*, 2014





**Brian Bress** has been widely praised for his brash experiments in installation, video and photo-collage. Sometimes compared to Nauman and the Dadaists, Bress takes an almost maniacal pleasure (coupled with apparently nihilistic abandon) in creating works that smash these diverse media together like so many atoms. He is playful in his criticism of formal strategies at large, but avoids the pitfalls of merely self-indulgent social commentary.

Bress's works have been called "crudely elaborate" in their similarity to sketch comedy television programming, while evoking in the viewer an intelligent awareness of the deeply critical position of the art world at large. His position, overlapping the space between the inane and the sublime, is in a constant state of deliberate transformation with each new body of interrelated videos, photographs and collages.

Bress received his MFA from the University of California, Los Angeles and BFA from Rhode Island School of Design. Upcoming solo exhibitions include the Utah Museum of Fine Arts (Salt Lake City, UT, 2015) and the Museum of Contemporary Art (Denver, CO, 2016). Recent exhibitions include the Santa Barbara Museum of Art (Santa Barbara, CA), the New Museum, (New York, NY); Museum of Contemporary Art (North Miami, FL); the Institute of Contemporary Art (Philadelphia, PA); Arthouse (Austin, TX); the Parrish Art Museum (South Hampton, NY); the University of South Florida Contemporary Art Museum (Tampa, FL) and the Utah Museum of Contemporary Art, (Salt Lake City, Utah). His video *Under Cover* (2007) was included in the landmark exhibition *California Video* (2008) at the Getty Museum, Los Angeles. His work has been reviewed in such publications as *The New York Times*, *Los Angeles Times*, *Artforum*, *Art in America*, *Art Review* and *Frieze*. He lives and works in Los Angeles and is represented by Cherry and Martin.

**Cameron** (Marjorie Cameron Parsons Kimmel) (1922-1995) is one of the most fascinating underground figures of mid century California. A maverick follower of the esoteric mysticism of Aleister Crowley and his philosophical group, the O.T.O. (Ordo Ternpli Orientis), Cameron was also an accomplished painter and draftsman and mentor to younger artists and poets such as Wallace Berman, George Herms, David Meltzer, and Aya. Cameron's works demonstrate refined draughtsmanship, formal command, and fantastic imaginative powers. Her sensitive drawings and paintings delineate a magical realm, of metamorphosis and protean transformation. Featuring symbolic creatures in imaginary landscapes, her delicately articulated artworks rival those by fellow surrealists such as Leonora Carrington, Remedios Varo, Ithell Colquhoun, and Leonor Fini. They also seem fascinatingly prescient of fantastical works by contemporary artists such as Kiki Smith, Amy Cutler, Karen Kilimick, and Hernan Bas.

**Marc Chagall** was a Belarussian-Russian-French artist. Art critic Robert Hughes referred to Chagall as „the quintessential Jewish artist of the twentieth century“ (though Chagall saw his work as „not the dream of one people but of all humanity“). An early modernist, he was associated with several major artistic styles and created works in virtually every artistic medium, including painting, book illustrations, stained glass, stage sets, ceramic, tapestries and fine art prints.

**Animal Charm** is a video centric artist collaborative and it's also the spell you use in Dungeons and Dragons to get an animal to do your bidding, a quote from 60's poet Rod McKuen, and recently, it is Jim Fetterley and Rich Bott whom „much like ‚Bobby Brown of New Edition““ want to put their names next to their collaborative title. The duo has been composing, projecting, and installing disruptive and entertaining video collage in live events for clubs, social settings, art museums and galleries since the 1990's.

**Salvador Dalí** was a prominent Spanish Catalan surrealist painter born in Figueres, Spain. Dalí was a skilled draftsman, best known for the striking and bizarre images in his surrealist work. His painterly skills are often attributed to the influence of Renaissance masters. His best-known work, *The Persistence of Memory*, was completed in August 1931. Dalí's expansive artistic repertoire included film, sculpture, and photography, in collaboration with a range of artists in a variety of media.

**India Lawrence** was born in London, England, and currently resides in Los Angeles, CA. She completed the Yale Norfolk School of Art in 2010, and graduated from Bard College in 2011, where she received the Milton and Sally Avery Scholarship for the Arts. India has been included in group exhibitions at Tilton Gallery in New York, Betterday in New Mexico, and Roberts and Tilton, Greene Exhibitions, and Secret Recipe in Los Angeles. Represented by Greene Exhibitions in Los Angeles, she is currently preparing for a solo presentation at Art Berlin Contemporary in the fall and a one person exhibition in Los Angeles in 2015.

**Max Maslansky** lives and works in Los Angeles. This year he was included in „Made in L.A.“ at the Hammer Museum, Los Angeles; „Made in Space“ at Night Gallery, Los Angeles, which travelled to Gavin Brown's Enterprise and Venus Over Manhattan, New York in 2013, and „Boiled Angel“ at Woodmill GP, London in 2013. He was also included in a 3-person exhibition at Regina Rex, Brooklyn, New York in 2013. He will have a solo exhibition at Five Car Garage, Los Angeles in November 2014 and at Honor Fraser, Los Angeles in the Spring of 2015. Maslansky is also the host of a bi-monthly radio show entitled „Riffin“ on Kchung Radio, Los Angeles.

**Juliana Paciulli** (b. 1980) is a Los Angeles-based artist. She received her MFA from the University of California, Davis in 2004 and BFA, Magna Cum Laude, from Virginia Commonwealth University in 2002. Solo exhibitions include: *Are You Talking to Me* at Greene Exhibitions in 2013, *Sensors* at Las Cienegas Projects in 2009 and *The Girl Who Knew Too Much*, Episode II at Black Dragon Society in 2005. In 2009, she participated in the three-person exhibition *Sharon Lockhart, Juliana Paciulli and Caecilia Tripp* at Martos Gallery in New York and was selected by Rineke Dijkstra to attend the Atlantic Center for the Arts residency in New Smyrna Beach, Florida. Her work is included in the collection at the Henry Art Gallery in Seattle as well as many private collections.

**Jeffrey Vallance** was born in 1955 in Redondo Beach, California. In 1979, he received a B.A. degree from California State University, Northridge. In 1981, he earned an M.F.A. from the Otis Art Institute, Los Angeles.

Jeffrey Vallance has presented exhibitions at museums and galleries around the world, including Dakar, Senegal; Reykjavik, Iceland; Zürich, Switzerland; Milan, Italy; Paris, France; Mexico City, Mexico; Amsterdam and Middelburg, Holland; Vienna, Austria; Sydney and Tasmania, Australia; Stockholm, Sweden; London, England; and Athens, Greece. He is represented by Bernier/Eliades in Athens, Galerie Nathalie Obadia in Paris and Tanya Bonakdar in New York. Vallance was host of MTV's *The Cutting Edge* in 1983 and has appeared on NBC's *Late Night with David Letterman*. In 2004, Vallance received the prestigious John Simon Guggenheim Memorial Foundation award for installation art.

Jeffrey Vallance's work blurs the lines between object making, installation, performance, curating and writing. Critics have described his work as an indefinable cross-pollination of many disciplines. Often his installations are exhibited in site-specific locations. Examples include such projects as burying a piece of meat (chicken) at a pet cemetery in California; traveling throughout Polynesia in search of the origin of the myth of Tiki; having an audience with the king of Tonga; having an audience with the queen and president of Palau; meeting with the presidents of Iceland; creating a Richard Nixon Museum; traveling to the Vatican, Turin, and Milan, Italy to study Christian relics; installing an exhibit aboard a tugboat in the Västerbotten Maritime Museum in Umeå, Sweden; curating shows in the so-called fabulous museums of Las Vegas, such as the Liberace Museum, Debbie Reynolds Casino, Cranberry Museum and the Clown Museum; initiating a campaign called "Preserving America's Cultural Heritage" (a federal bill that would establish a benefit fund for all living visual artists in the United States); and fashioning a shamanic "magic drum" in Lapland. In Orange County, California, Vallance curated the only art-world exhibition of the *Painter of Light* entitled "Thomas Kinkade: Heaven on Earth."

In addition to exhibiting his artwork, Mr. Vallance has written for such publications and journals as *Art issues*, *Artforum*, *L.A. Weekly*, *Juxtapoz*, *Frieze* and *Fortean Times*. He has published over 10 books including: *Blinky the Friendly Hen*, *The World of Jeffrey Vallance: Collected Writings 1978-1994*, *Christian Dinosaur*, *Art on the Rocks*, *Preserving America's Cultural Heritage*, *Thomas Kinkade: Heaven on Earth*, *My Life with Dick*, *Relics and Reliquaries*, and *The Vallance Bible*

In 1995, Mr. Vallance served as artist-in-residence at the University of Nevada, Las Vegas; from 1999 to 2001, he was Professor in International Contemporary Art at the Umeå University in Sweden, in 2002, Vallance was visiting artist at the University of Texas at San Antonio and artist-in-residence at the University of Tasmania; in 2007, he was visiting professor at the University of California, Santa Barbara. From 2003 to 2009, he taught *New Genres* in the Art Department at UCLA. Since 2010 he has taught "The Art of Infiltration" at California Institute of the Arts.

**Dani Tull** is a Los Angeles-based artist. He received his MFA from Stanford University and a BFA from The San Francisco Art Institute. He has exhibited in galleries and museums internationally: selected solo exhibitions include Blum and Poe, Kim Light Gallery, Jack Hanley Gallery, Fredericks & Freiser, Torch Gallery in Amsterdam, Wewerka in Berlin and most recently at On Stellar Rays in New York. His work has been written about in *The New York Times*, *Los Angeles Times*, *Artforum*, *Art in America*, *I.D. Magazine*, *Art Review* and *Frieze* amongst others. During his career, Dani has collaborated with a variety of internationally recognized artists such as Jim Shaw and Raymond Pettibon. As an accomplished musician and composer, he has recorded and performed with a great variety of musicians. Recent musical projects include solo performances for SASSAS, West Of Rome and LAFMS. Permanent collections include The Metropolitan Museum of Art, The Getty, The Laguna Art Museum and The Peter Norton Family Collection.

**Matt Wardell** seeks to prolong a sense of wonder and place the viewer in a lingering position of active assessment. He is interested in how we choose to live and introducing work that facilitates these investigations. Wardell enjoys walking on fences, answering wrong numbers, and giving directions to places he does not know. Uncomfortable laughter, confusion, and irritation tend to be by-products of Wardell's works. He has exhibited at venues throughout the US and Mexico, including the Museum of Modern Art in San Francisco (SFMOMA), Claremont Museum of Art in Claremont, and at Los Angeles Contemporary Exhibitions (LACE), REDCAT, PØST, Human Resources, Black Dragon Society, Mark Moore Gallery, and Commonwealth and Council, all in Los Angeles. Wardell is a founding member of the artist collective 10lb Ape.



## 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.

### Publication Design.

Marcus Herse  
Travis Diehl

### Gallery Assistant:

Taylor Bonfert

### Special Thanks to:

Charlene Baldwin and Essraa Nawar at Leatherby Libraries  
Chapman University  
Scott Hobbs at Cameron Parsons Foundation  
Elizabeth James at Cherry and Martin  
Greene Exhibitions  
Emi Fontana.





