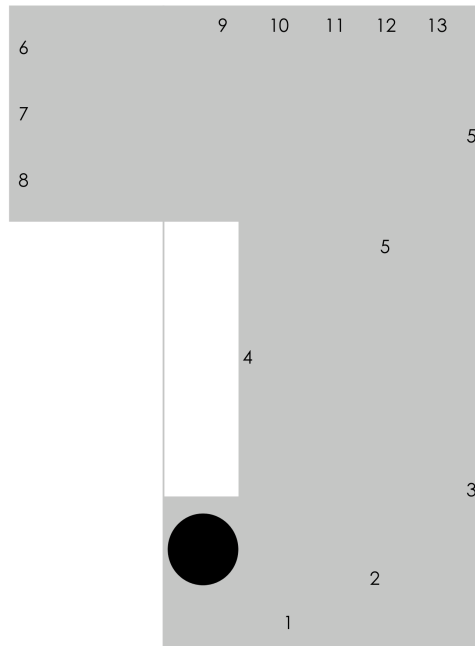


modular: New Art from Los Angeles

curated by Dana Turkovic

January 6 – February 10, 2007

www.whiteflagprojects.org



CHECKLIST OF THE EXHIBITION

1. Bari Ziperstein, *Untitled*, 2006. Collage on paper.
2. Nichole Van Beek, *Aether Fucking Carbonated the Lattice Site Dude*, 2006.
Inkjet print, resin, wood, aluminum, sand.
3. Bari Ziperstein, *Each Untitled*, 2006. Collage on paper.
4. Hollis Cooper, *Parallax*, 2006. Mixed media on PVC.
5. Louisa Van Leer, *Looking at You, Looking at Me*, 2006. Plywood, foil-faced board, found billboard vinyl.
6. Kevin Wingate, *Trapezoidal relations in my heart*, 2006. Paint on composite aluminum.
7. Kevin Wingate, *Rectangle, nothing to a baller*, 2006. Paint on composite aluminum.
8. Kevin Wingate, *...Canyon view homes with wood grain*, 2006. Paint on composite aluminum.
9. Danny Jauregui, *Ruin 1*, 2006. Ash and graphite on paper.
10. Danny Jauregui, *Ruin 2*, 2006. Ash and graphite on paper.
11. Danny Jauregui, *Ruin 5*, 2006. Ash and graphite on paper.
12. Danny Jauregui, *Ruin 4*, 2006. Ash and graphite on paper.
13. Danny Jauregui, *Ruin 3*, 2006. Ash and graphite on paper.

White Flag Projects is a not-for-profit alternative art gallery established to improve the viability of contemporary visual arts in St. Louis by facilitating meaningful exhibitions of quality work by progressive local, national, and international artists.

This exhibition is made possible through a generous founding gift by Mrs. Mary Strauss.

Special thanks to Brandon Anschutz and Annie Wischmeyer.

modular: New Art from Los Angeles

curated by Dana Turkovic

January 6 – February 10, 2007

www.whiteflagprojects.org

ABOUT THE EXHIBITION

"The visual culture my generation inherited is nothing but flotsam and jetsam—the product of an exponential deconstruction. A deconstruction that took a mortar and pestle to the avant-garde and left art and design in splintered fragments—fragments that circulate within the commercial and non-commercial realms." –Yuri Masnyj

Modular surveys a new generation of Los Angeles artists immersed in a radically fragmented visual culture that threatens to simultaneously spin off into space or collapse in on itself like a dying sun. Each work is a set in a complex structure: LA being the constant factor relating a physical effect to the force producing it. Visual and formal links run through the work on a generally subconscious or formal level—the artists do not know each other so the work remains socially separated but still forms a visual whole.

The exhibition is a construction kit of sorts, describing how today's LA artists work through the same social, visual, architectural and natural landscape as separated units producing eerily interrelated work. The formal affinities between these artists, are reminiscent of IKEA's interlocking designs: The simpler the construction methods the better; the cheaper the materials the better, but it still looks flashy enough to have in your living room. Within the composite fragments nothing quite looks out of place in the store the home or the museum. The democratically priced IKEA is desirable, hyper modern and disposable— A perfect example of Masnyj's stylistic flotsam of the 'exponential deconstruction' of the avant-garde. The Modular style exploits geometry without being about geometry, blithely grinding together architecture, furniture and biological structures to create a deceptively complex art. It evokes fashionable styles and historical methods of construction, but relies on materials such as mdf, pvc, and aluminum to produce apparently throw away objects.

-Dana Turkovic
Curator

ABOUT THE ARTISTS

Hollis Cooper received her Post Baccalaureate Certificate in 1998 from School of the Museum of Fine Arts, Boston. In 2006 she graduated with an MFA from Claremont Graduate University. Her recent exhibitions include; *Snap to Grid*, Los Angeles Center for Digital Art, Los Angeles, 2006; *Supersonic*, Barnsdall Art park, Los Angeles, 2006; *Scale*, Gallery 825, 2006 and *Best Laid Plans*, Peggy Phelps Gallery, Claremont, 2005.

Danny Jauregui received his BFA in 2002 from Maryland Institute College of Art. In 2005, he received his MFA from University of California – San Diego. His group exhibitions include *Working on Paper: From Drawings to Ammo*, Bank, Los Angeles, 2005. *Vanilla Bomb*, Class C Gallery, California Biennial, Orange County Museum of Art, 2004; *Shift*, Acuna Hansen Gallery, Los Angeles, 2004; *Summary*, 4-F Gallery, Los Angeles, 2004 and *Pasale*, Estacion, Tijuana, 2004.

Nicole van Beek received her BFA from The Cooper Union for the Advancement of Science and Art, New York. Her group exhibitions include *Spatiotemporal Transforms*, College of Creative Studies Gallery, Santa Barbara, 2006; *159.33333333*, Gallery 1434, University of California, Santa Barbara, 2006.

Louisa Van Leer received her BFA from Rhode Island School of Design and in 2006 completed her MFA at California Institute of the Arts, Valencia, California. Her selected exhibitions include: *Emergent: New Directions in Sustainable Art and Design*, Rhode Island School of Design, 2005; and *Sweet Substitute*, Virginia Commonwealth University, Richmond, Virginia, 2005.

Kevin Wingate received his BFA from Webster University, St. Louis. In 2003 he completed his MFA at University of California, San Diego. His selected exhibitions include *Vanilla Bomb*, Class C Gallery, California Biennial, Orange County Museum of Art, 2004; *Supersonic*, Art Center College of Design's Wind Tunnel, 2004; and *RS2*, University of California, Irvine, 2003.

Bari Ziperstein received her BFA from Ohio University, Athens. In 2004 she received her MFA from California Institute of the Arts, Valencia, California. Her selected group exhibitions include *Sprawl*, Bank Gallery, Los Angeles, California, 2006; *LA Art Girls*, Anna Helwing Gallery, Culver City, California, 2005; and *Pareidolia*, Orange County Center for Contemporary Art, Santa Ana, CA, 2004.