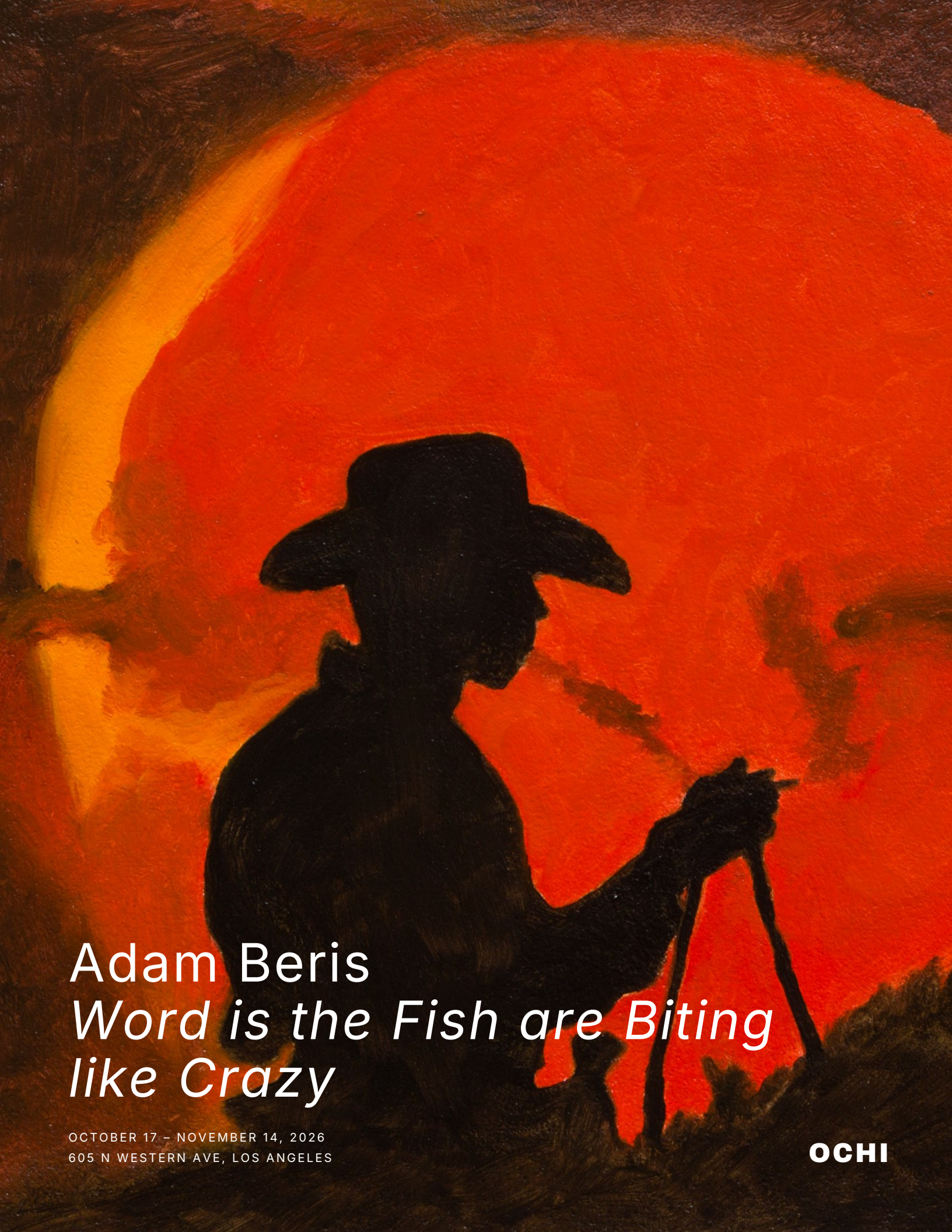


Adam Beris
Word is the Fish are Biting like Crazy

OCTOBER 17 – NOVEMBER 14, 2026
605 N WESTERN AVE, LOS ANGELES

OCHI

Adam Beris
Word is the Fish are Biting like Crazy

October 17 – November 14, 2026
OCHI, Los Angeles
Opening reception Saturday, October 17, 6–8 PM

OCHI is pleased to present *Word is the Fish are Biting like Crazy,* an exhibition of new work by Los Angeles-based artist Adam Beris. The exhibition marks Beris's third solo show with OCHI. *Word is the Fish are Biting like Crazy* will be on view at OCHI, located at 605 N. Western Avenue in Los Angeles, CA, from October 17 through November 14, 2026. A public reception will be held at the gallery on Saturday, October 17 from 6 to 8 pm.

Asked in a recent interview whether his work engaged with an American art tradition, the conceptual artist Rudolf Stingel said no and quickly moved on to a discussion of landscapes. The question, however, stayed with Adam Beris, prompting a year-long reckoning with what such a tradition might look like today. Reprising inherited imagery, from Impressionist paintings to digital media, he examines the role pictures played in shaping the country's contemporary culture.

Adverts for Las Vegas call girls, coloring book pages, tire commercials, Christian self-help guides, and exhibition previews are among the sources Beris plumbs for his latest body of work. Collaged across the larger canvases, the amalgamations replicate the seemingly inexhaustible bombardment of visual information. The incongruity, say, between a portrait of JFK and a woodblock print of an old cathedral recalls the continuous scroll of a social media feed, where footage of a violent conflict abroad might be sandwiched between a live recording of a megachurch's Sunday sermon and a snap of your aunt's ballpark wiener, mustard dripping down her wrist.

In the series of small-scale canvases, individual images are extracted from that succession. A lambent pat of melting butter and a Marlboro cowboy silhouetted against the setting sun acquire a material existence beyond the screen. What might otherwise have slid past, consumed but not comprehended, becomes available for sustained attention, assimilation. Each composition, Beris explains, is nevertheless completed in a sitting or two, a practice he describes as "spaghetti-ing them out." The speed of their circulation is inscribed in the speed of his hand.

Elsewhere, a cluster of pistachios appears from one angle like a stock photograph, and from another like a painting, its brushy marks cohering into solid forms before disintegrating again. The uncanny effect calls attention to the possibility of deception, and the newly minted challenges of discerning the human from the automated.

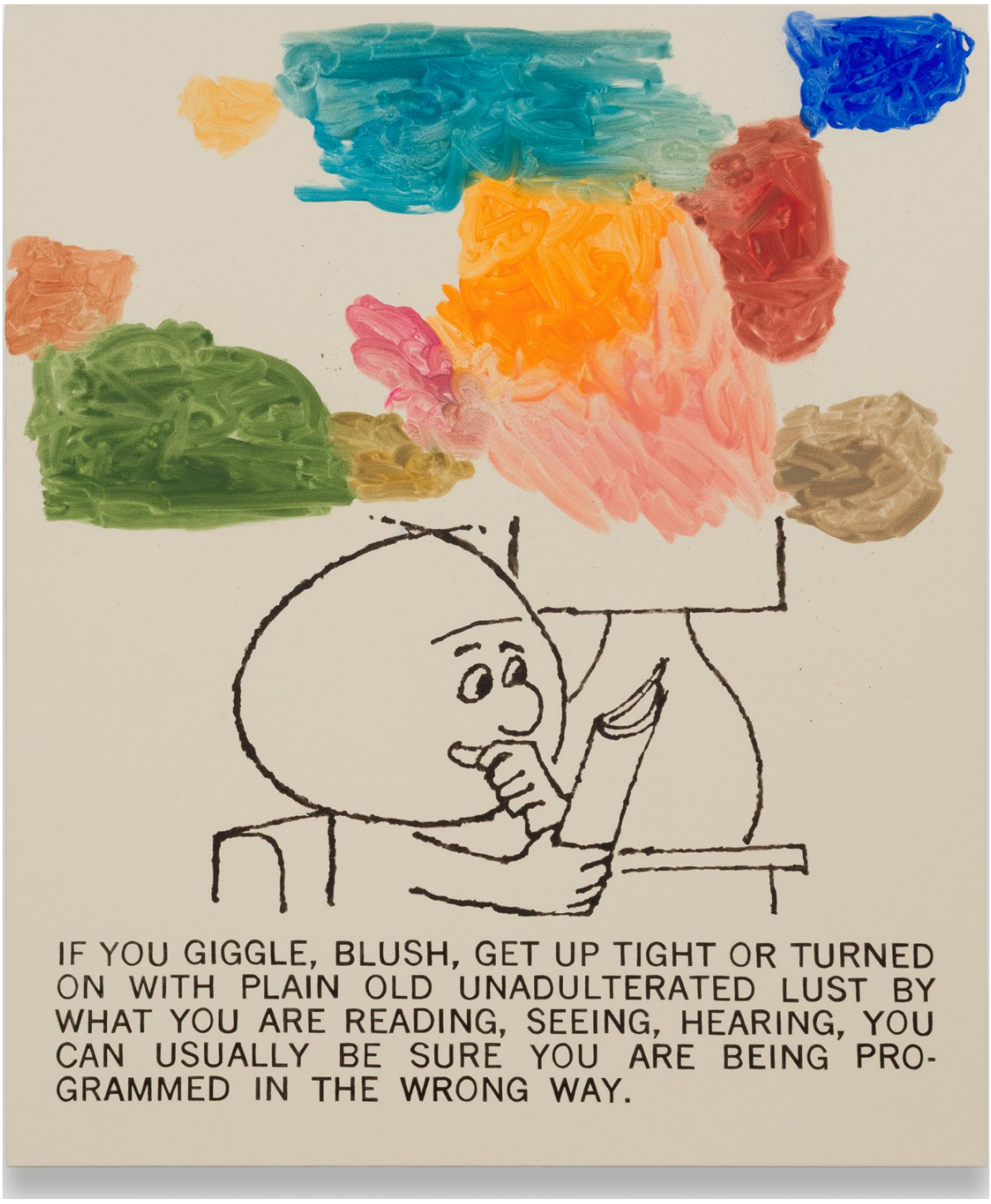
The rotund mahogany and copper-red resin kielbasas produce a similar optical confusion. Their wrinkled casings and puckered ends emphasize the processing that goes into processed meat. Seen alongside the repository of internet images, the slick surfaces also suggest something of the media we're fed, how the appeal of the carefully manufactured package is often sufficient to forestall questions about "how the sausage gets made." The ruby resin steak extends the uneasy play of food and flesh, the artificial and the real. Mounted on a white ceramic plate that doubles as a communion wafer, the imitation meat acquires a sacramental association: a drop of blood, water turned to wine.

In the exhibition's largest composition, religious instruction turns directly to media consumption. A cartoon character with a bulb-shaped head and a bulbous nose, drawn from the 1967 book *How to Be a Christian Without Being Religious,* is shown reading a book above the caption: IF YOU GIGGLE, BLUSH, GET UP TIGHT OR TURNED ON...BY WHAT YOU ARE READING, SEEING, HEARING...YOU ARE BEING PROGRAMMED IN THE WRONG WAY. To laugh at the warning's absurdity is to incriminate yourself by the book's own logic. The nearby kielbasas look like kielbasas look like kielbasas—and nothing else.

"All possible pictures have already been made," Stingel said in an earlier interview. What remained was to "confront yourself with the picture." Beris invites us to confront the tradition we've long taken part in. —*Tara Anne Dalbow*



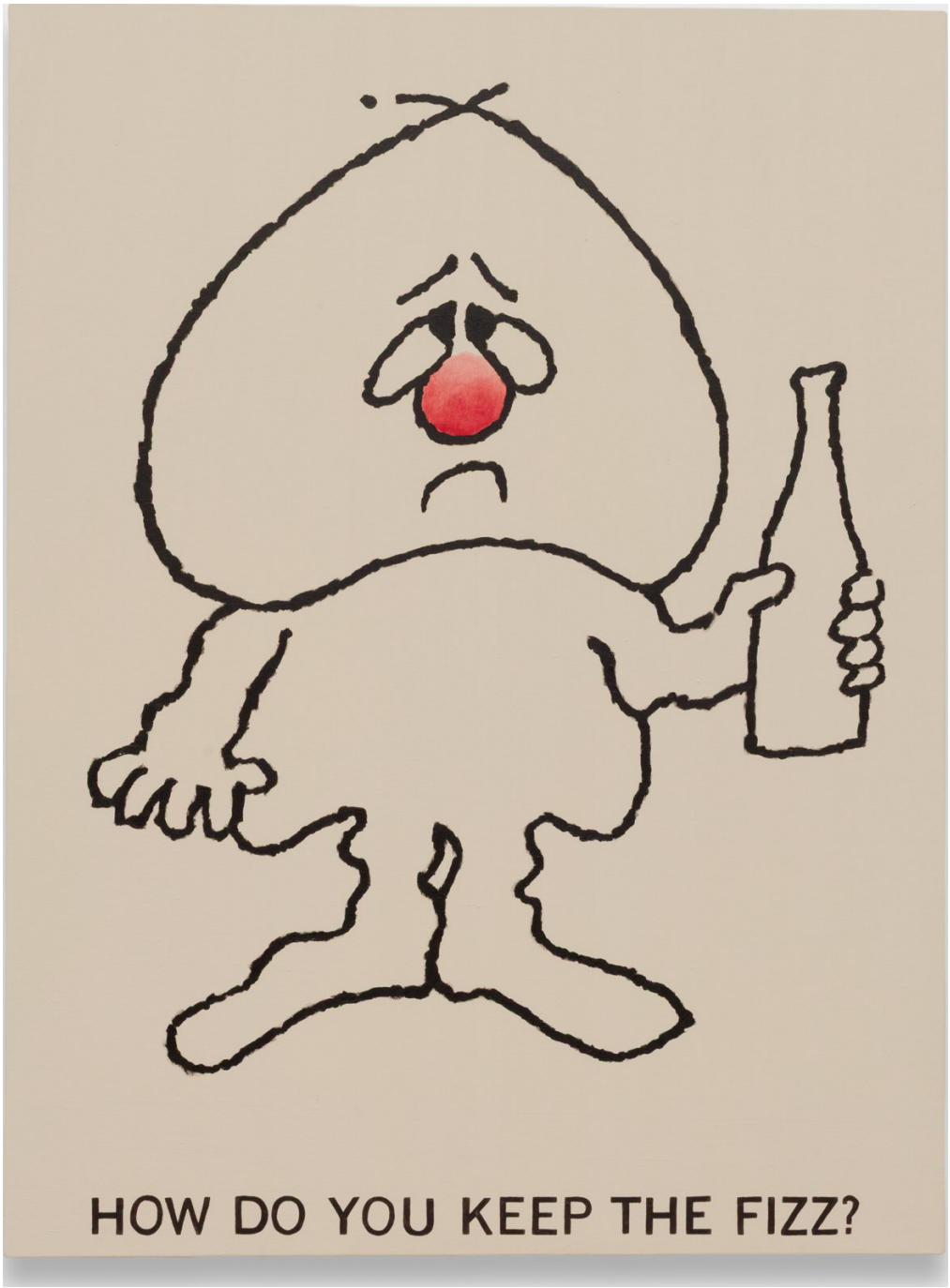
Adam Beris, *Misconditioned*, 2026 (detail)



Adam Beris
Misconditioned, 2026
Oil, vinyl water color on linen
65 x 55 x 1½ in
165.10 x 139.70 x 3.81 cm
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Adam Beris, *Flat*, 2026 (detail)



Adam Beris
Flat, 2026
Oil on canvas
48 x 36 x 1½ in
121.92 x 91.44 x 3.81 cm
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Adam Beris
Butter, 2025
Oil on board, artist's frame
6⅛ x 7⅞ x 1½ in
15.6 x 20 x 3.80 cm
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Adam Beris
Old Pasadena, 2025
Oil on board, artist's frame
7⅞ x 8⅝ x 1½ in
20 x 21.9 x 3.80 cm
BERAD_0103



Adam Beris, *Pistachios*, 2026 (detail)



Adam Beris
Pistachios, 2026
Oil on board, artist's frame
10⅝ x 8⅝ x 1½ in
27 x 21.9 x 3.8 cm
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Adam Beris
Monster, 2026
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8⅝ x 7⅞ x 1½ in
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Charles, 2026
Oil on board, artist's frame
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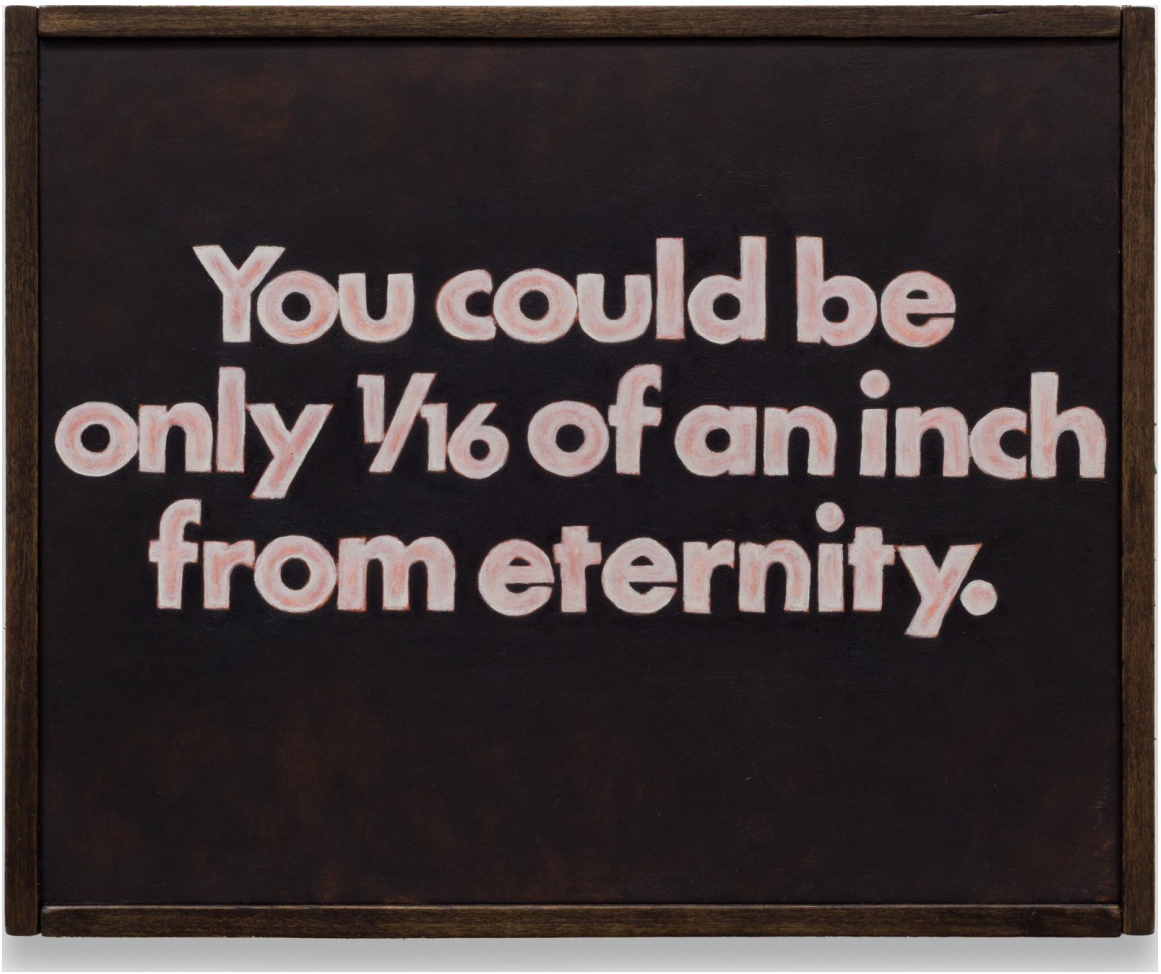
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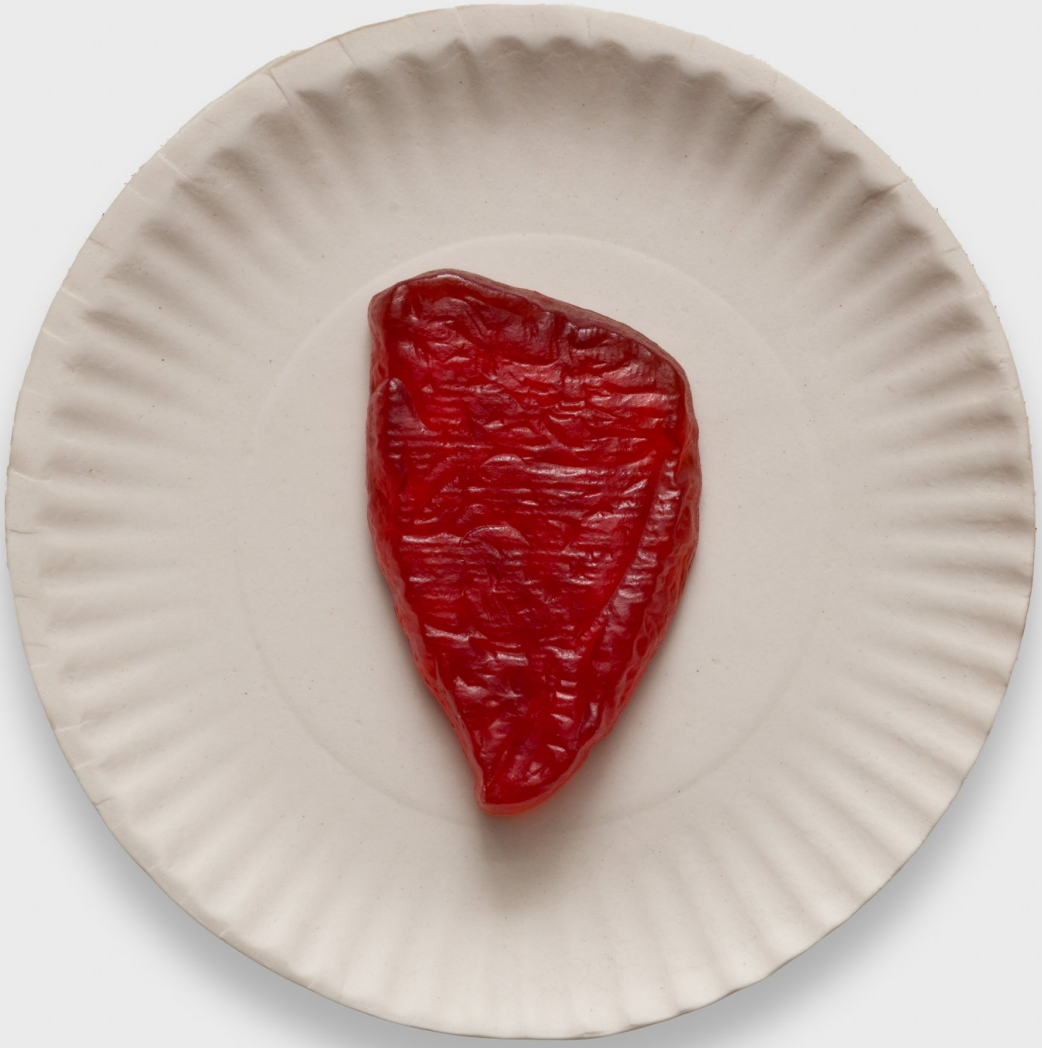
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Souvenir (Female Gaze), 2026
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Palette #11, 2026
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7¾ x 7¾ x ¾ in
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Adam Beris
Tabernacle #1, 2026
Resin on porcelain
7¾ x 7¾ x 1¼ in
19.7 x 19.7 x 3.2 cm
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Adam Beris
Conquest, War, Famine, Death, 2026
Acrylic paint on resin
8 x 25 x 1¼ in
20.3 x 63.5 x 3.2 cm
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Adam Beris
Beef Polska, 2026
Acrylic paint on resin
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20.3 x 14 x 3.2 cm
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Adam Beris. Courtesy of the Artist and OCHI. Portrait by Deen Babakhyi.

Adam Beris paints amalgamations of images and symbols rooted in American consumer and media culture from the late 90s and early aughts. Celebrating and disrupting traditional relationships between object, subject, foreground, and background, Beris interrupts these recognizable pictures with unexpected paint applications. He squeezes paint directly from tube to canvas, palette-knives shapes, or adheres salvaged bits of failed paintings to the surface. His ever-expanding lexicon of extruded glyphs floats in the ether or lies tangled in puffy blades of grass. Combining references to art history with commercial imagery, Beris looks at how pictures across eras influence what we want and believe. Blending self-deprecating humor with cultural critique, his work reflects desire and encapsulates the hunt for meaning within a fragmented landscape.

Adam Beris (b. 1987, Milwaukee, WI) received a dual degree in Painting and Creative Writing from Kansas City Art Institute in 2009. Beris' work has been exhibited nationally and internationally at venues including Tang Contemporary and OTI in Hong Kong, China; Primary in Miami, FL; MCC Longview Cultural Center in Lee's Summit, MO; Over the Influence in Hong Kong and Los Angeles, CA; The Omaha Creative Institute in Omaha, NE; Y53 in Los Angeles, CA; and OCHI in Los Angeles, CA and Sun Valley, ID. Beris' work has been featured in publications including e-flux, Hyperallergic, Contemporary Art Review Los Angeles, Miami New Times, Juxtapoz, Hypebeast, and Maake. Beris currently lives and works in Los Angeles, CA and is represented by OCHI.

Adam Beris

Born 1987, Milwaukee, WI
Lives and works in Los Angeles, CA

EDUCATION

2009 BFA, Kansas City Art Institute, Kansas City, MO

SOLO EXHIBITIONS

2026 Word is the Fish are Biting like Crazy, OCHI, Los Angeles, CA (forthcoming)
2024 Fantastic Best Wishes, OCHI, Los Angeles, CA
Barely Fair, presented by OCHI, Color Club, Chicago, IL
2022 New Art Dealers Alliance, presented by OCHI, Miami, FL
Grids, Over the Influence, Bangkok, Thailand
Monday Morning, OCHI, Sun Valley, ID
Mirrors, Galerie Fran Reus, Mallorca, Spain
2021 Marching Band to Nowhere, Over the Influence, Los Angeles, CA
2019 Daisy Chain, Over the Influence, Hong Kong, China
Rat Trap, Guerrero Gallery, San Francisco, CA
Art Los Angeles Contemporary, presented by OCHI, Los Angeles, CA
2017 Soft Bananas, Fabien Castanier Gallery, Los Angeles, CA
2015 CAGHFft6SVSIP, BBQLA, Los Angeles, CA
The Steak Flew Over the Rainbow, BBQLA, Los Angeles, CA

SELECTED GROUP EXHIBITIONS

2026 Platform, Basic.Space LA, Los Angeles, CA
Squeeze, sidebitch project space, Los Angeles, CA
2025 Everyday Breath, Guerrero Gallery, Los Angeles, CA
2024 Convergence: From Bytes to Brushstrokes, Tang Contemporary Art, Hong Kong, China
2023 Spring, Primary Projects, Miami, FL
Chromesthesia: Soaking in Color, Sam Francis Gallery, Crossroad School for the Arts and Sciences, Los Angeles, CA
2022 Wish You Were Here, OCHI, Sun Valley, ID
Open Studio, Maple Street Construct, Los Angeles, CA
2021 A High Disregard: Adam Beris & Will Anderson, Maple Street Construct, Omaha, NE
Anniversary Show, The Pit, Los Angeles, CA
Expanded Field, OCHI Aux, Los Angeles, CA
Over the Borderline, Galerie Fran Reus, Mallorca, Spain
2020 Head(less): Adam Beris & Mia Weiner, OCHI, Sun Valley, ID
Rise and Shine, Over the Influence, Hong Kong, China
2018 Y'all 20, The Omaha Creative Institute, Omaha, NE
Sun Kissed Chokehold, Y53, Los Angeles, CA
Freshly Cut and Softly Bound, Vacation, New York, NY
2017 Family Dinner, Left Field, San Luis Obispo, CA
2015 LA Intersections, Fabien Castanier Gallery, Los Angeles, CA

RESIDENCIES & AWARDS

2024 Artist Residency, Fountainhead Arts, Miami, FL

SELECTED BIBLIOGRAPHY

2023 “Selected Artists 2024: Fountainhead Residency,” e-flux, Oct. 19

Fountainhead Arts. “Miami’s Fountainhead Residency Announces 2024 Selected Artists,” Hyperallergic, Oct. 18

Del Busto, Carolina. “Primary’s Show Is All About Springtime and Childlike Wonder,” Miami New Times, Apr. 19

2021 “Adam Beris: Marching to Nowhere,” Over the Influence, May 1

2019 “Daisy Chain by Adam Beris,” Timeout, Oct. 18

Estiller, Keith. “Adam Beris Paints a “Daisy Chain” of Colorful Characters and Symbols,” Hypebeast, Oct. 9

Pricco, Evan. “When Material Reigns Supreme: Adam Beris’ New Solo @ Guerrero Gallery,” Juxtapoz, May 4

Martinez, Christina Catherine. “Los Angeles Roundup,” E-flux, Feb. 28

Kirk, Katie. “Top Ten Paintings from ALAC 2019,” Maake, Feb. 18

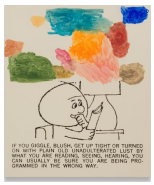
Stone, Abigail. “Art Shows and Fairs Color This Weekend In Los Angeles,” California Home Design, Feb. 15

Van Straaten, Laura. “San Francisco Art Fairs Buzz with Bay Area Collectors, L.A. Artists, and Patti Smith Performance,” The Hollywood Reporter, Jan. 18

2017 Horst, Aaron. “Adam Beris at Fabien Castanier,” Contemporary Art Review LA, Dec. 14

Martinique, Elena. “At Fabien Castanier Gallery, Adam Beris Presents Soft Bananas,” Widewalls, Oct. 31

Checklist



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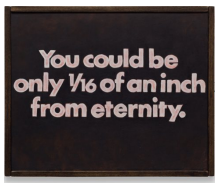
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