

From: Casey Jane Ellison  
To: Lesbians  
Subject: Math Bass & Nevine Mahmoud “Cherry Baby”

Dear Lesbians,

Of course it's been a while since we've seen each other because we're all so busy living the best kept secret on Mother Earth. There is a perfect opportunity to get together on Thursday, September 5, 2019 from 7–9 pm. Legendary, top shelf artists Math Bass and Nevine Mahmoud present a collaborative exhibition of Lesbian propoganda at The Gallery @ El Centro. Please enjoy this list of Lesbian feelings that will be present and intended at the event.

1. Filling up empty containers with meaning.
2. Tension between objects.
3. Familiar objects that are actually gay/queer/lesbian.
4. Inside and outside spaces to create movement.
5. Movement.
6. Underwater Waterfalls.
7. Sou Vide preparation of a meal.
8. Breathing underwater.

We cannot wait to create a space, with you, where these feelings are treasured and utilized properly. We also want to encourage you to bring those who are at a place in their life where they would benefit from and benefit the available Lesbian propoganda graciously provided by Math Bass and Nevine Mahmoud.

Your Lesbian and Mine, Casey Jane Ellison

The Gallery @ El Centro is delighted to present a two-person exhibition with Los Angeles-based artists Math Bass and Nevine Mahmoud on view through October 13. This marks Part Two of Season One programming organized around the central theme of intimacy.

Part One featured Amalia Ulman's short film debut Shanghai Fire that played with ideas of distance, longing and home as they relate to the broader causality of globalism and displacement. This next

chapter explores polar opposite ideas of closeness and proximity presented through six works on view—three works by each artist—that are simultaneously flat and potent. Bass and Mahmoud similarly pull from a skillfully reduced set of references in their work, whether through overt renderings of the body or ambiguous allusions to popular iconographies. Architecture becomes a crucial player in this liminal space as scale gets distorted and boundaries are made less definitive. Both Bass and Mahmoud are masters of materiality, effectively utilizing their preferred matter to create nuance between forms, often ending up somewhere between desire and familiarity in a phantasmagorical landscape.

Math Bass (b. 1981, New York) is a Los Angeles–based interdisciplinary artist whose practice includes painting, sculpture, sound, video, and performance. They earned their BA from Hampshire College in 2003 and an MFA from UCLA in 2011. Bass has had solo exhibitions at Tanya Leighton, Berlin (2019 & 2017); Mary Boone Gallery, New York (2018); Hammer Museum, Los Angeles (2018); Yuz Museum, Shanghai (2017); Michael Jon Gallery, Miami (2016); MoMA PS1, Long Island City, NY (2015); and Overduin & Co., Los Angeles (2014). Their work has also been included in group exhibitions at Silberkuppe, Berlin (2014); White Flag Projects, St. Louis (2014); Night Gallery, Los Angeles (2013); and Human Resources, Los Angeles (2013).

Nevine Mahmoud (b. 1988, London) received her BA from Goldsmiths, University of London and MFA from the University of Southern California, Los Angeles. Recent solo exhibitions include belly room at Soft Opening, London (2019), and f o r e p l a y at M+B Gallery, Los Angeles (2017), both of which were reviewed in Art Forum. Mahmoud was recently included in T he Artist is Present, curated by Maurizio Catteland at the Yuz Museum, Shanghai, as well as group exhibitions at White Cube, London; Museum of Contemporary Art, Los Angeles; Ballroom Marfa; and Portland Institute of Contemporary Art. Her work has been reviewed in M OUSSE, A rt Review, N ew York Magazine, and the Los Angeles Times.

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