

# EQUITY GALLERY

**2015:1947**

**Inaugural Exhibition**

October 17 – November 28, 2015

Equity Gallery's inaugural exhibition brings Artists Equity's past and present together, featuring new work in painting, print, sculpture and video created by eight contemporary artists inspired by eight founding members of Artists Equity. Artists Equity was founded in 1947 by leading American artists to promote opportunities for visual artists and to address the business and economic issues affecting them.



**Alva CalyMayor**

*Man-Made Fibres, 2015*

Paper pulp, acrylic ink and fabric

45 x 45 x 12 inches

*Inspiration artist: Mitzi Solomon Cunliffe*

Alva CalyMayor (b. 1980, Mexico City) works between New York and Mexico City, exhibiting and researching her practice in relationship to her contemporaries through collaborative efforts and communal exhibitions. She is currently working on developing a residency exchange program based out of Mexico City to continue the conversation between Mexico and New York with special collaborations from artist-run projects in Europe (Vienna, Italy, Paris, Spain and Norway).

CalyMayor often works with experimental printmaking techniques and explores diverse materials utilizing a visual vocabulary that addresses social issues, perceptions of safety as well as patterns of mass consumption. She tracks the manifestations of these issues and the traces they leave as they are discarded, repurposed or become no longer functional.

Her work has been exhibited at Collective Show Mexico (Casa Maauad, México, D.F.); SPRING/BREAK Art Show (NY); MWOW show, curated by artist Grayson Cox (Knockdown Center, Brooklyn, NY); and, together with Aurora Pellizzi and Natalia Porter, at Sensei Exchange, curated by Remy Amezcua (NY).

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CalyMayor recently participated as a Mentor for NYFA's Program Mentorship for Immigrants Program. In addition, she was part of the 27th Bronx Artists in the Marketplace (2006-2007), was included in CUADRO, a guide published by Cuarta Pared featuring work of emerging artists in Mexico, and received a grant from the Stephen Sprouse Scholarship Fund for pushing the boundaries within the printmaking field.

In 2008, she co-founded Eyelevel BQE, an artist collective. It has been recognized in publications exploring and showcasing art in a non-commercial format: Interview Magazine (2013), *Alternative Histories, New York Art Spaces from 1960-2010*, MIT Press (2012), Artists in the Marketplace Second Biennial, "The Other Marketplace," Lia Zaalof (2013).

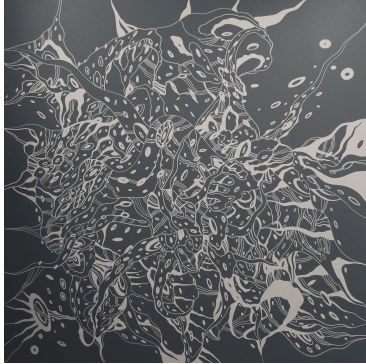
## *On Mitzi Solomon Cunliffe:*

I selected the work of Mitzi Solomon Cunliffe primarily for the diversity of the disciplines she explored with her work (textiles, ceramics and jewelry). I was particularly drawn to the commissioned works she produced in 1955; the fact that they were commissions put me in the same working mode.

I was particularly inspired by two of her works: *Man-Made Fibres*, a carved wall relief depicting a pair of hands with textile fibres crossed between them; and the BAFTA award, an iconic bronze mask originally modeled in plasticine, based on the traditional concept of the theatrical tragicomic mask, bearing an electronic symbol around one eye and a screen symbol around the other, allowing a revolving support from the front and back sides.

Having work that can be viewed from both sides is an aspect I often investigate. This piece is primarily executed in black and white. Black and white images often illustrate works by artists in art history books. For example, in the case of Eva Hesse, learning from her work mostly through black and white pictures for a large period of my life informed me about process and materials in a different way. When experiencing those works in person, the variety of colors she utilized in many drawings and two-dimensional works were a shocking experience.

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**Jim D'Amato**  
*Destiny Machine*, 2015  
Acrylic on canvas  
36 x 36 inches

*Inspiration artist: David Smith*

Jim D'Amato (b. 1978, New Jersey) is an American artist. His work has been exhibited internationally in galleries, alternative spaces and museum stores.

D'Amato attended the School of Visual Arts in New York, and studied with Jack Whitten, Marilyn Minter and Mary Heilmann, among others. He has been included in group exhibitions with Richard Serra, KAWS, H.R. Giger and others.

His work is available in the Pierogi Gallery Flat Files in Brooklyn, New York. It has also been available at museum stores and art institutions through Art-o-Mat, a unique organization helping make art accessible to the public. In 2011, he curated *Afterlife*, a pop up exhibition in New York City. His work was recently featured on Forbes.com, among other publications. In the fall of 2015, he will be releasing a new series of archival inkjet editions.

## *On David Smith:*

Since discovering David's Smith work, I have always felt an affinity to it. Smith's use of an idiosyncratic geometric language, his bold reductive gestures and his articulation of depth through flat space have always intrigued me. As an artist exploring similar themes (albeit through the use of a more graphic, biomorphic aesthetic), I was pleased to further investigate Smith's work in preparation for Equity Gallery's inaugural exhibition. As an outsider who ascended to great heights, and redefined the language of visual art, Smith was an obvious choice to inspire my work for the exhibition.

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**Ambre Kelly**

*What Does It All Mean? Flippers, Markets and Deals, 2015*

Oil on panel and canvas  
Dimensions variable

*Inspiration artist: Lily Harmon*

Ambre Kelly (b. 1978, South Carolina) is a multidisciplinary artist living and working in Brooklyn. Obtaining an MFA from American University in 2006, Kelly has shown work both as herself and as the co-operative domestic art collective BOYFRIENDGIRLFRIEND at Anna Kustera Gallery, Artists Space, SPRING/BREAK Art Show, Collective Show, ABCyz (New York), Hypegallery (Milan, Italy), Halsey Gallery (Charleston, SC) and Spring Arts Collective Gallery (Los Angeles).

She is co-founder of SPRING/BREAK Art Show, a contributor to the Underground Library and the owner of The They Co, a creative consultancy. Kelly has curated and organized large-scale art exhibitions, including WISH MEME, in participation with the New Museum's IDEAS CITY biennial.

## *On Lily Harmon:*

Inspired for Equity Gallery's inaugural exhibition by founding member, Lily Harmon, I am showing work from my *Current Affairs* series. Known for traditional drawing and painting, Harmon focused on portraits of relatives, friends and acquaintances of the art world. Over the course of her career as an artist, Harmon did not conform to the traditional schools of thought on her process and found that she enjoyed exploring a variety of mediums and evolving her style accordingly.

I identify with the straightforward portraiture of Harmon, especially capturing the essence of those rotating around certain social substrata and milieus, particularly, those orbiting (at various distances from the center) the art world. As a multidisciplinary artist, I relate to Harmon's desire to

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attempt the new.

For Harmon's obituary in The New York Times, Roberta Smith wrote: "Ms. Harmon's art could lean toward social satire similar to Philip Evergood's, or scenes of poetic introspection, like some of Philip Guston's early works. But it usually followed a tradition of sympathetic portraiture personified by Raphael Soyer, becoming increasingly refined in the 1970's. Her subjects tended to be relatives or art-world friends: her grandmother; the painter Helen Frankenthaler; Mimi Gross, the daughter of the sculptor Chaim Gross; and the mother of her first husband, Philip Graham Harden, shown in a work from 1931 titled "My Nude Mother-in-Law."

About the *Current Affairs* series:

*What Does It All Mean? Flippers, Markets, Deals* is a group of paintings from the *Current Affairs* series, including portraits from each individual listed in Kenny Schachter's ARTNEWS article "Killed Deals, Crashing Markets, Flailing Flippers: What Does It All Mean? Kenny Schachter on the Summer Past and the Season Ahead" published on September 8, 2015 at 1:00pm.

Listed in order of appearance. Please see separate checklist for individual works:

Kenny Schacter  
Kenny Schachter + Leonardo DiCaprio  
Tad Smith  
Leonardo DiCaprio  
Jeffrey W. Hagerman  
Kanye West  
Mark Kostabi  
Walter Robinson  
Danh Võ  
Bert Kreuk  
Stefan Simchowitz, Simcho  
Ibrahim Mohammed Mahama  
Helge Achenbach  
Perry Rubenstein  
Ai Weiwei  
Brett Gorvy  
Cheyenne Westphal  
Alfred Taubman

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**Karen Lee**  
*Drawn On*, 2015  
Cyanotype photogram on muslin  
45 x 52 inches

*Inspiration artist: Herman Maril*

Karen Lee (b. 1980, California) is a Brooklyn-based artist. Her work has been shown in galleries and artist-run spaces in Los Angeles, New York and Houston. She has organized numerous collaborative exhibitions and events including *Heaven at the Silverlake Lounge* (2008-09) and co-directed *Not A Speakeasy* (2007). Lee received her MFA from SUNY Purchase in 2014 and her BA from UCLA in 2004.

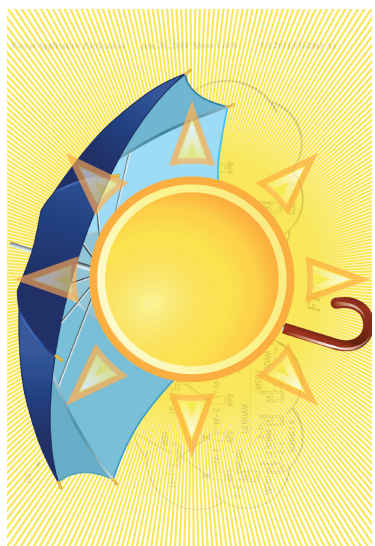
## *On Herman Maril:*

I was immediately drawn to a particular painting by Herman Maril (*Form and Flow*, 1958). The hanging draping forms, moody tones and barest hints of landscape echo methods and motifs I've been exploring recently. This painting, which doesn't particularly look like most of Maril's work, seemed like it could be a blueprint for my own to a continually uncanny degree.



Herman Maril  
*Form and Flow*, 1958  
Oil on canvas  
39 3/4 x 29 1/2 inches

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**Patrick Meagher**

*Sun Ton (Whether Weather)*, 2015

Inkjet on paper

Edition of 10

13 x 19 inches

*Inspiration artist: Yasuo Kuniyoshi*

Patrick Meagher (b. 1973, New York) lives and works in New York. Meagher's art explores how the digital age affects us spiritually and emotionally. Working in computer-generated collage, photography, sculpture and other media, his art asks how humans will evolve in an era of transgressive technology and increasingly virtual interactions. Exploring notions of space and dimensionality, his process focuses on digital production, timeliness of subject matter, and information and resource sharing.

His collaborative projects, such as Collective Show and the Silvershed, are lateral structures to create organizational formats, spaces and social environments: event-based happenings, clubhouses and groups that explore ethics and personal agency as part of studio practice. Meagher's work speaks to 21st century global movements as humanity reaches for new levels of consciousness.

*On Yasuo Kuniyoshi:*

Yasuo Kuniyoshi's *Sifter and Shovel; Fish* (1923), is an ink and graphite on paper drawing still life that I very much enjoy viewing. Somehow the kitchen/baking utensils remind me of the beach -- a sand shovel, plastic casting forms and sifters. The composition is frontal and straight on from

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above but floating on the picture plane at the same time in a light and open way. My work juxtaposes interleaved vector graphics of weather icons, which float above a patent diagram of cellular computer network.



Yasuo Kuniyoshi  
*Sifter and Shovel; Fish*, 1923  
Graphite on paper; watercolor on paper  
15.25 x 11 inches

Kuniyoshi is also an inspiration as an artist who worked alongside his studio practice to help organize support systems and opportunities for fellow artists.

My connection to Artists Equity started in the 1990s, when I gave my first public talk at Artists Equity's former gallery about ways to make an artist's website.



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**Kambui Olujimi**

*A Faint Notion*, 2015

HD video

Runtime: 5 minutes, 52 seconds

*Inspiration artist: Ben Shahn*

Born and raised in Bedford Stuyvesant Brooklyn, Kambui Olujimi received his BFA from Parsons School of Design, NY and MFA from Columbia University, NY. He has had solo exhibitions at the MIT List Visual Arts Center, MA; apexart, NY; and Art in General, NY. His works have premiered nationally at The Sundance Film Festival, Park City, Utah; Los Angeles County Museum of Art; Studio Museum in Harlem, NY and the Museum of Modern Art, NY. Internationally he has exhibited at The Jim Thompson Art Center, Bangkok, Thailand; Museo Nacional Reina Sofia, Madrid, Spain; Kiasma Museum of Contemporary Art, Helsinki, Finland and Para Site, Hong Kong. Olujimi has been awarded residencies from Skowhegan School of Painting and Sculpture, ME, apexart, NY, The Lower Manhattan Cultural Council, NY, and Civitella Ranieri, Italy, and Fountainhead, FL, among others. He has received grants and fellowships from A Blade of Grass, The Jerome Foundation, and The Fine Art Work Center in Provincetown, MA. Numerous periodicals, newspapers and journals have written about Olujimi work including The New Yorker, Art Forum, Art in America, Brooklyn Rail, The New York Times and Modern Painters. This fall, Galerie E.G.P. in Paris will present Olujimi's solo exhibition "Blind Sum", a series of long-exposure photographs inspired by 1930s dance marathons.

*On Ben Shahn:*

The work of Ben Shahn is concerned with the undeniable subtext of the moment, the concerns of that era and the conditions of the time in which he photographed. In this way, *A Faint Notion* explores invisibility in contemporary times and draws directly on the recent civil unrest in Baltimore and New York City.

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**Jonathan Rider**

*Untitled (Landscape)*, 2013-2015

Wood, metal, plastic, archival foam and archival paper

Approx. 5 x 3 x ½ inches

*Inspiration artist: Charles Sheeler*

Jonathan Rider (b. 1983, Pennsylvania) is an artist living and working in New York, NY. Rider received a BA from Pennsylvania State University, University Park, PA, in 2005, and a MFA from the School of Visual Arts, New York, NY in 2011. His work has been shown in recent exhibitions, including *A Palace with a View*, The Pool NYC, Venice, Italy (2015); *you know it when you feel it*, curated by Kim Charles Kay, Art in General, New York, NY (2014); *Feelin' the Dream, Era VI VII VI*, Brooklyn, NY (2014); *Drawing Up!*, Josée Bienvenu Gallery, New York, NY (2013); among others. Rider is the Assistant Director of The FLAG Art Foundation, a non-profit contemporary art space located in Chelsea.

*On Charles Sheeler:*

Seeking inspiration from Artists Equity's founding members, I was immediately drawn to the work of Charles Sheeler, whose painting, *My Egypt* (1927), I had recently re-seen at the new Whitney Museum's inaugural exhibition *America Is Hard To See*. That painting, and many of his works, captured a new industrial American landscape -- colossal and jagged -- on the edge of the future. Though our execution is very different, I was interested in his creative response to industrial landscapes, attention to everyday objects and self-proclaimed description as a Precisionist.

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**Gretchen Scherer**  
*The Last Show*, 2015  
Oil on panel  
16 x 20 inches

*Inspiration artist: Morris Kantor*

Gretchen Scherer (b. 1979, Indiana) received a BFA from the University of Illinois at Chicago and graduated with an MFA from Hunter College in 2006. She was awarded a Graf travel grant to Berlin and attended Skowhegan Residency. Her work has been included in group shows in New York, Chicago and Los Angeles as well as a solo show in New York. She currently lives and works in Brooklyn.

## *On Morris Kantor:*

For the inaugural exhibition at Equity Gallery, I chose to respond to two paintings by Morris Kantor. He was born in Minsk, Russia in 1896 and came to the United States as a child where he spent most of his life in West Nyack, New York. He was an instructor at the Cooper Union and had a studio near Union Square. He worked in many styles including futurism, cubism and abstraction. His most famous painting is *Baseball at Night* (1934), but I was especially drawn to two of his interiors, *The Captain's House* (1929) and *Haunted House* (1930). As far as I can tell, these works were unique to his oeuvre. Both interiors are set in houses from the 1900s and appear mysterious and fragmented.

In *The Captain's House*, he depicts a dining room with a man sitting reading a paper. The walls, ceiling and window have unexplainably missing parts, letting the outside seaside landscape in. The man appears calm and unaware of the disturbance, suggesting this is taking place in an imaginary realm.

In *Haunted House*, dark forms occupy the foreground of a colonial-looking room, suggesting ghosts or perhaps shadows cast by two figures. This painting is much darker than the previous and has an ominous feel.

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My paintings are also made up of many disjointed pieces and are based on interiors from around that time period. It is interesting that we both painted the same type of interiors, but he painted them at a time when the interiors were contemporary to him and I paint them now that they are in the past. Seeing his work for the first time revealed a sudden juxtaposition: my paintings are about looking back and trying to bring something from the past back to life. Perhaps Kantor did exactly what I hope to do but in the opposite way. He painted what was contemporary to him and with the passage of time acting as the vehicle to the past, we see a time that has long passed but is still alive through the act of his painting.