

UP-ISH

February 1 - March 11, 2016

Dewey Ambrosino
Kristi Lippire
Renée Petropoulos
Margo Victor
Jennifer West

Organized by Marcus Herse

Guggenheim Gallery at Chapman University
One University Drive
Orange CA 92866

Aside from its meaning as a state of psychological well being, the word 'high' implies value and authority. High school, high art, and high culture are respectively the best versions, and preending 'high' to these nouns attests to the quality of their objects. The German term "Hochdeutsch" (High-German) suggests that this particular pronunciation is superior to all other dialects, and that there is a good and a better way of speaking the language even though grammatically there is no difference. High can also imply unobtainability, a desired result may be out of reach, and of course we must ask - high in relation to what? Naturally, to its counterpart, 'low' - Go figure. Deepening this thought, however, we see that when speaking about high versus low culture we ultimately speak about the Judeo-Christian concepts of good and evil, Heaven and Hell, and all their implied value judgments. Through this language we inform our politics, ethics and philosophy and not least our aesthetic decisions.

Well, how do you get high? - By going up.

Up, in contrast, speaks about directionality, and while it could be used to describe how to actually get from Hell to Heaven, the word itself leaves the destination undeclared. Even when you're high you can still go up. Although up is also situated within the polarity of high and low, it is relative to the individual agent's position within the whole, as opposed to high which suggests an absolute point of reference, the final desired state. Up emphasizes the path, not the outcome, it emphasizes possibility along the way, rather than a value judgment.

Lastly the 'up' we are talking about must not be confused with the relentless brutality of the positivism prescribed by the media and the advertising industry. Our 'up' leaves questions of superiority and functionality behind, and asks for our pathway within the whole, the individual within the structures of our world, in which we move in more or less straight lines, upward-ish.

In this sense, up is the direction the artists in the show take, to elevate us and see our world from remote vantage points. Some literally lift the camera into the air or focus their lens onto celestial bodies, while others move up in spiritual ways, placing our understanding of the political, economic and scientific order 'up and away', outside of society's usual lines of vision.

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Inside Cover, and pg 1

Kristi Lippire
HongKong with lantern, 2016 (detail)
Steel, plastic and collage with gouache on Claybord
60 x 40 x 16"

Kristi Lippire
HongKong with lantern, 2016
Steel, plastic and collage with gouache on Claybord
60 x 40 x 16"

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Installation View





Dewey Ambrosino
Homer Ben Simpson, 2015
 Bas Relief on Silver Dollar, Steel pipe pedestal, steel disc
 Overall dimensions approx 48 x 4 x 4"



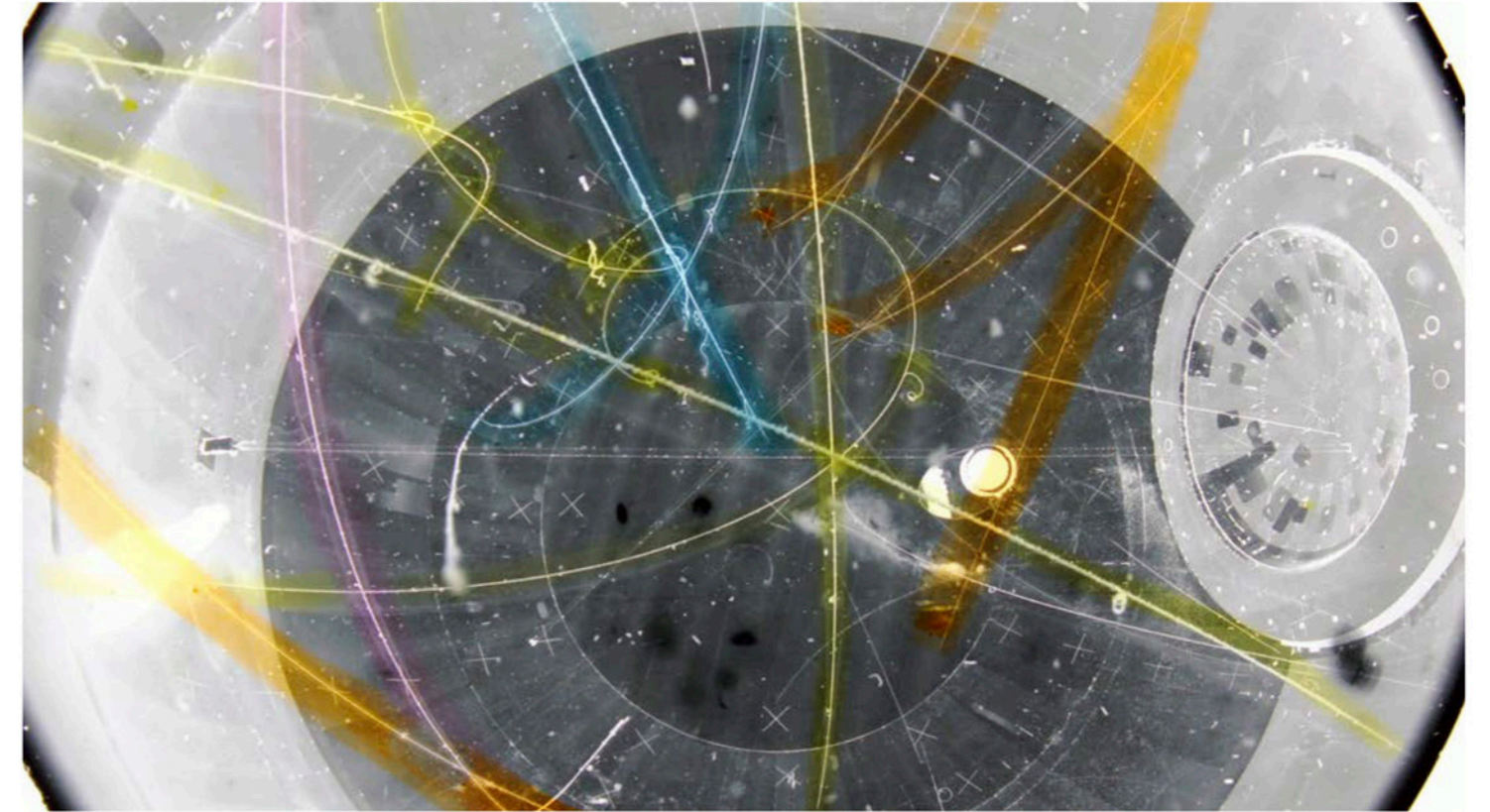
Dewey Ambrosino
Senor Suerte, 2015
 1 Swiss franc, Steel pipe pedestal, steel disc
 Overall dimensions approx 48 x 4 x 4"



Dewey Ambrosino
Kilroy Yesturbation, 2015
 Buffalo Nickel, Steel pipe pedestal, steel disc
 Overall dimensions approx 48 x 4 x 4"



Installation View



Above and opposite page:

Jennifer West

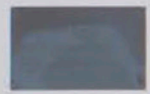
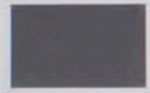
I ♥ Neutrinos: You Can't See Them but They Are Everywhere, 2015

(70 mm Film Frames of Neutrino Movements – shot in 15ft Bubble Chamber at Fermilab, Experiment 564 near Chicago in the 1980's – dunked in liquid nitrogen, neutrino events outlined with invisible ink and decoder markers and highlighters, inked by Monica Kogler and Jwest, filmstrips from Jane Conrad, MIT Professor of Physics) 2011 (filmstill)

37 seconds, Roll of specialized film for scientific use – roll of approximately 1,000 images transferred to high definition video



Installation View
Center:
Renée Petropoulos
London (interior walkway), 2006-2007
Wool, pine plywood
55 1/2 x 223 1/4"



The Pen and the Circuit

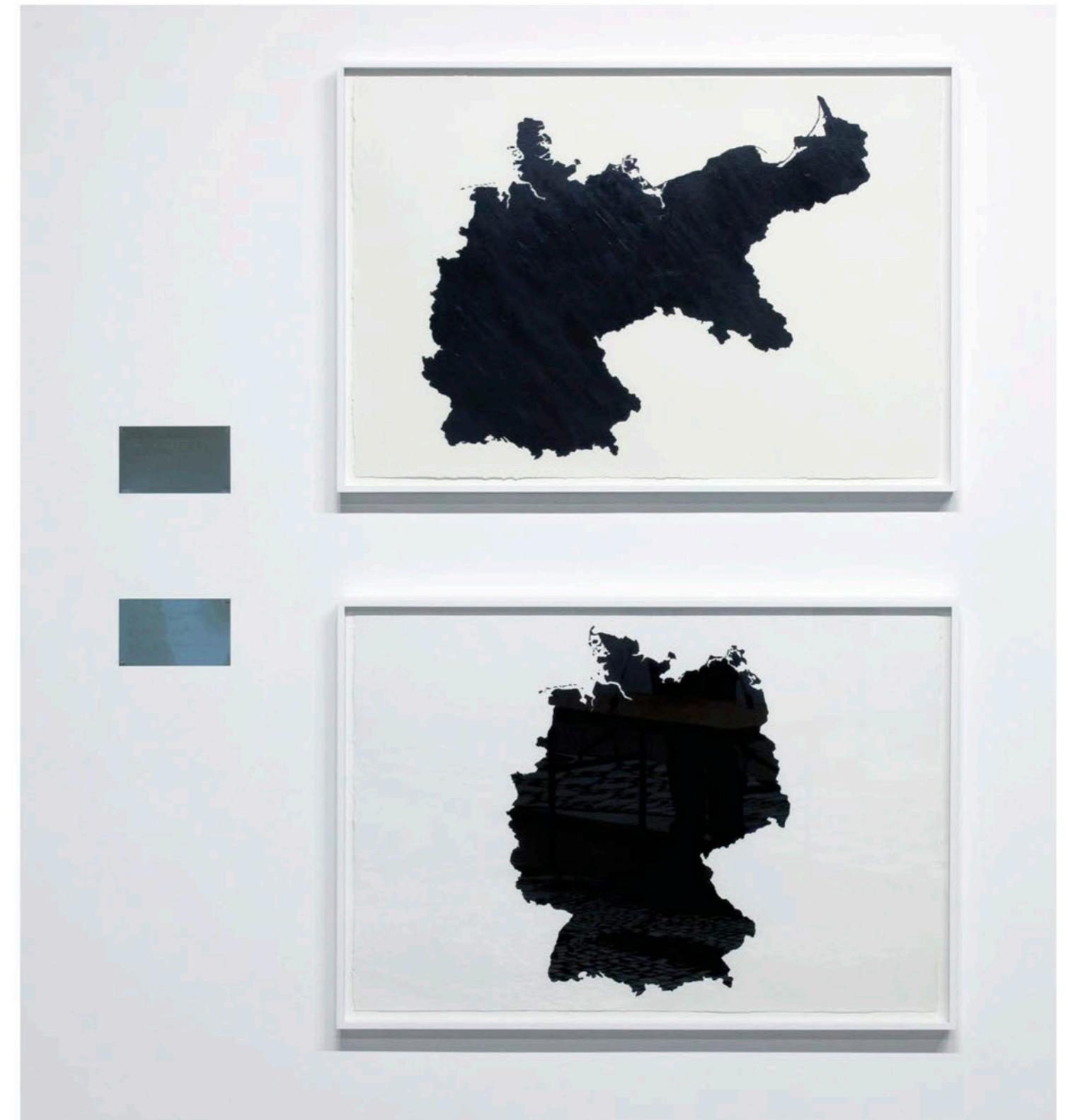
Benjamin Lord

The Pen and the Circuit

Just after their historic moonwalk in 1969, Buzz Aldrin and Neil Armstrong returned to the Apollo 11 module parked on the moon's surface only to discover that a circuit breaker was obviously broken. This was the circuit responsible for the ignition of the rockets that would return them to lunar orbit. They radioed to mission control describing the problem, and tried to get some sleep. They didn't sleep well, of course. Aldrin, when the time came, jammed a pen into the circuit breaker, forming an impromptu switch, which launched the pair back to safety. It was just one of many such close calls, a moment of inspired improvisation that could have doomed an unmanned craft.

Art since Romanticism has largely defined itself through the formation of two distinct subjective, reciprocal consciousnesses, that of the artist and that of the beholder. While allegories of church and nation appear in early German Romanticism, these are the aspects that we today tend to forget. Looking at a Caspar David Friedrich painting today, we are struck by its open, indeterminate aspects. Friedrich was a good German and a good Lutheran, but we moderns need a placard of wall text to remind us that Friedrich's depiction of a snake in the colors of the French flag was a depiction of political treachery, or that the *chasseur* contemplating a sublime mountain clearing is about to meet his doom. A decrepit, ruined church on a misty moor may be a symbol of the resurrection, but it is also a socially hollow space, a zone which affirms the right of the individual reader/viewer to establish a personal relationship with the text/image. This arena, essentially a Protestant invention, insisted visibly on spaces of private, subjective experience that were experientially and philosophically prior to an artwork's institutionally assigned public meanings. The caves, grottoes, and picturesque ruins of Romanticism resolved the question of the individual's relationship to the institution partly by manifesting an image of the individual's perceiving consciousness in the imagined context of the institution's physical demise. The early history of modern art, with the Impressionist insistence on the opticality of the everyday, the Post-Impressionist retreat to the provinces, the Expressionist critique of urbanism, and the Surrealist withdrawal into the pre-conscious mind can all be seen as forked outgrowths of the Romantic experiment.

Language-based art practices of the 1950s radically rejected this subjectification of art, through the drastic measure of the wholesale rejection of visual form. These experiments were philosophically successful, by demonstrating that a language alone could suffice to constitute an artwork, yet in a sense they changed nothing. Their aesthetic cost turned out to be too high; visual representation is simply too interesting to leave behind. Serious artists took note, and then immediately returned to the practice of visual form. The legacy of this very brief period is the intensely problematic term "conceptualism," which is typically applied willy-nilly either to the originating practices of the 50s, to a raft of photographically minded artists of the 1960s and 1970s who combined text and photographs to create wall works, or to any artistic practice that has something to do with the world of ideas (which is, of course, all of them). A "concept" in philosophy, as distinct from a "notion," is something that has a definition. "Concept" is itself a concept. But conceptualism ironically remains almost comically undefined. Its legacy depends on how one defines its scope. Taken broadly, conceptualism made institution-worship in art cool again, for the first time in over a century. This is the heritage of so-called "institutional critique." As recent writing has shown, conceptualism's other chief legacy is within the realm of art marketing, in which it used as a





Installation view, foreground:
Renée Petropoulos
Berlin (exterior walkway), 2006-2007
Wool, pine plywood
53 x 234

Pg 14

Installation view
Renée Petropoulos
Study For a Representation of Germany, January 18, 1913, Part A
Study For a Representation of Germany, January 18, 2007, Part B
2007

Oil on paper, framed - 2 part,
2 plated brass plaques
29 7/8 x 44 3/8"

Pg 15

Renée Petropoulos
Study For a Representation of Syria (Greater Syria), December 1913, Part A
Study For a Representation of Syria, December 14, 1990, Part B
1990

Oil on paper, framed - 2 part,
2 plated brass plaques
33 7/8 x 46 1/4"

Pg 17

Installation view
Renée Petropoulos
Study For a Representation of Germany, January 18, 1913, Part A
Study For a Representation of Germany, January 18, 2007, Part B
2007

Oil on paper, framed - 2 part,
2 plated brass plaques
29 7/8 x 44 3/8"



Above and opposite page:
Dewey Ambrosino
Stupa, 2015 (details)
California Walnut, Bronze and Brass fetishes, oak veneered pedestal
Overall dimensions approx 50 x 20 x 18"



Dewey Ambrosino
Stupa, 2015 (detail)
California Walnut, Bronze and Brass fetishes,
oak veneered pedestal
Overall dimensions approx 50 x 20 x 18"

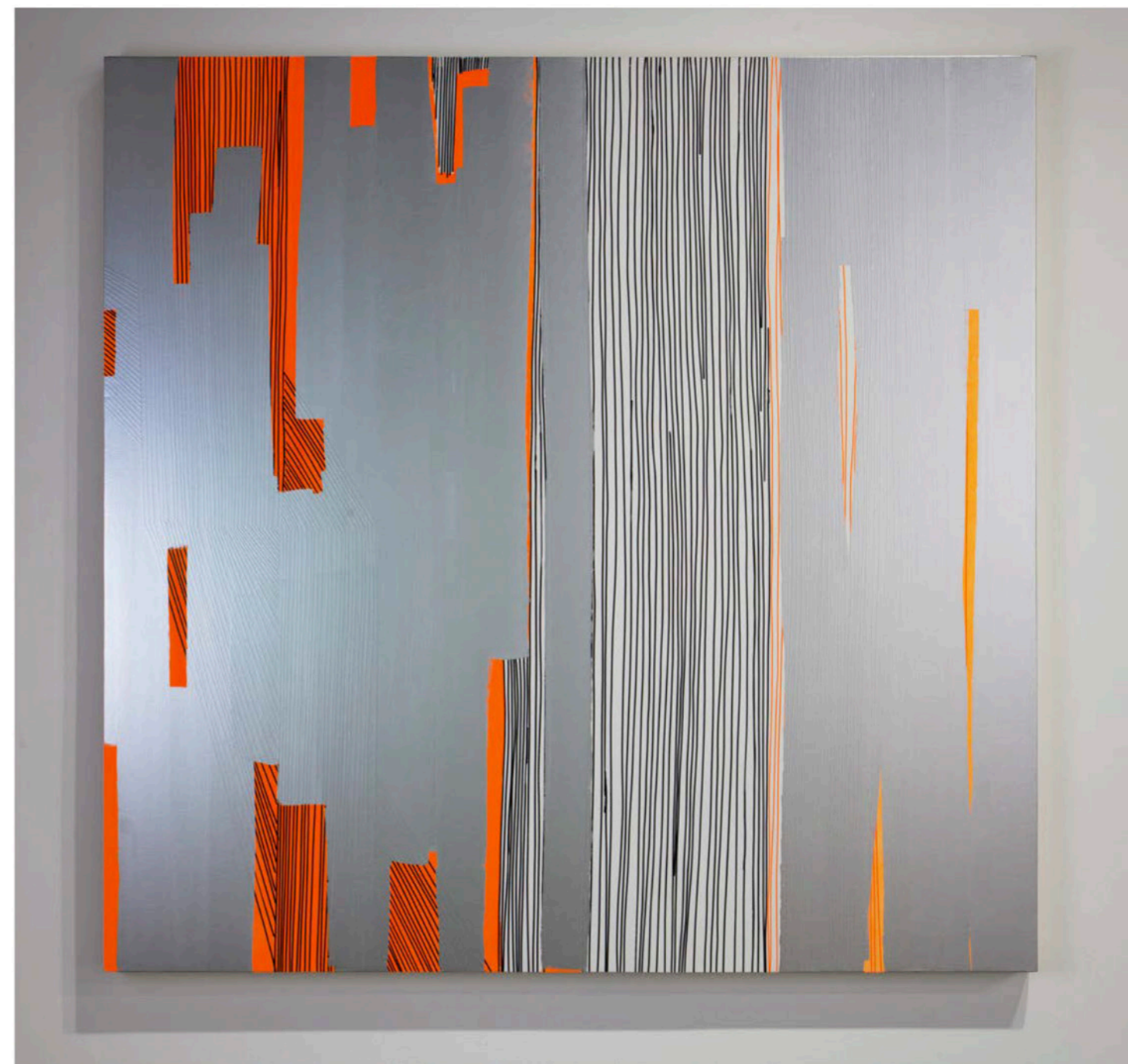


Dewey Ambrosino
Stupa, 2015
California Walnut, Bronze and Brass fetishes, oak veneered pedestal
Overall dimensions approx 50 x 20 x 18"

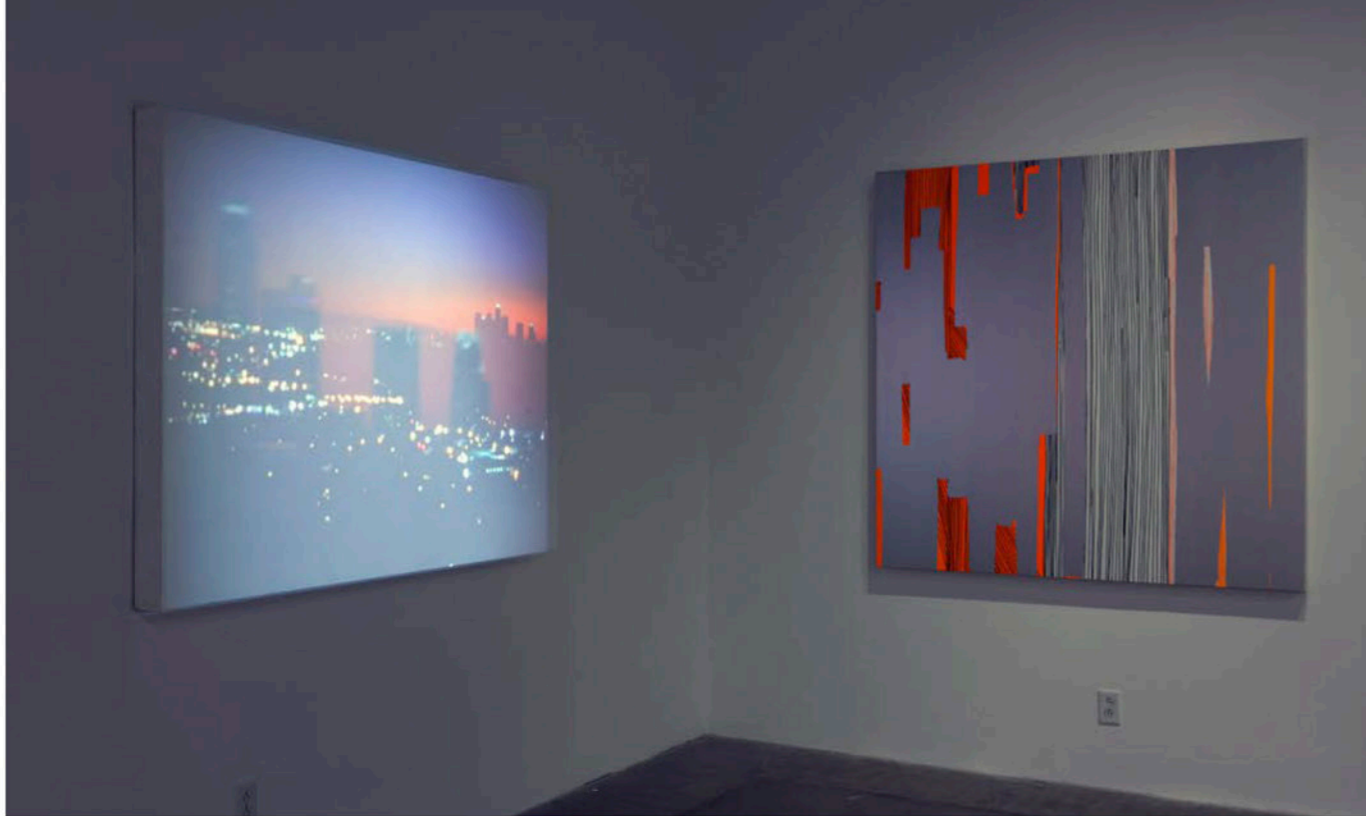




Margo Victor
Untitled with Green, 2016
 Oil based enamel and vinyl on prepared canvas over panel
 48 x 60"
 Previous page
 Installation view



Margo Victor
Untitled with Silver and Black, 2016
 Oil based enamel and vinyl on prepared canvas over panel
 48 x 60"



Installation view
 Margo Victor
Moon Phases, 2015
 16 mm color w/ sound
 TRT 18 mins
Untitled with Silver and Black, 2016
 Oil based enamel on prepared canvas over panel
 48 x 60"



Margo Victor
Untitled with Green, 2016
 Oil based enamel on prepared canvas over panel
 48 x 60"
Astronauts, 2015
 16 mm color w/ sound
 TRT 12 mins

badge of quality, an assurance that the product's backstory is well-established. In a financialized market in which a great deal of art is exchanged sight-unseen, the notion that a pithy verbal description is commensurable with an art object or event is obviously commercially useful.

The artworks in *Up-ish*, while highly differentiated in medium and subject, take shape against the backdrop of these longterm developments. In different ways, each artwork suggests avenues by which personal, subjective experience is inscribed atop tokens of institutional knowledge and exchange. They reject both the hypersubjectivity of abstraction and the anti-visibility of conceptualism, instead organizing around a latticework of both private and public meanings, relationships, and forms. In different ways, they each negotiate encounters between institutional and the personal, the professional and the amateur, the official and the unauthorized, the circuit and the pen.

Dewey Ambrosino presents alternative currencies: government-issued coins that have been altered on one side through grinding. A silver dollar features a puckish "Homer Ben Simpson" where we would expect to find Susan B. Anthony. A Buffalo nickel is etched with the face of Kilroy, the long-nosed, bald-headed character popular among American GIs during World War II. A Swiss franc is faced with Señor Suerte, a death's head figure in dapper dress invented by the Chicano artist Chaz Bojórquez in the 1970s. (*Suerte* here puns on *muerte*, death.) Ambrosino updates the great 20th century American tradition of the hobo nickel, a coin filed, scratched, and polished into an alternative, fictional profile. This is art you can fit in your pocket. Like Kilroy, hobo nickels thrive on the expectation of their rapid circulation, and their ability to turn up in unlikely places. Apocryphal legends abound of early hobos trading a carved coin for a meal. Today, the medium is a well-established collectible. Modern hobo nickels, produced with modern power tools in large numbers since the early 1980s, vastly outnumber the early "classic" works on eBay. Ambrosino's images cut across the history of the form, paying homage to its veteran innovators, and tweaking it with new visages drawn from popular media and his own experience of street culture.

Renee Petropoulos' *Study for a Representation of Germany* (2007) consists of two paintings on paper tracing the geographical outlines of the German nation in 1913 and nearly a century later, in 2007. The contours are silhouettes of nationhood, and snapshots of 20th century geopolitical upheaval. The piece is part of a series of similar works, each of which depict a different national geography, accompanied by an identifying brass plaque. In this exhibition, it's accompanied by *Study for a Representation of Syria*, parts A and B, which evince a more tortuous political transformation. The shapes are filled in with thick, gesturally charged black paint, and situated on empty white backgrounds, in a manner that evokes the slashing brushwork of Abstract Expressionism. By casting the official decisions negotiated by politicians, generals, and cartographers into a visual form associated with the personal language of midcentury abstraction,

Petropoulos suggests a model for deriving the personal from the political. Also in the exhibition, two woven black-and-white rugs by Petropoulos adapt floor-based designs the artist observed in Europe. The weaving pattern in Berlin (*exterior walkway*) (2006-2007) is adapted from an irregular cobblestone pattern she saw near the Hamburger Bahnhof. The pattern in London (*interior walkway*) (2006-2007) is based on a geometric floor design produced by the artist Richard Hamilton in the 1970s at the ICA. The patterns are each produced in pairs, and shown installed on the floor, on slightly elevated platforms, with the copies laid end to end. One rug from each pair is flipped over, so that the reverse side is revealed, in some cases inverting the visual pattern of the weaving. The mirror-imaged letters spelling the city names "LONDON" and "BERLIN" signal the inversion. The weavings are rough, employing a thick weft, and the imagery is silhouetted into abstraction. The long, narrow format evokes runners designed for domestic hallways. The rugs are quietly playful, adapting motifs from highly trafficked public spaces to a labor-intensive, traditionally handcrafted medium.

Kristi Lippire's sculpture *HongKong with lantern* (2016) is an assemblage of steel, plastic, paper, and gouache. At the base of the

sculpture, a crudely enlarged snapshot of a public walkway is overpainted with gouache, calling attention to the curious red and black modernist planar forms in the depicted space. On the surface of the photograph, octagonal lanterns lining the walkway are overpainted with white. On the sculpture itself, these forms are doubled out into real space. Painted red and black steel rectangles on the sculpture restate the red and black planes in the photograph. At the top of the sculpture hangs a glued-up model of one of the lanterns depicted in the photograph. The lantern is reductivist, as if Alexander Rodchenko had redesigned a Chinese lantern. But the lantern model's walls are opaque, and it emits no light. *HongKong with lantern* is an ambiguous meditation on the uptake and adaptation of early 20th century modernism into the public spaces of the far east. It selectively employs the optimistic visual language of a neo-modernist public art proposal, but drains it of its visionary fervor, by describing an odd public amalgamation that has already occurred.

Margo Victor contributes two short films, and two enamel-on-canvas paintings. The film *Astronauts* (2016) shows a trio of young people in crudely fashioned, obviously fake "astronaut" space suits and headwear, talking and gesturing. The footage has the flicker and grain of 16mm film on which it was originally shot, which gives the imagery a deliberate air of nostalgia. The "astronauts" are seen speaking, but we do not hear their voices. The soundtrack by the composer Pat Gleason is a formalist composition of bleeps and bleeps, strongly reminiscent of electronic music of the 1960s. The actors gesture broadly, and appear to be describing an object or form, but the precise nature of that form remains unclear. The mood is informal, and light-hearted, and the editing is organic, in contrast to the technological subject it gestures at. *Moon Phases* is a twelve-minute sequence of shots of the moon, zoomed in and out with a long lens. The moon footage is superimposed (perhaps double-exposed in camera?) onto footage of a cityscape at night. With the lens zoomed out, the moon punningly appears at nearly the size of a streetlamp or illuminated window. Projected onto stretched canvases, the films function like moving paintings. Victor's filmic riffs on Apollo-era nostalgia rhyme richly with the hand-painted 60s Pop vocabulary of the painted canvases that flank the films, whose silvery enamel reflects the films' projected light.

Jennifer West, known for her physical manipulations of film celluloid, exhibits the digitized film *I ♥ Neutrinos: You Can't See Them but They are Everywhere* (2015). The piece was produced from footage shot in the 1980s at Fermilab, a particle-physics research center near Chicago. Neutrinos are extremely lightweight particles that pass through solid matter, typically without interaction. They are still not well understood by physicists. West took half a minute's worth of nearly-still footage of the Bubble Chamber at Fermi, distressing the raw celluloid with various transformative actions: freezing in liquid nitrogen, followed by hand marking of the neutrino-events with marker and highlighter. As a result, the film appears highly aged, with kinks, glitches, and dropouts that can be reminiscent of the tattered frames of the earliest cinema. West's treatments also implicitly invoke the scratching, scumbling, and single-framing of an earlier filmic avant-garde, working before the advent of high-quality video, for whom the materiality of film was less a choice but a structural precondition to be interrogated. West's gleeful indulgence in a bygone filmic materiality dances atop the high industrial-scientific data that it "hearts," without the physics Ph.D. that it would take to actually comprehend. Played back in the gallery through the pixel-plaid of an inexpensive video projector, *I ♥ Neutrinos* is like the Sony Walkman version of a grand intellectual symphony, all synthetic grit and fuzz.

While wildly different, all of these works employ generative strategies of context-switching. Ambrosino switches objects from the economy of hard currency to an economy of symbolic value. Petropoulos superimposes the frames of cartography on painting. Lippire shifts between the frames of proposal and observation. Victor addresses space exploration with handmade props. West moves between science and avant-garde film, literally inscribing the latter on the former. In a regime of industrialized spectacle, art survives by its wits, seeking points of analogy and transformations of reference that spectacle itself cannot conceive. While a pen can be used to take notes, it can also launch a spaceship.



ARTIST BIOGRAPHIES

Dewey Ambrosino

Dewey Ambrosino's practice examines the presence of absence through subtraction and transmutation. It explores how action can reveal cultural conditioning when applied to material elements and signifying objects. It observes how the poetics of aesthetic phenomena combined with our longing for sensation create matrices of imagination and meaning.

Ambrosino exhibits and performs internationally, and is current faculty at Art Center College of Design. Recent solo exhibitions include: Rosamund Felsen Gallery, Long Beach City College Gallery, Las Cienegas Projects. Recent group exhibitions include: Sàn Art - Ho Chi Minh City, VietNam, Samuel Freeman Gallery, UCLA Hammer Museum, New Art Center, Newton, Ma, Earmeal Performance Series, 356 Mission Gallery,

Picnic Invitational, ReModel Sculpture Symposium @ Claremont Graduate University, Trespass/Parade - LACMA & West of Rome Public Art, LACE, Goethe-Bunker - Denmark, MOCA LA, MOCA Miami, Municipal Art Centre Fundación Astroc - Madrid, Spain, ARCO International Contemporary Fair, Coachella, Nueva Cinema Festival - Laforet Museum Harajuku, Tokyo, Internationale Kurzfilmtage 49 - Oberhausen.

Kristi Lippire

Kristi Lippire makes large-scale objects that reference the visual culture that surrounds her every day. Her work explores scale through materiality, skewing moments that emphasize humor within our complex social culture. Lippire received her MFA from Claremont Graduate University and BFA from California State University, Long Beach. Her work was included in the exhibition, Alexander Calder and Contemporary Art: Form, Balance, Joy that opened at the Museum of Contemporary Art in Chicago and travelled to Nasher Sculpture Center in Dallas, Orange County Museum of Art, and Nasher Museum at Duke University. She has had solo exhibitions with Commonwealth & Council, d.e.n. contemporary art and Ace Gallery and group exhibitions at Torrance Art Museum, Glendale College

Art Gallery, and Riverside Art Museum. She recently completed a three-week residency and exhibition at Queiros Galeria in Guanajuato Mexico. Lippire is also an independent curator and recently completed a F.O.C.A. Curator's Lab project in late Spring of 2015. This spring Lippire will be exhibiting a new outdoor sculpture as part of the Sam Maloof Foundation's Biennial Garden Exhibition in Mira Loma, CA.

Margo Victor

Margo Victor is a Los Angeles based filmmaker, visual artist and musician. She has been making 35 & 16 mm avant-garde films, since the mid 90's. While at the California Institute of the Arts she studied with Michael Asher and Jules Engel. Her films and installations have been exhibited in Los Angeles, NYC, Paris and Cologne;

a solo exhibition of film and sculpture was at the Los Angeles Museum of Art (or LAMOA) in 2013 and she maintains a concept band with revolving personnel called Black Flower.



Installation View

Renée Petropoulos

Renée Petropoulos has created projects and exhibited internationally. Most recently embarking on the project “Among Nations (Mostly)” with a performance “Analogue” (2012) at the MAK, Venice to Venice (2012) as part of the Hammer Museum’s Made in L.A. and “Women in Surrealism” for LACMA (Los Angeles County Museum of Art). “Black Star”, begun in 2006, is a performance in continuum in Berlin. Her most recent installment of “Prototype for the History of Painting: Eingrouping Social Historical” was installed in MARTE San Salvador, El Salvador. Her recent film, “Two or Three Things I Know About Gas Station Mini Marts” screened at Screening, in Philadelphia. The outdoor public sculpture project “Bouquet”(Flower Tower) Between Egypt, India, Iraq, the United States, Brazil, Ethiopia, and Mexico”, situated in Santa Monica, California at a street and pedestrian intersection was completed in spring, 2014. An exhibit of related subject,

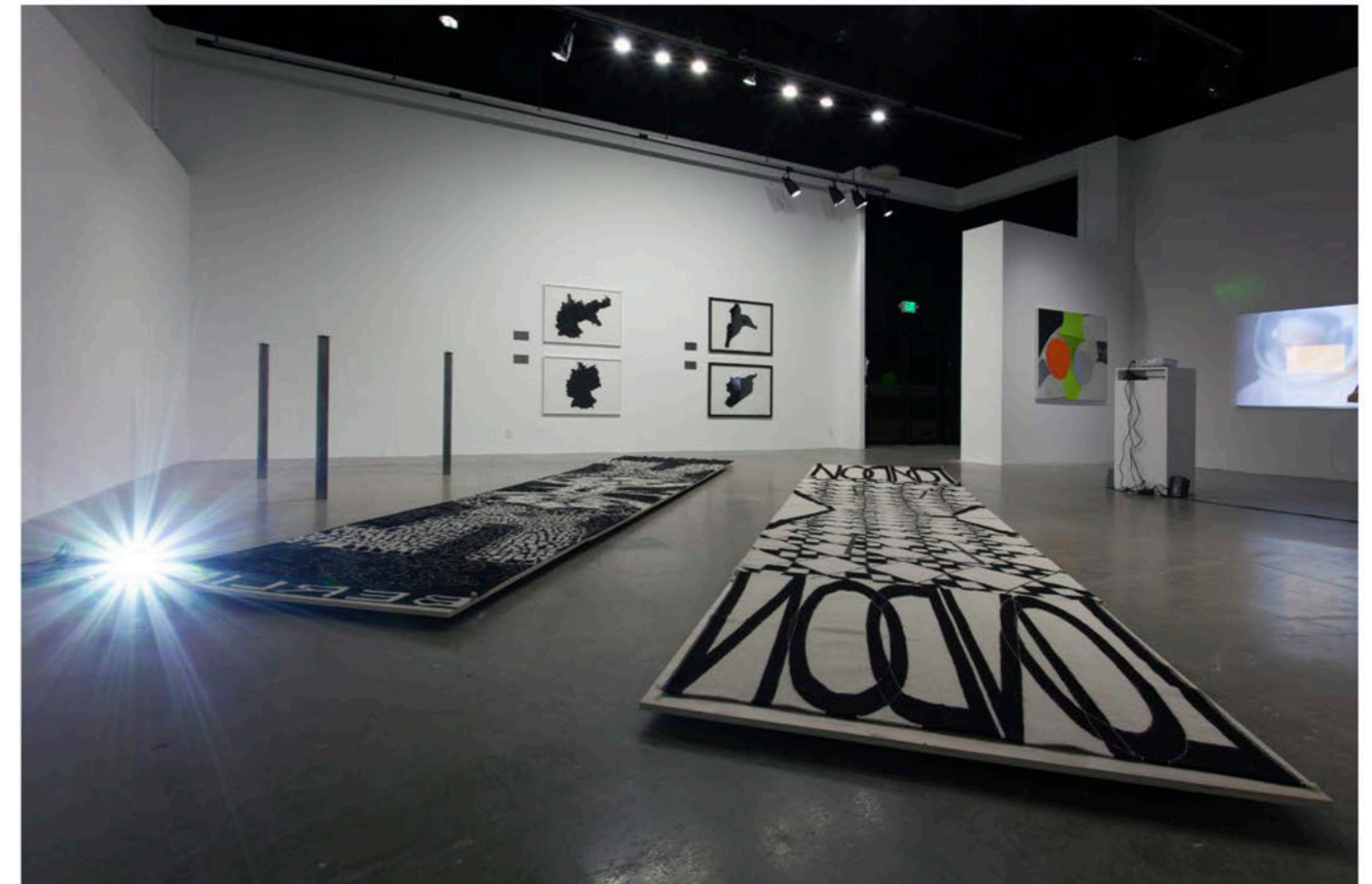
“Bouquet(Flower Girl) Between Libya, the United States and Scotland”, was installed at LAMOA in Eagle Rock in May 2014. Petropoulos’ monument drawings were also included in “Forms of the Formless” at Beijing Moca, curated by Marlena Donahue.

This past fall she presented a new project, From the United States to Mexico/ From Mexico to the United States, at Commonwealth and Council which included a choreographed performance. She is currently exhibiting Monument 1 – conjugation, with the Proxy Gallery in Paris. In 2016, a cd of sound work, Between Libya, the United States and Scotland, created with composer Greg Lenczycki, will be released. In the fall of 2016 a new work will be performed with the Isaura String Quartet. She just returned from Naples Italy where she has been working on a collaborative project, with Neopolitan scholar, Denise Spampinato.

Jennifer West

Jennifer West is an artist, who for over ten years, has gained international recognition for her explorations of materialism in film. Significant commissions include High Line Art, New York and the Turbine Hall at Tate Modern, London, Aspen Art Museum, among others. Her work is included in numerous public collections, including the Los Angeles County Museum of Art, Los Angeles, California; the Hammer Museum, Los Angeles, California; the Columbus Museum of Art, Columbus, Ohio; the Kadist Art Foundation, Paris, France, and San Francisco, California; the Saatchi Gallery, London, United Kingdom; the Rubell Family Collection, Miami, Florida; the Museum of Old and New Art, Hobart, Australia; the Zabludowicz Collection, London, United Kingdom. West’s solo exhibitions include Lisa Cooley Gallery, NYC; Focal Point Gallery, Essex, UL; S1 Artspace, Sheffield, UK; Contemporary Arts Museum, Houston, Texas; Kunstverein Nürnberg, Germany; Transmission Gallery, Glasgow, UK; White Columns, New York; Vilma Gold Gallery, London and Marc Foxx Gallery, Los Angeles. She is currently a resident at EMPAC, Rensselaer

Polytechnic Institute, Troy, New York, and was an MIT List Visual Arts Center resident in 2011. West’s work has been included in numerous group exhibitions internationally at such venues as Palais de Tokyo, Paris, France; Carnegie Museum of Art, Pittsburg, PA; Kunsthalle Schirn, Frankfurt, Germany; Saatchi Gallery, London, UK; Drawing Center, New York, NY, to name a few. She has lectured widely at such venues at the Tate Modern; ICA, London; LACMA; Jewish Museum, New York, NY, among many others. West’s writings have been published in Artforum, she has produced ten artist books and her work is the subject of a monograph West is represented by Lisa Cooley Gallery, New York; Vilma Gold Gallery, London and Marc Foxx Gallery, Los Angeles. West received her MFA from Art Center in Pasadena and her BA from the Evergreen State College in Olympia, WA. She is an Asst. Professor of Fine Arts Practice at USC’s Roski School of Art and Design, Los Angeles. Upcoming, she has solo exhibitions at Tramway Art in Glasgow Scotland and Seattle Art Museum in fall of 2016 and she will be staging an interactive film performance for Art Night presented by ICA London.



Installation View



Department of Art

Mission Statement

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.

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.

Escalette Permanent Collection of Art

Mission Statement

The Phyllis and Ross Escalette Permanent Collection of Art will enhance and enrich the intellectual life of the campus and the Orange County community. The purpose of the collection is to advance the community's understanding and appreciation of human creativity and imagination. Through studying and celebrating the art of our time the Permanent Art Collection seeks to educate students, alumni, faculty, and friends about the crucial role art and artists play in society. The Permanent Art Collection will promote art and its appreciation by acquiring, managing, and preserving a collection consisting of both traditional and contemporary artworks in various media.

This exhibition would not have been possible without our gallery assistants, who helped mount the exhibition and maintained the daily operation of the gallery: Becca Black, Tayler Bonfert, Carmen Borrison, Ali Rosser. Catalog layout was made possible by Professor Eric Chimenti and his student Ideation Lab (Sarah Pratt, Justin Pineda, Erin Hiromoto). We would also like to thank Benjamin Lord for his insightful written contribution to the catalog.

Opposite page

Installation View

Inside Front Cover

Margo Victor

UMoon Phases, 2015 (Filmstill)

16 mm color w/ sound

TRT 18 mins

Back Cover

Renée Petropoulos

Berlin (exterior walkway), 2006-2007

Wool, pine plywood

53 x 234"





CHAPMAN
UNIVERSITY

GUGGENHEIM
GALLERY

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